



Forthcoming read-throughs, auditions & other production stuff

- 'The Imperial Nightingale' auditions: Sunday 10 September, 2.30 in the auditorium (alternative date Tuesday 19 September at 7.30 in the bar for those who can't make it)
- 'The Apple Cart' auditions: Sunday 17 November, 2.00pm in the auditorium

Remember: a read-through is not an audition!

Other diary dates (more info on the website)

Next coffee mornings 16 September
30 September
14 October
28 October

Jazz at the Apollo Sunday 17 Sept, 3.00pm: Alan Barnes Quartet

Gala Night 1 November (Holofcener sculpture unveiling)

RedTie productions 2-4 November (RedTie Theatre)
10-12 November (RedTie Youth Theatre)

STAGE-CRAFT WORKSHOP 'Giving The Words Meaning' Leader: Michael Arnell. Wed 8 November, 7.00pm. More details in next issue

Apollo Players AGM Saturday 25 November

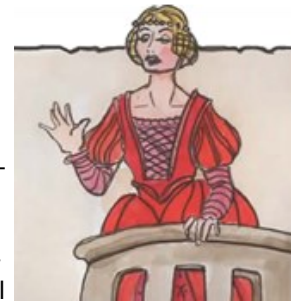
apollonius

Issue no. 259

September 2017

The Tamer Tamed

It is with enormous regret that the Committee of the Apollo Theatre Players have had to announce that the first show of the 2017-18 season, 'The Tamer Tamed', has had to be postponed. We hope to put it on at a later date; it's a wonderful play, only rarely performed, and very much sort of thing the Players should be focusing on. In the meantime we give sincerest thanks to the cast and crew who have put a great deal of effort into this complex production, and we look forward to seeing them perform it soon.



Villains may retire, but are they...

GOING STRAIGHT

A comedy by **Richard Harris**
Friday 20th - Saturday 28th October

This comedy by Richard Harris—author of a number of plays which have been put on at the Apollo, notably 'Stepping Out' and 'Outside Edge'—will now become the first play of the 2017-18 season. Auditions have been held and the director, Amy Burns, has been able to confirm the cast, as follows:

Ray: Ian Moth
Mickey: Reuben Loake
Brenda: Fiona Gwinnett
Polly: Susan Simpson
Francine: Sue Edwards

For any aspiring directors out there, here are Amy's thoughts on the process of getting her play 'from page to stage' - a fantastic summary of how it works at the Apollo!

'I went along to the Directors' meeting with an open mind, to see if there was a play that sounded exciting for me as a director, and this one caught my eye: a modern play by a writer in one of whose plays I have ap-

peared, and I remembered it as being well written and a joy to perform. As soon as I started reading the script, ideas were buzzing around my head.

Di Evans very kindly agreed to assist me and then I knew that the rest would be fine. I began with my poster, and Michael Arnell was kind enough to turn my sketch into a fab design. My next job was to look at the video work, so I contacted a member of Island Business Network (of which the Apollo is a member), Tosin Ajayi of Tajayi Media, who not only offered to do the film work that the production needs but also to sponsor the production. I just had to get my ideas and plans to him.

There wasn't a set design in the script but the stage directions give a good idea of what's needed, so I was able to plan the layout to make the production interesting.

I then set about thinking about the casting and the crew. A good selection of women came along to my auditions, making the final decision very difficult. Men on the other hand were a little lighter in numbers (where were you all?), but I managed to find the right men and I now have a great cast.

So now I could make a start

on the rehearsal schedule and meet the various departments to discuss what I need to make the production work. The play has a cast of only five, but the properties and technical items in the play are quite complex and are important to the story and excitement for both cast and audience. The pre-production meeting went well, with stage management, lighting, set builders and painters, properties and film crew all represented. I discussed my ideas with the relevant departments and they asked questions to help them achieve the desired look. I met with the wardrobe department in their room, where we discussed the colours and styles needed to for the time of year and period of the play. All the departments bring their questions to me so that I can make the final decision about what is needed.

Now, with seven weeks to go until opening night, the real fun begins: everyone is working hard and we have become the cast and crew for the October Production which has now become a slightly delayed opener to the Apollo's 46th season. I hope that when you all come to watch the production you will enjoy it as much as I am enjoying making it.'

