

SINCERE APOLOGIES REVIEWS

REVIEW QUOTES

“The genius of Sincere Apologies is hidden beneath ... Like an iceberg, its emotive and intellectual mass floats unseen but not unfelt beneath the surface. Through a communal act of collective theatre-making... the audience are the experience – our participation makes the magic happen. Sincere Apologies is playfully philosophical and subtly sincere; a compelling reflection on why the simple word ‘sorry’ is so easy yet so hard to say – especially when you really mean it.” **Richard Watts, ArtsHub**

“The audience is the cast, and in that shared vulnerability something almost communal forms. Strangers stumble over words, laugh nervously, or surprisingly choke up. You start to listen differently, not as a spectator, but as part of a temporary community bound by confession... A carefully crafted score heightens the work, as subtle sound effects and rhythmic pulses heighten particular instances, building a hypnotic rhythm that pulls the audience into this collective act of reckoning. By the end, this experience is strangely moving. There’s humour and absurdity, yes, but there is a weight to hearing the people in the room attempt to make things right. It’s exhausting and cathartic, and a reminder that “sorry” is both universal and endlessly complicated.” **Myron My, My Melbourne Arts**

“an incredibly reflective and enriching experience... Sincere Apologies is a timely reminder that apologies matter and we must make them sincerely and genuinely, whether to those we love or to whole generations of people whose lives will never be the same. It is only when we are truly sorry that we can change the future.” **Claire Mulcahy, What’s The Show?**

“The expressions of regret in Alternative Facts’ production of Sincere Apologies cover a wide spectrum of human activity, from everyday domestic mishaps to very serious world-wide problems. They reveal human nature in its most ironical, sometimes self-deluded, and occasionally humorous guise. All in all, it is an interesting, entertaining and thought-provoking compilation.” **Yvonne Hocothee, South Sydney Herald**

“not just a performance, but a gently unsettling mirror held up to our collective conscience, asking each of us: What does it truly mean to be sorry? ... more than anything, the experience reminded me of the profound tenderness at the heart of being human. To apologise sincerely is to acknowledge our capacity to hurt and be hurt, to recognise our shared frailty, and to reach, however imperfectly, toward forgiveness. In a world that often feels fractured by indifference or pride, Sincere Apologies was a timely and moving reminder that we owe each other more than just words. We owe each other honesty, empathy, and the courage to make amends. Only then, perhaps, can we begin to heal together.” **Olivia Langton, On The House!**

FULL REVIEWS

ArtsHub. [Review by Richard Watts](#)

Sincere Apologies: 4 stars

The concept and presentation of Alternative Facts' *Sincere Apologies* is deceptively simple: the audience, seated in two concentric circles of chairs, share out and then read in numerical order a series of 50 short personal or public apologies – for transgressions ranging from minor to grievous. A judiciously engineered soundtrack keeps pace with and helps sets the tone for successive apologies as they move from past to present and into an imagined – and increasingly grim – future. The genius of *Sincere Apologies* is hidden beneath this simple description of the production. Like an iceberg, its emotive and intellectual mass floats unseen but not unfelt beneath the surface. Through a communal act of collective theatre-making – as in Subject Object's *WORK.TXT*, the audience *are* the experience – our participation makes the magic happen. *Sincere Apologies* is playfully philosophical and subtly sincere; a compelling reflection on why the simple word 'sorry' is so easy yet so hard to say – especially when you really mean it.

My Melbourne Arts, [Sincere apologies review by Myron My](#)

Sincere Apologies begins unassumingly: an envelope is handed to an audience member and it is passed from hand to hand. No words are exchanged, no introduction is made, no actors are present. It's just a low-key game of "pass the parcel" that opens the door to a chorus of voices and a world of regret.

Fifty real apologies are sealed inside fifty envelopes that are distributed to the audience. These span from 1990 all the way into the future, each one factual and collected from documented expressions of remorse by public figures, private correspondence, and personal moments by the shows three creators, Dan Koop, Jamie Lewis and David Williams. One by one, in numerical order, audience members step up to a microphone and read them aloud.

Some are weighty and political - a Prime Minister's apology to the Stolen Generation or BP's statement following an oil spill. Others tap into pop culture's hall of infamy - like Kanye West and Taylor Swift. Then, there are the apologies from the creators themselves, adding a deeper intimate layer to the mix.

