



Forthcoming read-throughs, auditions & other production stuff

- Read-through for 'The Tamer Tamed': Monday 22 May, 7.30 in the bar
- Auditions for 'The Tamer Tamed': Sunday 4 June, 2.30 in the auditorium (probably)

Remember: a read-through is not an audition!

Other diary dates (more info on the website)

'Forget Me Knot'	11-19 May
Jazz at the Apollo: Aydenne Simone & Cass Caswell Quartet	21 May 3.00pm
Newport Jazz Festival 1-4 June: events at the Apollo	
Thurs 1 June: Nick Page's Isle of Wight Suite (international premiere)	8.00-10.00 pm
Friday 2 June: The Savoy Collection	5.30-7.30pm
Saturday 3 June: Derek Nash Quintet	3.15-5.00pm
Sunday 4 June: Liane Carroll Trio	8.15-10.15 pm
LGBT Pride event (more info from RedTIE)	11-14 July
Coffee morning and meeting to change keys	27 May 10.00-12.00
Coffee mornings	10 June 24 June 8 July 22 July

apollo

Issue no. 257

May 2017

Forget Me Knot—David Tristram's 'unforgettable' comedy!

Notes from the Director on the Players' current show

Comedy can be notoriously difficult to perform. What one person finds funny is not amusing to others and where you think the audience will laugh they don't and then they laugh in places you never thought of, which can be off-putting to actors at first. Ah, the fickle audience!

By the time we stopped laughing at the script (and each other) in rehearsal, we were practi-



Amy Burns & Drew Adcock

cally ready to perform this play. I don't know how it will be received, but we have had a blast in rehearsal. David Tristram writes comedies that can be performed on big expansive stages or just as easily in village halls, so he does somewhat rely on the comedy. I hope you'll agree with me that the cast have made an excellent job of this play. My thanks, as always, to the support staff who make things happen behind the scenes. Where would we be without them? The actors would certainly have a tough job.

Now, the set. It's simple and possibly not to everyone's liking, but I've focussed on the acting



Simon Lynch, Drew Adcock & Helen Reading enjoy an intimate moment in 'Forget Me Knot'

because that is the important bit. And anyway, the wardrobe and set-building teams said they needed a holiday!

I hope you enjoy this hilarious comedy and continue to support the Apollo in many ways.

Steve Reading, Director, 'Forget Me Knot'

'Forget Me Knot' is on from 11-19 May

'The Ghost Train' gets up steam!

Following well-attended auditions, Mike Whitehead, the director of 'The Ghost Train', is very pleased to announce that he has cast the play, as follows:

- Saul Hodgkin:** Graham Brown
- Richard Winthrop:** Ian Moth
- Elsie Winthrop:** Ginnie Orrey

Charles Murdock: Matt Osborne

Peggy Murdock: Abbi Leverton

Miss Bourne: Chrissie Blow
Teddie Deakin: Joel Leverton

Julia Price: Rose Kelsey

Herbert Price: Mark Duffus

John Sterling: Pete Harris

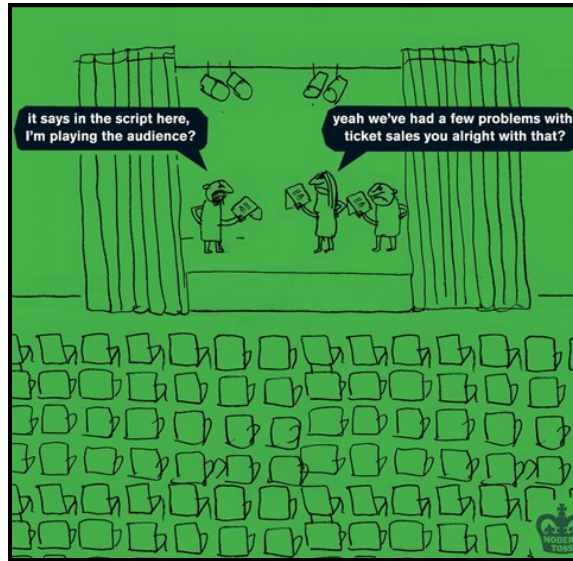
Jackson: Dave Talbot



Mike is pleased also to welcome new members to the cast: Abbi and Joel Leverton and Matt Osborne are all new to the Players and we welcome them to their first production with us.