Amy Burns

Editorial: the view from



News from the Apollo Theatre Trust



In these worrying times, with two overgrown spoilt children playing games of 'chicken' with the fate of the world in their podgy little hands, it's a reasonable question to ask where theatre stands.

In past conflicts—for example the second World War—the same question has often been asked. It's interesting that during the Blitz in London, those theatres that managed to stay open almost without exception offered relentlessly upbeat, escapist fare (who now remembers 'Tony Draws a Horse?'), interspersed with patriotic calls to arms. How does that play out today? Should we shrug off what's

going on and offer a diet of unalloyed farce and lightweight froth, on the basis that there's nothing we can do about it except run for shelter; or should we offer plays with at least some relevance in unsettled times?

It's worth remembering that the most memorable and cogent commentaries on difficult times have tended to come well after the event—'Oh! What a Lovely War', for example, or 'Dr Strangelove'. Perhaps we need the perspective of time to see things clearly; though it was interesting that the recent NT production of a 'reimagined' 'Yerma' managed to include references

to Trump et al. While James Graham's 'This House' was set in the 1970s but written in 2012, he is at present working on a play about the 'bubbling crucible of dissent' that is the current Labour Party.

On the other hand, we could do a lot worse than remember the immortal words of the wonderful 91-year-old Mel Brooks: 'You need to make a noise that defies death, because there is no noise in death. So I say to the world, 'Make a noise!' It's so important to enjoy life—and not forget that it's brief. I always try to remind people in my work that they're alive—don't defer!'

Anyone who has visited the theatre recently will have seen a pair of gates, securely locked, across the entrance to the alleyway next to the theatre. These gates block the escape route from our new emergency exit and have been erected by the owner of Olivo's restaurant, who also owns the left-hand side of the alleyway. The right-hand side is owned by Cheverton Investments who have formally granted us right of way to allow safe escape to Pyle Street in the event of an emergency. Solicitors acting for Cheverton's have written to Olivo's owner, pointing out that he has no legal right to erect the gates blocking access to their property and demanding they be removed immediately. We have yet to hear of any response. SSE, the electricity supplier who have a substation down the alleyway will also be taking up the matter with Olivo's owner. How much pressure will have to be brought to bear before the gates are removed remains to be seen.

The work to install new heating is on order and we are still awaiting an installation date from the contractor. We have been requesting quotes from electrical contractors to carry out a number of improvements to our fairly complex electrical system, but despite numerous requests and several

visits no-one has come forward with a quote. If anyone knows a suitably qualified electrician please ask them to contact Roger Simpson.

As previously reported we have plans for some major projects including replacing the roof of the dressing-rooms and joining the Theatre to Hancock House at first floor level. We have sufficient funds to start on the projects but we need someone with building experience to complete the detailed plans to the satisfaction of the planning authorities and listed building control and then project manage them to completion. If anyone is willing to take on this role or knows someone who might be interested in the challenge please contact Paul Jennings.

Finally, a big 'thank you' to David Pratchett, who spent considerable time clearing the weeds from the side of the theatre.

Paul Jennings, Chair, Apollo Theatre Trust

See below for a description of the role of the Trust, if you're not sure how it works.

As you may know, the **Apollo Theatre (Isle of Wight) Trust Ltd** is a corporate charity which owns the building and is responsible for its maintenance, repair and development (where appropriate), its equipment and insurance. It has three types of members: Associate Members (all the members of the Players), who may attend meetings but not vote; Guarantor Members (who have a vote), who have agreed that if the Trust ceases to exist, they will pay £5 towards the legal costs of winding it up; and Members of the Council of Management, which actually makes the decisions. The Council of Management must never have fewer than 7 members and no more than 15. One-third retire by rotation each year at the AGM, but are normally eligible for re-election. The Players pay their annual surplus to the Trust as 'rent', which is the main source of the Trust's income.

We are always keen to accept new Guarantor members, and nominations to fill any spaces are welcome. Do please apply if you would like to be part of the Trust's decision-making process. All members of the Apollo Players are welcome to attend Trust meetings.