There are no actors in *Sincere Apologies*. No one introduces the show or welcomes the audience. Even at the end, when we clap, it's not for performers on stage, but for each other, and the three tech staff quietly stationed in the corner. The audience is the cast, and in that shared vulnerability something almost communal forms. Strangers stumble over words, laugh nervously, or surprisingly choke up. You start to listen differently, not as a spectator, but as part of a temporary community bound by confession.

As the reading unfolds, you find yourself unexpectedly drawn in, paying attention not only to the words themselves, but to the way they are spoken. Stripped of power, fame,

and PR polish, these words take on new meanings. When random people speak them, they can come across as absurd, hollow, or even heartbreaking and genuine. The performance asks: what happens when we remove status from an apology? Can tone, delivery, and intent make any acknowledgment register as authentic - or insincere?

A carefully crafted score heightens the work, as subtle sound effects and rhythmic pulses heighten particular instances, building a hypnotic rhythm that pulls the audience into this collective act of reckoning.

By the end, this experience is strangely moving. There's humour and absurdity, yes, but there is a weight to hearing the people in the room attempt to make things right. It's exhausting and cathartic, and a reminder that "sorry" is both universal and endlessly complicated.

What's The Show? Sincere Apologies [review](#) by Claire Mulcahy

Rating ★★★★★

Sorry, Apologies, My Bad... There are myriad ways to express regret when one has stuffed up. These are some of the expressions I pondered as an audience member of Bondi Festival's show Sincere Apologies. Billed as an interactive experience, I will admit I felt a small degree of trepidation in attending; however, curiosity got the better of me and I found myself perched on a fold out chair on a very chilly July evening in the Seagull Room at Bondi Pavilion. The circular arrangement of chairs around strategically placed microphones created an Alcoholics Anonymous-esque atmosphere, as if we were all there to lay bare our deepest regrets.

After a delayed start, the essence of the show started to make sense. Like children at a birthday party, a brown envelope was passed around from chair to chair. When the music stopped, an audience member read aloud instructions to everyone present. Fifty envelopes were to be distributed among the audience. Unfortunately on the night I attended, the audience was quite small. This meant we doubled (or tripled) up on envelopes. This is a show that definitely works more effectively with a full audience.

Based on an original concept by Roslyn Oades and David Williams, the show's writers Dan Koop, Jamie Lewis and David Williams, have created what proves to be an incredibly reflective and enriching experience. Within each envelope was an apology ranging from the very famous (does anyone remember Kanye West's social media apology to Taylor Swift after his MTV awards rant?) through to the very personal (an excerpt from an email to Dan Koop's mother apologising for his decision not to have children). Within the three envelopes I was assigned was an official apology from Eddie McGuire to Adam Goodes in 2013 when he compared the AFL player to 'King Kong'; another featured part of the apology of a Japanese son apologising to Chinese people for his father's war crimes. There were even stage directions to bow (deeply) after I recited the apology.

Themes of racism, environmental degradation and social justice run strongly throughout the apologies curated by Koop, Lewis and Williams for Sincere Apologies. At a time when deadly flash floods and heat waves seem to be fast becoming the norm, re-hearing apologies such as the one offered by the Exxon Valdez captain after the infamous 1989 oil spill was a reminder of how little we seem to have learnt from the past and perhaps, how little apologies mean when they are not made sincerely. The culmination of the hour-long show proved to be quite moving; indeed, I would say even, disturbing. We are invited, through imaginary apologies, to speculate on the state of the world in fifty or even one hundred years time; a state that is pretty dystopian if we continue to live as negligently as we do now. I truly felt a sense of regret as I returned into the cold night, walking past the now dark Bondi Beach, that those imagined future scenarios may very well come true.

Sincere Apologies is a timely reminder that apologies matter and we must make them sincerely and genuinely, whether to those we love or to whole generations of people whose lives will never be the same. It is only when we are truly sorry that we can change the future.

On the House, Sincere Apologies [Review](#) by Olivia Langton, 12/07/2025

★★★★

There are few acts more intimate, or more universally fraught, than the act of apologising. On a cool July evening in Bondi Pavilion's Seagull Room, Sincere Apologies, dreamt up by Roslyn Oades and David Williams and written by Dan Koop, Jamie Lewis, and David Williams, invited a small group of strangers, myself included, to sit together and confront the awkward, often unspoken terrain of regret. As a component of 2025's Bondi Festival, what unfolded was not just a performance, but a gently unsettling mirror held up to our collective conscience, asking each of us: What does it truly mean to be sorry?