'The Ghost Train' dates are 30 June-8 July.

Editorial: the view from the Editor's chair



This month I was so tickled by a 'Modern Toss' cartoon in the Guardian that I thought I'd share it with you alongside my deathless thoughts. It has, however, a serious(ish) point to it for us. The Players' half-year accounts show us in a very sound position financially, thanks primarily to two very profitable productions, 'Habeas Corpus' and 'The Ladykillers'. The other two shows in the period, 'Wyrd Sisters' and 'Selkie Wife', took between them less than half their income. However, we've always said that while our primary objective must be to remain solvent, we also have a mission to bring good theatre

to the Island, and 'good theatre' doesn't always mean 'profitable theatre'. We manage to balance those two priorities in a way that I think we can be proud of—and the figures prove it! The underlying message to directors and actors alike is: don't fret if you've chosen to do a less well-known play and the audience numbers reflect that. It's not a judgement on our production. If we're lucky, of course, 'good' theatre can sometimes be 'profitable' theatre—but provided the balance comes out on our side we're doing OK.

NEWS FROM THE APOLLO THEATRE TRUST



There has been some progress on getting quotations for essential work at the Theatre and the Unit. At the last meeting of the Council of Management, the contract to open up the new emergency exit was awarded to Emerald Construction at a value of £7,000. Negotiations are under way to agree a mutually acceptable start date. A new gas heating system for the unit has been awarded to Wight Heating at £3,500, and Marsh's are to install a replacement heater in the props room at a cost of £1,000. The sound mixer in the lighting/

sound box is failing and the purchase of a replacement was approved; cost £300. Work to complete the decoration of the front windows was agreed and has now been completed. We are still waiting for quotes for a range of electrical work around the theatre.

The Council of Management of the Trust comprises Guarantor Members who have been nominated and elected at the Trust AGM. The constitution allows for a few more members of the council than are currently in place, and at the last meeting David Barnard

was elected to the Council. If you would like to become a Guarantor Member, simply apply—forms and more information are available from Cynara. You will then become eligible to stand for membership of the Council.

The 'Faces of Olivier' bas relief is ready for collection from the foundry after cleaning and repatination which has been paid for by Julia Holofcener, Larry's widow.

Paul Jennings, Chair, Apollo Theatre Trust



The management of keys for the various parts of the theatre has become increasingly difficult, with people losing or failing to return keys or copying keys unofficially, and it has become impossible to control who has access to where. To address this situation, the locks to the side (blue) gate, the bar and Hancock House are to be changed to a security

type which cannot easily be copied. The Theatre front door will have a new electronic lock with a proximity device which can be programmed and which can also be cancelled if lost. Notices are going up to remind key holders about the changes; and **will all key-holders please attend the coffee morning on Satur-**

day 27 May when the new locks will be in place, to hand in their old keys and if authorised receive their new keys and electronic fobs. Locks will be marked to show that the lock has been changed. **Do not use an old key on these locks.** If you can't attend the meeting, please contact Roger Simpson.

News from your Committee:

Notes from the Committee meeting on 15 May 2017

YOUTH THEATRE CO-ORDINATORS

Thank you to all members who came to the Youth Theatre's production last month. We had a brilliant time and were very proud of the way they rose to the occasion. Everyone who saw it made positive comments; the kids were very proud to have raised £260 for Save the Children and we were grateful to be part of their experience. We don't set out to create stars, we set out to give confidence, to speak to each other, to speak out loud, to express emotions through a range of media and to learn stage-craft through fun.

Gwen Stevens & Pete Harris

NEW ARTS MANAGER

The preliminary meeting for the directors of next season's plays went well. Those who could attend discussed issues which must be decided for each production at a very early stage: artwork for set design, posters and programmes, and marketing issues around social media, press etc. The Marketing Manager, Maureen Sullivan, was there, along with Paul Jennings and Paul Hewson from set design and building.

I am pleased to say that Maggie Cardew has agreed to direct 'Lord Arthur Savile's Crime', the last play of next season. She can be contacted on cardewmaglet@gmail.com.

