

The King's Award
for Voluntary Service

Forthcoming read-throughs, auditions & other production stuff

- **The Creature Creeps:** read-through on 17 August, 7.30 in the bar;
- auditions on Sunday 20 September in Hancock House, 2 for 2:30.

**Remember:
a read-through is
not an audition!**

DEADLINE FOR CONTRIBUTIONS TO THE NEXT ISSUE:

Mid-November

Other diary dates

Coffee mornings	Every Saturday, 10.30-12.30
Film festival	20-25 July
Reg Meuross' <i>Fire & Dust</i> gig	1 August
Steampunk accessories day	9 August
Steampunk Day	29 August

APOLLONIUS

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

ISSUE NO. 318

JULY 2026

This space would normally be devoted to a review of our current show, allowing us to relive it while it's still fresh in our minds. However, in the unavoidable absence of *70, Girls, 70*, sadly that's not possible this time; so I thought I'd take this opportunity to look back, definitely not in anger, at the Players' achievements in this shorter-than-usual season.

We opened the season with the lesser-known but quite brilliant *The Unfriend*.



Fast-paced and hilariously funny, it introduced two new young actors of whom we hope we shall see more as time goes on. A fabulous start to the season, as well as a great show for Gala Night.

The October show was Agatha Christie's *The Mirror Crack'd*—not only guaranteed to bring in the audiences, but the vehicle for Maggie Cardew's Best Supporting Actor award at the IW Amateur Theatre Awards night.

Iron, the third play of the year, was a quite remarkable production. Relying as it did on a minimal set and cast of four to tell a power-



ful and moving story, it justly deserved the 'Best Performance' award it won at the IWATA.

We re-introduced the concept of the Christmas show for this year, and it was an enormous success—so much so that there are plans to repeat it.

We started the new year with something completely different: *Immaculate*, Oliver Lansley's alternative take on the virgin birth. Despite our concerns that audiences might take exception to the content, in fact the play was very well received and it was great to see so many of our younger actors taking to the stage.



The IWATA took place in March. It's very confusing to judge productions by calendar year when we think in terms of season year, but we could forgive that when *The Curious Incident of the Dog in the Night-time* swept the board, bringing home both

Best Technical Design and Best Play.

A Midsummer Night's Dream, the April play, needs no introduction as to content, but the director, Julie Stonestreet, brought an absolutely beautiful and unconventional style to it. It was also noteworthy for a nine-year-old Puck, who naturally stole the show.

Quiz ended up bringing our 25-26 season to a triumphant close. Not only did it involve a set on two levels, constructed entirely of scaffolding, and 600 lighting



and sound cues, it had a cast of twenty, most of whom took multiple roles, and a remarkable backstage team to bring it all together. There were 'challenges' along the way [see p. 2! *Ed*] but it all came together on the night(s) to become another Apollo production we can be justly proud of.

And let's not forget that this year also saw confirmation of our King's Award for Voluntary Services, culminating in the official ceremony of the Vice-Lord Lieutenant handing over the beautiful crystal and a letter from the King. What a year!

EDITORIAL: THE VIEW FROM THE EDITOR'S CHAIR

Well, my dears, in the absence of a summer show to talk about, I have a bit of nice upbeat news ...



Day 1
(19 May)

Day 38
(25 June)



It may not seem earth-shatteringly important to most of you, but believe me, if you've never had the pleasure of a broken wrist, the day the plaster comes off is definitely a Day Worthy to be Marked with a

White Stone. Joy is unconfined! I've been distinctly hors de combat since it happened—give or take ten days on stage—when it has been very difficult to concentrate on anything other than what a pain the whole thing was. However, now that I'm bearing a closer resemblance to a human bean I feel I can gird my loins and return to Apollonius with renewed energy.

Which leads me seamlessly on to a rather splendid story which somehow has significant relevance just at the moment ... [*what can you mean? Ed*]

Over recent weeks I have, more often than not, been greeted with the expression 'break a leg', which always makes the person making the remark fall about laughing at their cleverness. It appears that the theatrical term 'break a leg' has, like so many of our catch-phrases, its origins in early 19th-century music-hall and vaudeville.