Cynara Crump, Trust Secretary

News from your Committee

Meeting date 4 September 2017

DIRECTOR

At the last Committee meeting concern was expressed about the issues around *The Tamer Tamed*. It is unprecedented in the Apollo Players' 46-year history for a play to be 'pulled' completely, and the Committee were extremely anxious that it not happen again. After much discussion, therefore, it was agreed that:

- going forward, the role of Arts Manager will have a more strategic focus, overseeing and supporting directors and productions; and the postholder will be expected not to direct a play—or at least not in the early part of the season—nor to get closely involved in a production, so as to retain the necessary objectivity;
- the Committee will have a greater input into the final season. The postholder will not be required to put together a season him- or herself; rather, the season will be a collaboration between individuals who would like to put on a particular play, with the AM overseeing the process (and contributing plays as well, of course). The final season will be offered to the Committee for sign-off, taking into account issue such as cast size, time of year and so on, and the Committee will read all the scripts proposed before confirmation;
- there will be a far greater emphasis on the pre-production meeting, where many potential problems can be foreseen and overcome;
- the AM will ensure that s/

he has a list of 'fallback' plays in case of casting or other problems. Additionally, there will be greater focus on the support role of Assistant Director: either as an opportunity for a less experienced director to gain knowledge, or for an experienced director to offer advice to a less experienced one.

If you would like to learn more about directing by being involved in a production, please contact the Arts Manager.

Please note also that the AGM of the Apollo Players will be held on 25 November. Elections will be held for the posts of Arts Manager 2018-19, Technical Manager and Members' Reps. More details to follow. If you would like more information, job descriptions can be obtained from the Business Manager.

MARKETING

The only cost incurred for *Tamer Tamed* was the posters, so we have lost little actual money other than unpredictable ticket sales. The new season leaflet was delayed pending the decision on *Tamer Tamed* but they have now been printed and are being distributed to the new Red Funnel outlets. All other publicity material for the season is ready for use as required. We are to include advertisements in our programmes again with effect from *Going Straight*, so if anyone knows of a business who would like to advertise with us, please contact Maureen Sullivan, Marketing Manager.

TECHNICAL MANAGER

The technical team has had time recently to complete some jobs on stage:

- the stock of 10' backing

flats have been cut to a standard height and are in the process of being re-canvassed;

- the hardboard stage floor is about to be lifted, the floor below to be levelled and new hardboard laid. The team has welcomed the chance to carry out these works—perhaps every few years we should consider a season of 6 productions instead of the usual 7 to allow for maintenance work on stage!

I am pleased to report that the pre-production meeting for *Going Straight* was held last week and the show is fully crewed; it's good to see new members taking an interest in the backstage jobs. There are many video, lighting and audio cues so it will probably be necessary to relocate the control position for the production to the circle.

A new screen has been installed in the bar: during productions this will show the CCTV as before, but we shall be able to show advertisements and pictures pre-show and during the interval.

WARDROBE

Wardrobe have had a terrible time with an infestation of moths. A chest freezer is being installed in the dressing-room, as the only way to get rid of them is to freeze the infected garment. Inevitably the costumes the moths prefer are our precious wool and silk ones, including for example uniforms and vintage dresses and coats. We hope this will have solved the problem.

YOUTH THEATRE

The Apollo Youth Theatre term begins again on 9 September.

Theatre Director & Chair of management committee (elected 3-yearly): Amy Burns (2016-19) amy@masexodus.co.uk			
Arts Manager (elected annually in November for season beginning the following September)	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 steveready104@btinternet.com
Marketing Manager (elected biannually)	Maureen Sullivan (2016-18) msullivan58@me.com	Bar Manager (co-opted)	Paul Stevens postmaster@sleepite.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)	Ginnie Orrey (INTERIM) gginnie@googlemail.com or info@apollo-theatre.org.uk	Apollo Trust secretary (co-opted)	Cynara Crump cynara.crump@virgin.net
House Manager (elected biannually)	Paul Stevens (2016-18) postmaster@sleepite.force9.co.uk	Apollo Trust Buildings Manager (co-opted)	Roger Simpson roger.dodger45@yahoo.co.uk