HOUSE MANAGER

Paul Stephens' report focused on problems with filling rotas; during two nights of 'Forget Me Knot' no-one had volunteered other than in the bar, partly because another play was in

rehearsal. Luckily some people came forward at the last minute but it was touch and go. As a result, and after some discussion, the Committee has agreed that from henceforth the following rules will apply:

1. anyone who volunteers for a Y3 duty will be expected to sign up for an additional duty during the same run;
2. if you're rehearsing another play at the theatre you will be expected to help out as an usher beforehand (if required), since the need for ushers is over by the time rehearsals normally start.

Ticket scanning has been trialled and worked well.

Very little money is being taken in the box office during the day now (on three days recently none at all), so with effect from 'Ghost Train':

1. daytime box office will open only on the three Saturdays;
2. during the rest of the period the phone will be redirected and answered at home by whoever is on duty. Paul will take on this job during 'Ghost Train' to iron out any issues and of course training will be given;
3. the theatre will open at 6.30 instead of 6.45 during the run to allow additional time for processing pre-booked tickets. If you are on duty, please arrive in good time to open up.

TECHNICAL MANAGER

Forget Me Knot is going well from a technical point of view: Fizz (who joined us for Wyrd Sisters) is stage manager, and we welcome the

return of Ian Robertson in the lighting box. I'm currently trying to hunt down lighting and stage management for Ghost Train, which is proving a bit tricky, but hopefully by the end of the week that will be crewed too!

The new sound desk has arrived and will be installed after Forget Me Knot closes – together with the almost complete 'for Dummies' instructions (complete with lots of pictures!).

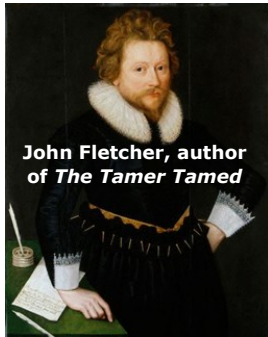
MARKETING MANAGER

The group set up to organise the gala night to unveil Lawrence Holofcener's gift met and agreed that the date of the event will be Wednesday 1 November. The running order is still under discussion, along with the list of invitees. If any members think a particular Island person should be invited, please contact Maureen Sullivan to discuss. Publicity has gone well for 'Forget-Me-Knot' and members are starting to not only take posters but let me know where they are going. I would like to encourage this trend. The IW Holiday Guide will be printing a second edition which includes our show dates until October. I attended Cynara's meeting with next year's directors to encourage all to submit artwork as early as possible to facilitate season leaflets, posters and programmes. We have been offered a free listing in the Tourist Guide for Stay-In Lodges in exchange for putting a link to their website from ours. Islebuy magazine have offered us ad space in their monthly publication, at a cost – to be considered.

Theatre Director & Chair of management committee (elected 3-yearly): Amy Burns (2016-19) amy@masexodus.co.uk

Arts Manager (elected annually in Nov for season beginning following Sept)	Maggie Cardew (2016-17) cardewmaglet@gmail.com; Cynara Crump (2017-18) cynara.crump@virgin.net	Technical Manager (elected biannually)	Dan Burns (2015-17) dan@masexodus.co.uk
Business Manager (elected biannually)	Ginnie Orrey (2016-18) gginnie@googlemail.com or info@apollo-theatre.org.uk	2 Members' Representatives (elected annually) (2015-16)	Helen Reading redtiethatre@hotmail.co.uk; Steve Reading stevereadings104@btinternet.com
Marketing Manager (elected biannually)	Maureen Sullivan (2016-18) msullivan58@me.com	Bar Manager	Paul Stevens postmaster@sleeptite.force9.co.uk
Players' Secretary (elected biannually)	Mike Whitehead (2016-18) michaelwhitehead@yahoo.com	Wardrobe Manager (co-opted)	Peggy Harcourt peggy.harcourt@creekside.plus.com
Membership Secretary (elected biannually)	Drew Adcock (2016-18) Apollo-theatre-membership@outlook.com	Apollo Trust secretary (co-opted)	Cynara Crump cynara.crump@virgin.net
House Manager (elected biannually)	Paul Stevens (2016-18) postmaster@sleeptite.force9.co.uk	Apollo Trust Buildings Manager (co-opted)	Roger Simpson roger.dodger45@yahoo.co.uk

The first play of the 2017-18 season: John Fletcher's *The Tamer Tamed*



John Fletcher, author of *The Tamer Tamed*

The director of this play, Isabel Favell, says, 'You will have read in *Apollonius* that I have suggested a production of *The Tamer Tamed* by John Fletcher as the first production in the 2017-18 season. I saw this play in the wonderful setting of the Minack Theatre in Cornwall and loved it and thought that one day it could be a successful venture for the Players; but some of you may not be familiar with it so I'll try to give you a feel for it.