"Unexpected" became the word of the night. Like many, I arrived with a sense of nervousness, wary of being called upon to reveal something personal or to witness others do the same. The Seagull Room, with its beautiful, intimate setting and circular arrangement of fold-out chairs around microphones, set the tone. It became a space that felt both exposed and safe, reminiscent of a support group where confessions and regrets might tumble out.

The evening began with a playful twist: a "pass the parcel" of a single gold envelope. When the music stopped, the 'winner' slowly rose and moved to the center of our circle. As a makeshift MC, he handed out 50 golden envelopes and announced we would offer apologies to one another. I watched faces flicker with anticipation and unease. When envelope 38 landed in my lap, I felt a curious mix of reluctance and intrigue. I'm not usually the first to raise my hand, but there was a magnetic pull in the room, a sense that something important was about to happen, and I didn't want to miss it.

What followed was a slow, unfolding tapestry of apologies, some famous, some obscure, some heartbreakingly personal. We laughed together at the bravado of Conor McGregor's "apology to absolutely no one," and fell silent as we revisited the gravity of Kevin Rudd's "Sorry Speech" to the Aboriginal community. But it was the quieter, more vulnerable moments that lingered. I will not soon forget the older gentleman who approached the microphone, voice trembling, to read the apology following the fourth coronal inquest into Azaria Chamberlain's disappearance. His tears reminded me how apologies are not just words, but vessels for grief and for empathy. As the night unfolded, the boundaries between us as individuals dissolved, as we all bore witness to the breadth of the human experience. Each apology, whether offered by a celebrity, a politician, or an unknown husband to his wife, became a thread in a larger tapestry. We were all implicated; we were all witnesses.

Certain themes echoed insistently: racism, environmental devastation, generational pain, and the small, everyday betrayals that accumulate in our lives. The show did not let us off lightly. It asked us to consider not only the apologies we have received, but those we have failed to make. In the final moments, as voices layered "I'm sorry," "my bad," and "I really apologise" into a haunting chorus, I felt the words reverberate in my chest. It was as if the room itself was breathing out regret.

Leaving the Pavilion, I found myself walking slowly along the darkened beach, replaying the night in my mind. *Sincere Apologies* had quietly unsettled me. It forced me to confront the gap between words and intention, between regret and true accountability. I realised how often we use apologies as a balm, a way to move on, rather than as a genuine attempt to repair what has been broken. But more than anything, the experience reminded me of the profound tenderness at the heart of being human. To apologise sincerely is to acknowledge our capacity to hurt and be hurt, to recognise our shared frailty, and to reach, however imperfectly, toward forgiveness. In a world that often feels fractured by indifference or pride, *Sincere Apologies* was a timely and moving reminder that we owe each other more than just words. We owe each other honesty, empathy, and the courage to make amends. Only then, perhaps, can we begin to heal together.

Review: 'Sincere Apologies' At Melbourne Fringe – What Does It Really Mean To Say Sorry? [Review](#) by Matt Bell

★★★★1/2

The experience of *Sincere Apologies* at the Melbourne Fringe begins with a palpable sense of mystery. Guided by staff, the audience is led through a car park into the basement of a neighbouring office building. We enter a stark room dominated by two large circles of chairs, all facing a single microphone and a stack of 50 sealed envelopes in the centre of the room. The initial tension is broken by a nervous game of pass the parcel, which results in the selection of a random audience member to read out the contents of their envelope when the music stops. As they read the instructions, it slowly dawns on us: we are the show tonight. The remaining 50 envelopes are

distributed, and one by one, each of us is tasked with approaching a microphone, opening an envelope and reading the next apology.

The genius of 'Sincere Apologies' lies in its curated collection, which transports the audience across the entire spectrum of human repentance. We step into the shoes of the shamed and powerful, from the CEO of Exxon during the devastating oil spill to the current President of the United States, forced to read words steeped in historical consequence. We read moments that carry profound weight, from the coronial apology to Lindy Chamberlain to Kevin Rudd's apology to the Stolen Generation. But this journey also perfectly balances the mundane and meaningful: the messy heartbreak of relationship breakdowns and the simple, everyday apologies between friends. The show is constantly punctuated by the delightfully absurd. From Kanye West to Johnny Depp, KFC and even Centrelink's pre-recorded voice messages. But, the most memorable moment comes from an apology after a Weber BBQ marketing email encouraged their audience to create a recipe on a very poorly timed day – this moment is worth the price of the ticket alone!