'The Imperial Nightingale': casting call



Most of you will have received an email from the director of 'The Imperial Nightingale', Cynara Crump, giving notice of the read-through on 28 August and auditions on 10 September. Just in case you didn't, or have mislaid it, this delightful play, based on a story by Hans Christian Anderson, will be the Christmas show 2017 (8-16 December). The author is Nicholas Stuart Gray, a playwright two other of whose plays we have performed in the past. The story is set in ancient

China, in a palace presided over by an autocratic and cruel Emperor who can send his head gardener to prison for not removing a caterpillar on a rose that the Emperor was about to sniff. The palace and its garden contain some inventive and entertaining characters and others intent on mischief.

The characters

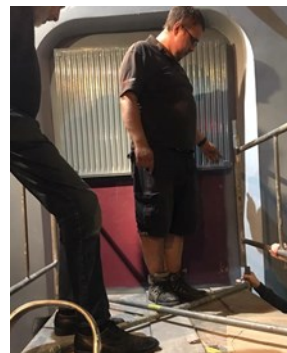
Bamboo, a young fisherman
Flower, the gardener's daughter
Four Winds, the Court poet
First suspicious character
Second suspicious character

Red Dragon, the Imperial Warlord
Black Circle, an Astrologer-Magician
Kong & Pung, the Green Dragon Guards
Lady Purity & Lady Honour, members of the Imperial Court
The Emperor of China
The White Princess
The eponymous Nightingale (nobody need apply for this part!)
If you'd like a script, please contact Cynara on 523606 or cynara.crump@virgin.net.



Update on the Gala Evening to celebrate the Holofcener Bequest

As you will, I'm sure, remember from previous issues, the Players have received an amazing gift from Julia and the late Larry Holofcener—a bronze bas-relief sculpture by Larry, depicting 28 heads of Laurence Olivier in some of the iconic roles he played during his long career. The sculpture is one of only two made from the original: one hung in the foyer of Chichester Festival Theatre for 30 years until CFT redesigned the space, and the other—ours—has never been hung. It will be hung in the auditorium, between the radiators in the embrasure beside the new emergency exit (the photo shows the radiators being moved to accommodate it).



We are immensely privileged and grateful to have been given this remarkable piece, and a working group are in the process of organising a Gala Evening on 1 November to unveil it. The evening will consist of some

short dramatic and musical pieces to celebrate the skills of 'the two Larrys', and Julia Holofcener has kindly agreed to come over from America to do the unveiling. A number of significant Island individuals will be invited to the evening, but we want to make sure we recognise the contribution of Players members too. If you would like to come to the evening, please send an email or a note to Maureen Sullivan, who is directing the show; when we know numbers we will hold a ballot for the remaining seats. We would also be very grateful for anyone who would like to help during the evening, in the bar or elsewhere.



'IW Pride a massive success. Pride love Apollo!'

From 11-14 July the Apollo was made available, free of charge, to support Isle of Wight Pride 2017, the first Pride event on the Island to support and highlight issues faced by the LGBTQ+ community.

Doors opened at 1.00pm each day for people to visit the Apollo to share their experiences, get support and find out about events. Members of Breakout Youth, the Pride committee and RedTIE theatre hosted the events, with everyone giving their time free of charge. RedTIE also put on 2 plays over the

4 nights, *Queer Bash* and *Beautiful Thing*, and raised over £1,000 from ticket sales for Pride. Young musicians and poets performed in the bar and on stage from 6.00-7.30pm before the plays. The exterior of the theatre was decorated with Pride flags, there was artwork displayed on every available bit of wall space and the atmosphere each evening was electric. The Apollo became a stunning arts centre for the week and everyone who came fell in love with our beautiful friendly theatre.