The play was written about twenty years after *The Taming of The Shrew* and we learn from the very beginning that Petruchio has taken a new wife, Maria. The play starts with their wedding celebrations. We are not told what happened to Kate the Shrew but 'his first beast of a wife' is referred to constantly throughout the play. In the opening scene many of the men are concerned that Maria doesn't know what she's in for and discuss why ever her father consented to such a union, knowing how Petruchio treated Kate.

However, when we meet Maria she turns out to be a feisty wench who confides to her women friends that Petruchio doesn't know what he's taken on; she has great plans for him. We should remember that the alternative title for the play is *The Woman's Prize* ... !

The play deals much with the bedroom aspirations of most of the men and there are some quite raunchy moments—or there could be, depending on how we present some of the more suggestive moments. The language is not difficult but some of the sexual references are not always entirely clear, being couched in the language of the sixteenth century; if you are of a prudish nature I can only suggest you audition for one of the other great plays in the season! It will take some skilled playing to pull off many of the rather risqué jokes. But please be prepared to throw all inhibitions aside and have a lot of fun with this great play.

The principal joke is that on their wedding night Maria refuses to allow Petruchio into her bedchamber. He is to stay on the outside until he agrees to a number of her requirements, which are outrageous. She treats him so badly—many of her actions being an echo of his treatment of Kate in the earlier play—that he can see no way out and eventually feigns his own death. The scene where he arrives on stage in a coffin can be hilarious: Maria is listing his inadequacies and he sits up, listens and is amazed. There are lots of opportunities for visual and physical comedy throughout the play, plus song and dance for the ladies.

I have been asked, 'How old is Maria—what age group?' and the answer is, 'I don't know; but I will know her when I see her.' Whoever plays the part, she must be able to play this feisty woman who really loves Petruchio—and of course it will depend on who plays Petruchio. They must be a believable pair; they are not young lovers—he has been round the block a bit having been married before to Kate—and we know he is a bit of a bad boy, having 'come to wive it wealthy in Padua' and married Kate for her father's money, so we have to consider this when looking for Petruchio.

There is also a subplot involving two other pairs of young lovers, so there are parts here for younger members.

If anyone knows of the comedy *The Legend of Lysistrata*, by ancient Greek playwright Aristophanes, you will know that there are close links between it and *The Tamer Tamed*. *Lysistrata* is a bawdy anti-war comedy, first staged in 411 BCE. It is the comic account of one woman's extraordinary mission to end the Peloponnesian War, as Lysistrata convinces the women of Greece to withhold sexual privileges from their husbands as a means of forcing the men to negotiate a peace. I can remember seeing a BBC black-and-white version of this play when I was quite young; I don't suppose I understood much of it, but I do remember it was very funny—even now I can remember some of the scenes that made me laugh, and my parents were quite shocked! Anyway, this is *The Tamer Tamed* in a nutshell. There's nothing new, is there?'

Isabel Favell

The dates of 'The Tamer Tamed' will be 1-9 September 2017

PLEASE CONTACT ISABEL ON isabelfavell@btinternet.com IF YOU WOULD LIKE TO READ A SCRIPT

Notes on characters in *The Tamer Tamed* for audition purposes

Petruchio: former husband of Kate the Shrew, now re-married to Maria. Outwitted by a feisty woman who knows what she wants from this marriage. Needs to be able to play visual comedy and communicate with the audience

Maria: a feisty woman married to Petruchio. Leads the women into battle against

their spouses, denying them the pleasures of the bedchamber ...

Livia: Maria's young attractive sister, in love with Roland. The object of Moroso's futile desire

Bianca: cousin of Maria and Livia. Young and attractive. Plots with Tranio to bring about Livia's marriage to Roland

Moroso: elderly gentleman lusting after Livia (and her father's wealth). The butt

of many jokes regarding his great age and waning virility when it comes to his wooing of Livia

Sophocles: friend of Petruchio and voice of reason

Petronius: father of Maria and Livia

Tranio: friend of Petruchio. Involved in the wager plot with Roland.