Apparently, managers would always have as many acts

as possible lined up to fill the bill to make sure there were no nasty pauses without an act to fill them. It wasn't financially viable to pay every stand-by act, so if they didn't actually appear on stage, they didn't get paid. The definition of 'appearing on stage' was whether the act broke the visual line between the audience and the leg, or wing (a bit like bit-part players in TV dramas—if you don't have a line or are otherwise individually identifiable, you don't get a credit and you aren't paid).

Thus 'break a leg' became a generic 'good luck' term, wishing someone the opportunity to get their fee.

A good tale—and definitely preferable to the alternative!

A PLEA FOR HELP

FROM THE OPERATIONS MANAGER

Because of the sheer amount of responsibility my role entails—Operations Manager, being a member of the Publicity Team plus I have a full-time job—I am looking for someone to come forward and help me with the rotas. If you enjoy organising and have a couple of hours a month to spare and could help, please do get in touch. Operations Manager is a big role and covers many areas within the theatre; while I have some fab people in my team, I am looking for someone to help share the workload. No previous training is required, and I will support anyone who comes forward.

And thank you to all those who have volunteered throughout our 25/26 season. We literally couldn't do it without you!

Vicki Cook



With the summer well and truly upon us, Mish and Karl Whitmore's youth theatre group will be out and about, taking part in ten carnivals. It's a great opportunity to promote their October production, *The Jungle Book*, and the Apollo as a whole. So if you see them in a procession, give them a big cheer!

NEWS FROM YOUR COMMITTEE

THEATRE DIRECTOR

It seems quite a while since we produced *Quiz*. It was a great success and made use of our ever-improving technical equipment.

Because of the postponement of *70 Girls 70*, we are now facing a very long gap until our next production, *Lovesong*, in September. It's far from ideal to have the theatre 'dark' for such a long time. Our loss in income at a time when we need it most is challenge we have to meet head on. So in order to keep the doors open, we have hastily arranged a Film Festival starting on Monday 20 July, comprising 6 matinees showing classic films. The final film, *The Rocky Horror Picture Show*, is a cult film and is already proving popular. Our marketing team have done an incredible job of advertising the week across many platforms. Please come along and support this initiative as it gives us some idea of what answer to give to the age-old question, 'should we do matinees?'.

The committee are currently working on our Gala Night, which is on 5 September. If you are fortunate enough to receive an invitation, please RSVP as soon as possible so that we can keep a check on numbers.

Please support our rotas for upcoming productions and screenings; without your support, we can't run the

theatre. See the Ops Manager's heartfelt plea on page 2.

We have some changes in the theatre organisation.

We have found two splendid volunteers to carry out the role of Treasurer, which will take a huge weight off the shoulders of the Business Manager. Training is being prepared.

Tom Large has agreed to take on Hiring, so any questions about hiring the theatre please email him on hiring@apollo-theatre.org.uk. I will be actively supporting him during the early stages.

The last structure change is that Paul Stevens is taking on the box-office role. Paul will be managing our Ticket-source and all the stuff that goes with it. There is a new email for him which is apolloboxoffice@apollo-theatre.org.uk if you need to contact him about anything box-office related.

Enjoy the summer, and I hope to see as many of you as possible at our events.

OPERATIONS MANAGER

Since my previous report (June 2026) there is very little to report on. The area by the stage door has been completed and now has proper drainage which will hopefully minimise the amount of rain flooding we have down there.

We can now look forward to putting plans in place to begin upgrading of the building now the plans have

been agreed. The postponement of *70 Girls 70* has given the set-building team time to sort out some of our workshop areas as well as having more time to focus on next season's first play. The workshop has been cleaned and tidied to within an inch of its life and is looking fantastic—a huge thank you to the team for this.

YOUR EXECUTIVE COMMITTEE

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

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

OPERATION GERANIUM UPDATE

Steve Double BEM reflects on the recent Operation Geranium festival at the Apollo. There had been concerns that the proximity of the official IW Festival could have affected ticket sales, but Steve is proud of the event and everyone who worked hard to make it happen, as he tells us here.

'A community festival celebrating music, art, and Inclusion took place at Newport's historic Apollo Theatre, with proceeds supporting Age UKIW. The Operation Geranium festival, held on 6 June, was organised to mark 6 years of the Island-based Operation Geranium pandemic project.