The Pride committee have been overwhelmed by the support from the Apollo and all those who worked there during the week. Special thanks must go to Amy Burns who spent every spare moment at the theatre supporting this event, as well as to Apollo members Maureen Sullivan and Ian Moth who both just turned up to help. I have never been so proud of our little theatre. The welcoming atmosphere and support felt by people who are often anxious about socialising openly in our community was often remarked on. *Helen Reading*

APOLOGY This article comes as something of an apology. Over recent months a number of new members have joined the ranks of the Players, but unfortunately, for reasons beyond our control, they have not received the welcome they should have. We can only apologise most sincerely for what must have felt like a snub but was in fact more like a bad case of 'administrative error'. In an attempt to sort out the situation I have taken on the role of interim Membership Secretary and have written to all those who I think have been unjustly overlooked. If you are one of them—and I'm sure you know who you are!—I hope you will accept our apology on behalf of the Players. Do please stick with us: join in with activities, come to auditions and read-throughs, and forgive us our entirely unintentional bad manners.

So moving on, as they say ... I'm delighted to publish a piece by one of our new members, Joel Leverton, below, with his views on being a member of the Players. I think it's complimentary, though I can't be quite sure ... !

COFFEE MORNINGS Do remember, new members (and indeed old ones!), that the coffee mornings on alternate Saturdays from 10.00-12.00 are a good place to catch up with other members—or at the very least have a cup of tea and a bun! Dates of the next coffee mornings are on the front page, or all dates for the year can be found on the website.

100 CLUB WINNER New members may not know about the '100 Club'. In summary, every month you can contribute a fiver to Theatre funds; every month there's a prize draw, and the winner receives £50 (or £250 in February, and £500 in August). If you'd like to take part there are forms in the foyer or you can download one from the members' area of the website. The winner in June was a new member, Yvonne Wright—congratulations!

SOCIAL SECRETARY: another plea for someone to take on this role. Please! You'd love it!

It's always with some trepidation that one steps into a new group: new people; new location; new styles; new ideas. It takes a lot to cross the threshold into an alien environment with the hope/knowledge that this is somewhere you will be spending a fair bit of time from now on, that you need to get on with these random people because you'll be working with them for the foreseeable future. It's scary.

Abbi and I waited a long time before re-involving ourselves with extra-curricular activities on the Island after having been involved in so much while living 'Oop North' (spoken with a distinct Doncaster accent). So coming in cold is a daunting prospect. We had seen several theatre shows on the Island by various groups, even swung by rehearsals and working nights of one or two companies with the view to find out more and slowly become involved.

But (and this, Apollo members, is where you can give yourselves a massive clap on the back and congratulate each other on your awesomeness) after watching a few of the Apollo shows and attending a number of the Saturday coffee mornings, we felt very much at home. Bizarre really, as

we've never been a part of a group with its own theatre, never in a group with many more than a dozen or so members or even in a group with anyone under the age of fifty. It was both unusual and refreshing (like drinking chocolate wine).

Asked, then, how am I finding things as a member of the Apollo Players, the title rather says it all:

Love—this may seem a little trite, but Abbi and I rely on being part of a community that carries out what they do with spirit and works alongside other people with love and respect. Without doubt, everyone we have thus far met has a passion for the theatre. Not only that, but we have felt (and I say this with the intention of not sounding freaky-weird) as though we are loved. People have gone out of their way to make us feel at home, encouraged us and gone out of their way to be friendly—be aware, you don't have to be, but it's much appreciated.

Laughter—to list the number of giggling fits we had during 'The Ghost Train' would fill a small book. I cannot lie, there were a great many occasions of frustration during rehearsals (generally owing to the difficulty of line-learning) but without doubt, we had a

royal laugh. The script lent itself to innuendo anyway—as soon as Matt Osbourne spoke his line 'I can't help admiring his pluck' the whole group would fall about in hysterics.

This said though, there was (generally speaking) a natural air of enjoyment and fun during rehearsals, and it's this that is a draw to the likes of Abbi and me.

Overacting—well, if you saw me in 'The Ghost Train', this speaks for itself, really, doesn't it?

Abbi and I are busy people and to engage in further activities by becoming involved with a theatre company just adds to the busyness. However, we have felt that becoming members of the Apollo Players has been a good move, and despite how bogged down we sometimes get with work and other stuff, there is no hefty obligation with the theatre unless by choice. This is such a blessing for us—to be able to become actively involved without compromise.

We have no intention of leaving—yes, we plan on staying and annoying you: Abbi with her inane giggling and me with my withering looks. We're not going anywhere, you're stuck with us. It's your own silly fault for inviting us.