Roland: a young man in love with Livia

Various smaller parts, including night watchmen, servants and porters; Pedro & Jacques, servants of Petruchio (possibly not very bright and involved in various schemes); several women friends of Maria, named as City Wife, Country Wife, First/Second/Third Wench etc. Involved in song & dance and dialogue. These roles can be developed into characters in rehearsal.

'FRIENDS & FAMILY' TICKETS If you're involved in a production at the Apollo in any capacity, whether on- or off-stage, you are entitled to one free ticket to that production for one of your friends or family. Just let box office know, and tell your friend/family member to come to the box office and quote 'friends & family' and mention the name of the actor or crew member and they will get the free ticket. Ideally ask your friend or family member to bring lots of their friends and family with them!

FINAL DRESS REHEARSAL In the same way, if you're involved with a production, whether backstage, front of house or any other support area, you're entitled—indeed welcome—to come to the final dress rehearsal, to give the actors a feel for audience reaction.



HAPPY NEWS One of our former long-term members, John English, recently married his partner, Andy, and we wish them every happiness. John made many appearances on the Apollo stage (as well as with other Island theatre groups) in a wide range of productions; he moved away from the Island a couple of years ago and his musical skills are much missed. His appearance as Miss Minge in 'Daisy Pulls It Off' for Ad Lib was particularly memorable ...

NEW MEMBERS Since the last edition of Apollonius, I'm delighted to see so many newer members getting stuck into productions so enthusiastically (see Joel Leverton's entertaining thoughts on the subject below).

MEMBERSHIP NUMBERS I know this is something a lot of you have been asking about, and now the membership list is sorted out I can finally turn my attention to this. For those of you who already have a number, that will remain your permanent number from now on. The cards that will be reaching you within the next month will be the last you receive; from now on everyone will get one and keep it. It seems to make sense in the current financial climate to cut costs wherever we can, and although it seems a little thing, the cost of the cards and the postage will save money for the theatre.

SOCIAL SECRETARY Once again a plea for anyone who might be interested in taking on the mantle of social events coordinator. Please do let Drew know if you're interested.

SUBSCRIPTIONS I hate to nag but we are still waiting on a large number of you to pay your subs for this year. Please get them to Drew or Ginnie as soon as you can. At £20 a year for individuals and £30 for couples it's brilliant value and all helps to make our theatre even better. Pay by standing order and you won't have to remember to renew it, and I shan't have to hassle you! A standing order form can be downloaded from the website, or contact Drew or Ginnie and we'll send you one.

membership matters
From the membership secretary, Drew Adcock

'The Very Heart'

from a new member, Joel Leverton

My wife, Abbi, and I have recently become members of the Apollo Theatre after watching a number of performances, all of which left us inspired to rekindle our dramatic upbringings.

Only in theatre can you watch a lady in suspenders shoot a man in cold blood, then sing about it; observe a gentleman hang himself from a light in a room full of people; delight in the demise of unfortunate crooks by way of public rail; be witness to hauntings most horrific at decrepit railway stations—and know that it's all good entertainment.

We in theatre know that such excitement in storytelling leaves us brimming with creative musings that intoxicate us into seeing, watch-

ing and involving ourselves in more of it. And how good it is that we can! In truth, without theatre we would be reduced to watching the likes of 'I'm a Celebrity ... Get Me Out Of Here', 'The Only Way Is Essex' and my personal favourite if I'm in a particularly self-pitying mood, 'Eastenders'. And where would our creative sparks be found then? In the testicles of a kangaroo perhaps? In the Essexian English dictionary? In the Queen Vic? ...

We have begun rehearsals for The Ghost Train with a smashing group of individuals who, despite my maniacal giggling onstage (and my wife's maniacal giggling off it) have of-

fered us a warm welcome, tips and suggestions, a lot of laughs and cups of tea. We feel blessed to have settled so well so quickly.

So, as strong champions of performance in entertainment, we say boldly (in a 1920s accent, befitting our characters in The Ghost Train): 'Hang those kangaroo's bits! Damn that infernal Essexian English Dictionary! Nonsense you Queen Victoria Public House! The very heart of this nation's entertainment has been, and will always be, on the floor of the stage.'