The show's format is highly innovative, providing a unique experience for both the participant and the observers. Once the initial audience fear subsides, the journey becomes one of collective vulnerability and fun. Listening to each apology and trying to piece together where it fits into the fabric of our lives is a truly compelling concept. Ultimately, 'Sincere Apologies' is a fantastic exploration of what it means to apologise. The collection highlights the extreme contrast between apologies that are heartfelt and genuine and those that are clearly PR exercises designed to manage reputation and absolve guilt, encouraging the audience to ask questions around what it means to truly apologise. Perhaps the most telling moments are unplanned. Amongst all the scripted apologies, it becomes clear how often the word 'sorry' is automatically part of our daily life. As audience members tasked with reading unfamiliar text may make a simple mistake, we are so quick to apologise for our own mistakes in a show that is all about these moments. Genuine glimpses of honesty amongst so many apologies that contained anything but.

What does the word 'sorry' mean to us? This innovative theatre piece makes it brilliantly clear: there isn't one simple idea. It is a multi-faceted word, capable of carrying the weight of history, the intimacy of personal failure, and the absurdity of a public relations mishap.

Sincere Apologies. [Reviewed by Narrelle Harris](#)

The first apology to open this show is from its creators - as they apparently haven't made it to the venue. It's up to willing audience members to read a series of 50 pre-prepared apologies, as if they really mean it.

And so, with good natured commitment, we all take turns to read from numbered cards a series of apologies: taken from personal notes and emails, from press conferences and

parliament, for sins large and small; made with varying degrees of sincerity. Some are apologies for a previous apology. Many are fairly famous. Many are from the ordinary lives and mistakes of the three creators: Dan Koop, Jamie Lewis and David Williams.

The final few apologies actually come from the future - addressing the question of which contemporary wrongs might require future sincere apologies. As a communal experience it's fascinating, sometimes funny, sometimes moving. As the show ends and we leave, attendees give each other compliments on their brief performances. I'm sure we're all thinking on similar lines - of apologies we ourselves have given and are owed, and how wording may enhance or betray our level of sincerity.

Stage Whispers, review by David Spicer, July 2025

Imagine a theatrical production where the words are all sourced from dozens of different people, and the performers are all members of the audience? It sounds like a recipe for a very problematic piece of theatre – but instead it was lyrical and moving.

Entering the Seagull Room of the Bondi Pavilion, around 80 chairs were lined up in a circle around a box containing 50 envelopes. Microphones were spread around the audience. Numbered from 1 to 50 the envelopes were handed to audience members. It soon dawned on me that we were the only actors on the stage.

Some of the apologies were very amusing. Mine was from management of Kentucky Fried Chicken asking their customers to forgive them for running out of chooks. Others were notorious, such as broadcaster Alan Jones apologising to former Prime Minister Julia Gillard for suggesting that her father had died of shame. The intrigue was working out who the apology is from and where they were placed in history. They often started with a date, with the punchline being the end reveal of the author's name. Some of the regrets were transparently insincere or over-written. The statement from Tiger Woods, when he was caught out as a serial philanderer, reeked of being crafted by a team of damage control publicists.

We weren't left entirely to our own devices – building up the tension was an atmospheric lighting design by Suzie Franke and soundscape by Gail Priest. It is customary to review performances in a review, and I have to say there some very strong ones. Members of the audience rose to the occasion reading their scripts with passion and wit. No-one lacked fluency. A competitive tension arose when it was your turn to take the microphone. There was raw emotion from one man reading an apology with a harrowing back story. The conclusion was very poignant and unexpected, revealing what the writers feel needs to be apologised for.

A day after the performance an email plopped into my inbox. The producer of the Bondi Festival expressed sincere apologies for the fact that my ticket had not arrived in time for the performance, and I had to be waved in by the front of house team. Apology accepted but was unnecessary.

South Sydney Herald, 15 July 2025. [Review by Yvonne Hocothee](#)

The expressions of regret in Alternative Facts' production of *Sincere Apologies* cover a wide spectrum of human activity, from everyday domestic mishaps to very serious world-wide problems. They reveal human nature in its most ironical, sometimes self-deluded, and occasionally humorous guise. All in all, it is an interesting, entertaining and thought-provoking compilation.

The show is completely interactive. The 50 apologies are printed and distributed to willing audience members, who seem to relish stepping up to the mike to read their designated pieces.