A.P.O.L.L.O

A Place Of Love, Laughter and Overacting

by

Joel Leverton



Some of you may already know that we have at least one poet in our midst (in addition, of course, to Dave Talbot, whose poems I mentioned in the last issue). The person in question is Graham Brown, who

played the part of the station-master in 'The Ghost Train' with such aplomb. If you've been in a production with Graham you'll know that he has a facility for producing apt and hilarious poems on any subject under the sun, so here is his take on 'Ghost Train'.

My name is Saul and I'm in charge, master of Fal Vale Station.
I likes a quiet ordered life without no complication.
One night a bunch of toffs arrived, missed the last connection.
A silly prat had lost 'is 'at. Lord give me protection!
That Winthrop bloke 'e threatened me, referred to me as 'porter'.
He didn't show me much respect, not like a gen'leman oughta.
His missus gave me glaring looks when I said she couldn't stick,

And as for the bloke with the silly laugh, he got right on my wick.

Them newlyweds, Charles and Peg, could 'ardly 'ide their passion.
Lucky for me who cleans it up, confetti were under ration.
They tried it on in the ticket room but were sadly out of luck.

I won't have goings on in there—she must wait to admire his pluck!

The woman in black, forlorn Miss Bourne, she did were rant and rage.

Never mind the fact live-stock is banned she had some in a cage.

They moaned about the catering—just Adam's Ale, no claret.

Could've cooked up the potatoes to go nicely with the parrot.

So I told them the ghost story and pretended to expire.

The old girl got tight and

Winthrop's wife nearly set 'ersel on fire!
I called for reinforcements – I didn't 'ave no choice.
Called for Sterling the bogus doctor and Price with the gruff voice.

The rain it pounded down all night, it never got no cheerier

Especially when Julia arrived with her whining and hysteria.

We'd have got away with it if it hadn't been for that pesky fop.

He wasn't an 'ooray 'enry but an undercover cop.

Inspector Morrison of the Yard was who 'e turned out to be,

So Jackson did 'is moonwalk and cuffed us, one, two, three.

Some nights the ghost train do appear, whistles and brakes a-screaming,
But it's not as scary as the ghost of Dr Richard Beeching!

The Merry Wives of Windsor at Carisbrooke Castle

8 July 2017

Most visitors to Carisbrooke Castle will have seen the ruins of Carey's Mansion in the grounds and may know it was inhabited by the Lord Lieutenant of the Isle of Wight in the reign of Elizabeth I. Fewer will know that later in his career, Sir George Carey was appointed Lord Chancellor and as such became the patron of the acting troop to which Shakespeare belonged.

In 1597 Carey was inducted into the Order of the Garter, and it is generally accepted that the entertainment on that occasion was the first ever performance of 'The Merry Wives of Windsor'. It is for this reason that Carisbrooke Castle wished to stage an open air performance of the play, and I was lucky enough to be asked to direct it. How could I say no?

We assembled an amazing cast of talented actors from a variety of Island companies, including several members of the Apollo Players, and after lots of hard work and rehearsal, the only thing we could hope for—totally out of our control—was fine weather.

Performance day dawned with bright sunshine which looked set to continue

throughout the day—as indeed it did, bringing with it an audience about four times larger than we had dared to hope for. People brought garden chairs and picnics, and were able to purchase refreshments, including mead, from pop-up stalls.

At 7.20pm Sir George Carey himself (looking remarkably alive and bearing a close resemblance to Marc Tuckey!) strode into the arena in front of his mansion to welcome the crowd and introduce Queen Elizabeth I, who (again looking very like Castle manager Amanda Pickard) processed through the arena to watch the show from the top table.

The play, a comic farce starring the Queen's favourite Shakespearean character Falstaff, played by our own Paul Stevens, relates how the 'fat knight' plans to seduce two married women



who are too clever for him and plot their own way of dealing with his advances.