This said, we are partial to a bit of Strictly Come Dancing...



NEWS FROM YOUR LTG REP

As most of you will know, the Apollo Players are members of the Little Theatre Guild of Great Britain, the body representing and working on behalf of amateur theatre groups with their own premises. The LTG hold regular regional meetings and an annual conference/AGM, which our rep, Cynara Crump, recently attended. Here is a summary of her report on the meeting; she would be delighted to talk to anyone who would like to know more about her visit.

'This year's LTG Conference and AGM was held on 9-11 April at the Archway Theatre, Horley, Surrey—an unusual theatre created from seven arches which support a road over the railway. On the evening of our arrival we watched a thoroughly enjoyable performance of *'Musicality'* with a mixed choir of about 20 with some excellent soloists among them, singing songs from the West End, followed by a drink at the bar and meeting other delegates.

On Saturday morning we were given a tour of the remarkable theatre building. The arches, acquired on lease from the railway, had had a total depth of 16 feet or more, so it had been decided to halve the height by flooring over at street level with stairs at various points going down to a basement level for storage space. There are also smaller transverse arches, now mainly used for storage and a cloak-

room, built originally to increase support for the road overhead. Think about it ... making holes in walls in order to take the load! We think we've got structural problems!!

The Conference itself began with a welcome from the Chairs of Archway and the Guild, and then we went on to the workshops. I had opted for *'Singing for non-singers'*, not that I'm a non-singer but I hoped to find out something about how one might go about it. I genuinely think that all the real non-singers had opted for a different workshop because we were all singing in four-part harmony within 1 hour and 20 minutes! For my second workshop I had chosen *'Fire and Theatre Safety'* taken by Paul Tester, Archway Chair, who is also their chief technician and a building systems engineer in 'real life'. The workshop covered the enormous range of safety issues all theatres, whether amateur or professional, must deal with. There were two other workshops, *'Stage Fighting'* and *'Improvisation Techniques'*, which gives you an idea of the interesting variety on offer.

The AGM was held in the afternoon: the Vice-Chair of last year became the new National Chair, and I am delighted to tell you that the post was filled by our own (of a few years ago admittedly) Jo Matthews, who in due course will

be National Chair of the LTG of Great Britain herself. It was followed by the usual Open Forum which generated some interesting discussion, on subjects including the use of mobiles backstage and particularly in the dressing-room. One theatre bans all mobiles backstage apart from the stage manager's, for safeguarding reasons not only of children but also vulnerable adults. Another discussion was on the perennial subject of getting the message out to improve attendance early on in the run: one tactic is to invite known bloggers to either the dress rehearsal or first night (though this could easily backfire!).

In the evening we saw a very energetic and slick production of *'Stones in his Pockets'*. Sunday morning's speaker was Steven Kynman, a puppeteer who had worked on the Muppet film of *'Treasure Island'* among others, who held us all spell-bound while he told us how he has made use of his early interest in craft skills to help him become a well-known animatronics expert (the craft of creating puppets which can produce realistic movement and facial expression).

Next year's conference will be held at The People's Theatre of Newcastle upon Tyne and I shall hope to report back to you on it.'

Cynara Crump

Next 'Art in the Bar' exhibition



The next 'Art in the Bar' exhibition features drawings from life by local artist Nikki Snow. Nikki says:

'When I was 5 years old I was obsessed with drawing 'angels at prayer': unusually for a child of that age, I could draw hands with fingers and thumbs and at the right scale. I was lucky enough to have an inspirational and enthusiastic art teacher who sent drawings of mine to the Children's Royal Academy of Art summer shows when

I was 9 and 10 years old, and both times they were hung and awarded 'highly commended'. Later in life I qualified for art school; my father refused to let me go, but I continued my love of life drawing by attending classes wherever I could for the next 40 years, and I have had the benefit of tuition from some truly talented art teachers.

Retiring to the Isle of Wight in 2010, I was delighted to find life drawing

classes at Quay Arts and have attended ever since. It has never been my objective to sell my work - I draw for the challenge, as life drawing has to be one of the most difficult subjects in art. I only keep perhaps 1 in 20 of my drawings.