The dates of the apologies are meticulously noted and cover quite mundane items through to dire earth-threatening events. There are the usual slightly tiresome celebrity gaffes: Johnny Depp and Amber Heard apologising for breaching Australian quarantine laws, Kanye West's breath-taking snatching of the award from Taylor Swift, and Tiger Woods regretting his marital infidelity, all of which are not too disquieting. Sporting matters of course, get a look in, with the execrable racial treatment of Adam Goodes and the scandal of the cricket ball-tampering episode. The politicians and radio presenters, however, do make some weighty contributions: Alan Jones needing to apologise to Julia Gillard for a supremely insensitive comment at a time of bereavement, Kevin Rudd at last saying "sorry" to First Nations people, and the unhappy Tampa refugee affair.

On a lighter note, we can all relate to the mind-numbingly tedious apologies delivered by airlines and government departments: Virgin announcing flight delays, and the interminable telephonic merry-go-round while waiting fruitlessly to communicate with Centrelink. To add further effervescence, the writers interlard a few of their own personal dramas – crashing mum's car when you're a teenager, missing an anniversary, and a KFC apology for running out of fresh chicken. At one point the grey fantail is allowed to sing its melodious song, adding a touch more sweetness and light.

All this contrasts with the truly unspeakable events for which there can be no acceptable apology: the environmental ravaging caused by the Deepwater oil spill, the Fukushima nuclear accident, Rio Tinto's blasting of ancient Aboriginal sites – how can any apology suffice in the face of such monumental destruction? The last apology is a chillingly predictive one and set in the future: in 2045 the environmental minister announces the death of the last koala – it's a prediction we hope will never come to pass but should be an unthinkable possibility always to be borne in mind.

A short run for this production, but it is nevertheless thought-provoking while remaining entertaining as well. As such it would be well worth a watch should it be considered for a return run at some future stage.

Sincere Apologies (Trades Hall) – [theatre review](#) by Alex First

There are apologies and then there are apologies. Some are genuinely heartfelt, while others are concocted. In other words, the latter aren't real apologies. Still, all get a workout in the highly interactive and engaging show, Sincere Apologies.

Positioned alongside a standing microphone in the middle of a few rows of wooden seating in the round is a small see through box. Inside are 50 envelopes, each containing a card, on which are written details of one of 50 apologies. Some are personal, others corporate or political, and then there are those that are entertainment or sporting focused. Among them, some were originally handwritten, others video based or delivered at a media conference. Some are highly amusing, others serious, distressing even. The topics raised include biosecurity, the Melbourne Fringe Festival, upsetting a spouse, air travel, an automated phone service, Kanye West and a Google review. There is the ignominy of the Australian cricket team after the South African ball tampering scandal and errors of judgment concerning a live mike.

We hear an apology to Meat Loaf and his family, and to the Stolen Generation and Adam Goodes. A car crash, coronial findings regarding Azaria Chamberlain, Alan Jones, a major oil spill and the closure of a chicken restaurant are also ripe for the picking. War injustices, an earthquake, Nuremberg, a bird call, Tiger Woods, the UFC and the LA bushfires are also covered. Although the vast majority of apologies are real, there are also concocted examples moving into the 2030s, 2040s and 2100s.

At the start of the show, to an apologetic tune, the audience plays a game of pass the parcel. When the music stops, the person who has the parcel – in fact an envelope, separate from the 50 I have mentioned – reads the instructions for what is to follow. Three volunteers distribute the 50 envelopes to those in attendance. One by one, in number order, we open the envelopes and read aloud the contents into either the central mike or four others in the room.

At times, as we listen, we are conscious of background sounds, which help set the mood. Much laughter and some sharp intakes of breath ensue. It is a simple, but clever idea, which is very well executed. Sincere Apologies was created by Dan Koop, Jamie Lewis and David Williams, although the original idea for the show was all but an accident. It dates back to 2018, when Roslyn Oades and David Williams were teaching a course at the VCA. When they discovered that neither could attend the first lecture, they crafted an auto-lecture to be delivered by the students, filled with apologies.

That morphed into a question posed during COVID-19 lockdown as to whether the auto-lecture could work as a performance. Having just watched Sincere Apologies, my answer is blood oath – a resounding “yes”. It works damn well. My only reservation was that creators Koop, Lewis and Williams inserted themselves into the apologies, which I thought was unnecessary. Nevertheless, what they have crafted is engaging, thought provoking and entertaining.