Fiona Gwinnett and Maria Wilkinson, as the Merry Wives of the title, demonstrated excellent comic timing and worked seamlessly



together, aided and abetted by their husbands, played by John Abraham and Josh Pointing. The sub-plot, involving three suitors for the hand of the young, beautiful Anne Page, was also hilarious: Michael Arnell as the scheming old Justice Shallow would have stolen the show had it not been for the strong performances of the younger actors portraying the would-be lovers and other supporting characters.

The show was so well received that Queen Elizabeth's announcement that further open-air shows would be staged at Carisbrooke was met by loud cheers from the appreciative audience—if you missed this one, look out for more next year!

Maureen Sullivan

An email from the RSC recently hit the Players' inbox, offering amateur groups an unforgettable opportunity to work with a team of RSC professionals in their rehearsal rooms and on stage at The Other Place in Stratford. The weekend, on Saturday 14 and Sunday 15 October 2017, is perfect for those wishing to develop their performance skills and learn more about how RSC actors prepare, rehearse and perform.

The sessions will focus on the RSC's approach to performing Shakespeare as well as a wide range of performance techniques suitable for other texts. The workshops will be useful to anyone wishing to develop their performing skills for modern or classical productions, and all abilities and levels of experience are welcome.

Sessions are also suitable for directors wishing to expand their experience of performance techniques.

The four workshops will be led by RSC practitioners and industry professionals and will cover the following areas:

- voice and text (with Michael Corbridge, RSC voice practitioner);
- movement;
- acting for the stage;
- stage combat (with Tom Jordan, RSC stage combat instructor).

As well as the workshops, your ticket includes:

- Directing Masterclass;
- ticket to [Coriolanus](#) in the Royal Shakespeare Theatre on Saturday

14 October at 7.15pm;

- Q and A with actors from the [Coriolanus](#) cast;
- backstage tour;
- ticket to see the permanent exhibition [The Play's The Thing](#) during the weekend;
- lunch on both days.

If you would like to attend (who wouldn't?!), the price is £220 and places can be booked by calling the RSC Ticket Hotline on 01789 403493. Early booking is recommended as places are limited.



The RSC
Big Amateur
Weekend—
a rare
opportunity
to work at
the RSC!

A sign that summer's about to be over: the listings at Cineworld are getting full again, and what wonderful treats in store! To anyone who hasn't yet experienced the live transmissions, you're missing a major treat. The recent production of a 'reimagined' version of Garcia Lorca's 'Yerma' was a case in point—what a remarkable tour de force on the part of everyone involved.

Theatre

7 September: John le Carré: An Evening with George Smiley (from Royal Festival Hall)

5 October: Hamlet (NT Live) (Encore) [the one with Benedict Cumberbatch]

11 October: Coriolanus (NT Live)

Opera

14 September: Carmen on the Lake (from Lake Constance)

20 September: The Magic Flute (ROH)

3 October: La Bohème (ROH)

7 October: Norma (Met Opera)

14 October: The Magic Flute (Met Opera)

Ballet

22 October: Le Corsaire (Bolshoi Ballet)

23 October: Alice's Adventures in Wonderland (Royal Ballet)

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
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NEWPORT
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ticketline:
01983 210010

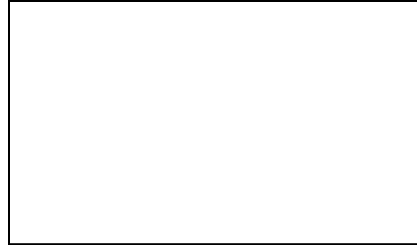
email:
info@apollo-theatre.org.uk

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

www.apollo-theatre.org.uk

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



The Apollo Players' next production



Mickey was a villain, back in the day—and he's proud of it. Leader of his own gang—sorry, firm—in the East End of London, with Ray as his head honcho, his second in command, always ready to 'give someone a slap' if they deserved it. But times have changed: now in his 60s, Mickey is 'going straight', living it up in a luxurious Spanish villa with his glamorous second wife, Francine, and he hasn't seen his old sidekick for two years. So why has he invited Ray to stay with him now? When Polly, a Channel 4 journalist, turns up, Ray and Mickey have their suspicions. Does she too have a secret agenda? In fact, how many of the party are keeping secrets? As events start to spiral out of control the play develops into a thriller, with plot twists and turns which surprise everyone—including the audience!