I am taking part in the Isle of Wight Open Studios this year, on 14-23 July; I am in the Year Book and I hope you will visit.'

I hope members find this column useful. Personally, I never cease to be delighted at the opportunity we have to see the live theatre screenings at Cineworld—particularly having just had the very expensive privilege of seeing Imelda Staunton and Conleth Hill in 'Who's Afraid of Virginia Woolf?' on stage in London. A wonderful experience but my goodness, not a cheap one! I tried unsuccessfully to get tickets for 'Rosencrantz & Guildenstern Are Dead', but then was able to see it at Cineworld for the princely sum of £14.

Since 'Who's Afraid ...' is coming up at Cineworld, I thought I'd take the opportunity to compare and contrast the two experiences. First and most obvious, the ambience of a London (or indeed any other) theatre simply can't be replicated anywhere else. I saw VW at the Pinter Theatre, off Haymarket—a tiny, beautiful theatre with tightly curved balconies and a very steep rake, but wonderful acoustics and gold leaf everywhere (hands up those who think the Mayflower has gone a bit too far with the gold leaf, inci-

dentally!). Our seats were in the upper circle (still £47 each!!) but we could hear every beautifully projected syllable and the sightlines were perfect from every angle. The play—well, what can you say? Professionals at the height of their powers, hacking at each other emotionally with all the pace of a firing-squad, was an experience I felt privileged to witness (and it reminded me that once we get the pace right on our stage, everything else will follow). I guess my only substantive criticism of the streamed versions is the varying camera angles, which of course you don't get in the live theatre; along with the distracting close-ups this, for me, detracts slightly from the similarity to the real thing. On the other hand, and allowing for the Cineworld auditorium which has all the ambience and romance of a National Express coach, I still hold that for the money the streamed version experience is fantastic. It's possible willingly to suspend your disbelief almost as readily as in the theatre, and if like my fellow theatregoers you take

your interval drinks and nibbles with you (and why don't Cineworld open a bar??) it's a very very good alternative to the 'real thing'—exemplified by the fact that almost every time I go the audience is moved to applaud, despite being at the cinema.

The fact that the auditorium is almost always packed is testament to the popularity of these screenings, so with any luck they will continue. Here's an idea of what to expect in coming weeks (all info on the Cineworld website).

Theatre

24 May: Anthony & Cleopatra (RSC Live)

10 June: Peter Pan (NT Live)

22 June: Salome (NT Live)

9 August: Titus Andronicus (RSC Live)

31 August: Yerma (NT Live)

Opera

13 May: Der Rosenkavalier (Met Opera)

8 June: La Traviata (Glyndebourne)

5 July: La Boheme (live from Taormina)

6 July: Hamlet (Glyndebourne)

3 August: La Clemenzia di Tito (Glyndebourne)

Live screenings



from Cineworld

How to get into the members' area of the website: a standing item

Instructions for accessing the members' area of the Apollo 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 you'll get the drop-down box containing the two areas 'username' and 'password';

- in the top area enter your 'username', which is 'firstname.secondname' (remember the dot between the words), and in the bottom box enter your 'password', which is your membership number. Your membership card has your number on

it, but if you can't find it check with the Membership Secretary or me;

- once you've done that, you should get straight into the members' area. If not, there's a problem and you need to let me know, but try these steps first.



Ginnie Orrey, webmistress



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

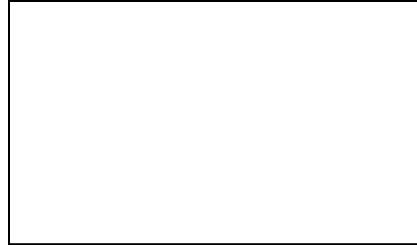
Phone:
(01983) 527267
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info@apollo-
theatre.org.uk

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

www.apollo-theatre.org.uk

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Ginnie Orrey, and
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opinions. Con-
tributed copy
must be signed.**

Bringing good theatre to the Isle of Wight for more than 40 years



The Apollo Players' next production



The Apollo Theatre Players present
Arnold Ridley's chilling tale

THE GHOST TRAIN

A group of travellers is marooned in a lonely Cornish station. Horrified by tales of a ghostly train, they are forced to spend the night in the waiting-room as apparently supernatural events surround them. Arnold Ridley's 1923 play still has the power to terrify as the tension builds ...