Sincere Apologies - Melbourne Fringe Festival Review

By Nadine Cresswell-Myatt

As my first experience of attending a Melbourne Fringe Festival production, it was special seeing *Sincere Apologies* at the Festival Hub: Trades Hall, in Carlton, the vibrant epicentre of the Festival, with a bar and lots of attendees mingling as they awaited their sessions.

I was led off to *Sincere Apologies*, an unusual piece of experimental theatre. You may have heard of epistolary novels where a significant portion of the story is told through written correspondence. Well, in this case, *Sincere Apologies* could be classed as epistolary theatre because it is based on a series of written, mostly factual but some fictionalised apologies, whether drawn from letters, Facebook comments or excerpts from speeches. Created by award-winning artists Dan Koop, Jamie Lewis and David Williams, *Sincere Apologies* is a show about the many ways we say sorry in our society.

Some of the apologies were about personal breakups, others were drawn from newsworthy events, such as Kevin Rudd's apology to Australia's Indigenous peoples on behalf of the nation in 2008, and the AFL and its 18 clubs, offering an unreserved apology for the sustained racism and events which drove Adam Goodes out of the game. Who's sorry now? It certainly didn't put the AFL in a good light. CEOs were also represented, such as Tony Hayward, BP's CEO during the Deepwater Horizon rig explosion and the subsequent 2010 Gulf of Mexico oil spill, which killed 11 workers and caused a massive environmental crisis. Hayward apologising for his insensitive comment, "*I want my life back.*"

A few of the apologies were clearly fictional but nevertheless poignant, such as an apology to the last koala set in the not-too-distant future, given that some wildlife experts believe the species will become extinct due to a lack of habitat. There was a strong social message in speculating what future generations might demand apologies for.

Now here's the rub. There were no actors speaking lines. The audience was seated, with 50 cards dispersed amongst us. Each card contained an excerpt of an apology and was numbered. There were four microphones, and when your number came up, you went to the nearest one and read your card. The only instruction was to read it in full and to make eye contact with the rest of the audience where possible. Fortunately and perhaps deliberately, the audience was kept small, making the task a little less daunting for the non-thespians amongst us.

The production is described as encouraging audience interactions, but in reality, the audience was doing all the interactions. Although I suspect that a few in the audience were actually actors, as they read so well. The fine print states, "*the work is designed such that nothing is ever compulsory,*" but there didn't seem to be many options not to

comply.

And partly that made for a highly involving experience as each audience member was invested. Well, at least to a degree. I doubt whether I was alone with this, but I found it somewhat hard to concentrate on everybody else's words until I had said my own, unlike in a regular play, where you can absorb all of what is going on. Some of the cards were once-off apologies, while others built a story growing in crescendo towards an ending, as a series of cards were instalments in the same stories. And while we started in silence, the music also grew in crescendo as the plot thickened.

I thought the concept was brilliant, but perhaps some further refinements are needed. I'm not sure whether women reading apologies given by men and vice versa really worked. Not being actors, we didn't deepen our voices to play a male, for example.

There were plenty of mics, so nobody was tripping over each other to get to one. But each person had to put their card back in the numbered envelope. And then place that number in the see-through box so that the next person knows when to get up and read. The system worked, but it wasn't foolproof. Someone put their envelope blank side facing the audience, which could have been a disaster. And people became a bit frazzled about fitting the card back into the envelope while still on stage. Perhaps those cards need trimming to fit the envelopes more easily, allowing people to move out of the limelight more quickly.

But that said, the concept was incredibly clever. It's impressive how the creators manage to get an entire audience to participate in such a seamless and compliant way. The production prompts the audience to reflect on our society, highlighting its broken systems, failed relationships, and bureaucratic disclaimers. Sometimes, in our world, an apology is merely a form of public relationship management, an attempt to deceive the public.

One of the apologies that resonated with me was when the golfer Tiger Woods apologised in a press conference for his many affairs. He said. *"Elin and I have started the process of discussing the damage caused by my behaviour. As she pointed out to me, my real apology to her will not come in the form of words. It will come from my behaviour over time."* Yes, actions speak louder than words, and apologies can be meaningless.

Sincere Apologies stays with you after you leave the theatre. I had to look at how that apology ended. Tiger Woods did not stop his affairs after his public apology; his marriage to Elin Nordegren ended in divorce. So the show does get you thinking about the thousands of apologies we hear from those in power and those in our lives. As Connie Francis once sang 'Who's Sorry Now' *"? And after seeing this piece of theatre, you might also ask, "What are their motivations and reasonings?"*