Running throughout the day between 2.00pm and 10.15pm, the unique-not-for-profit event, sponsored by Unison members, was supported by musicians from The Thompson Twins, Shakespeare's Sister, The UK Subs, The Boys, After The Fire and alternative TV touring support acts for The Levellers and Hawkwind who travelled from Cornwall, Brighton and Northampton to collaborate and share a stage with Island-based musicians. Art displays and community activities brought together supporters, volunteers and local organisations for a day of engagement, awareness-building and entertainment.

The event was hosted by Steve Double BEM and supported by volunteers at the Apollo, as the Festival achieved its aim of celebrating the impact of Operation Geranium since its inception in 2020. The Project has supported the employment of adults with learning and support additional needs, who grow plants which are distributed to older residents by Age UKIW Care Navigators

with the assistance of Keert UK, Green Cargo Pedal Bike Service, to promote wellbeing, inclusion and planet awareness outreach across the Island. During the Covid 19 emergency the initiative's broader public arts programme witnessed a unique 50,000 'Wish You Were Here' art postcard distribution around the world, helping people to stay connected.

A packed music programme, spanning punk, folk, country, pop, skiffle and rock, was delivered throughout the day. Headliners StormTrooper set the scene for the explosion of British punk rock at the Marquee Club in Wardour Street in 1977, which changed music forever. They were followed by folk songs from Rhiannon Crutchley The Brewer's Daughter, who has played at Glastonbury; Bearded Theory Festivals; the 100 Club, and Cooper and Blonde from The Levellers tour buddies The Fish Brothers joined Island musicians Angelina Grimshaw, All Washed Up and Graham Yeo Blow and The Duvers.'

Steve goes on to tell us about another musical event booked at the Apollo on Saturday 1 August. Multi award-winning folk songwriter Reg Meuross returns as part of The Strike Band Trio, giving us an album tour produced, commissioned, and played on by Pete Townshend of The Who. The Fire and Dust tour comprises the life and times of American folk hero Woody Guthrie.

'After 6 years of gifting pots of Geraniums, Art on Postcards and Art in Libraries, I'm now bringing Reg Meuross' project *Fire and Dust* back to Newport's historic community volunteer-led playhouse, the Apollo Theatre.

Pete Townshend of The

Who studio-produced and plays on the album and commissioned the project to shine a light on the life story of 1940's 'dustbowl balladeer', Woody Guthrie who, shortly before his death from Huntingdon's disease in 1967, became a torchlight touchstone for the emerging talent of a young Bob Dylan. His life is documented by professor of American Cultural Studies, Phillip Kaufmann, whose research enabled the retelling of Woody's sometimes chaotic and often tragic life and times.

Many of today's biggest music names, such as Pete Townshend, Joe Strummer, Ralph Mc Tell, Bruce Springsteen, Paul McCartney, pay homage to the pioneering spirit of Woody Guthrie, an often forgotten and dusky figure who appears in the opening credits of the Bob Dylan biopic cinema release. After Woody's death Dylan went on stage at his first major folk festival wearing Woody's suit and hat, to pick up the baton of folk music which had been passed on to him (before he enraged many of the audience by going electric).

The songs written by Reg on the *Fire and Dust* album have been heard by theatre audiences and folk festival crowds up and down the country, and a Who's Who of today's best acoustic folk musicians have been joining Reg in his Strike Band for live performances: artists such as Phil Beer of Show of Hands, Marion Fleetwood of Feast Of Fiddles and Geraint Watkins of Van Morrison.

If you'd like to know more about Reg Meuross, details can be found on his website.'

Tickets for the concert can be bought on the Apollo website.

Just a few words from your membership secretary.

It was a very successful New Members' evening back in June and lovely to see and chat to so many of you who are new members and great that you are already getting involved with Apollo life.

There are a couple more to welcome to the fold—Jackie

Napper and Karren Thomson.

The heat hasn't stopped our Saturday morning gatherings in the Bar—I've imported a couple of fans and they really help to keep us more comfortable.

It would be good to see a few more singers come to the Choir on Monday afternoons—don't be shy, come

along from 1pm and see what we're up to!

Stay cool!

Carole

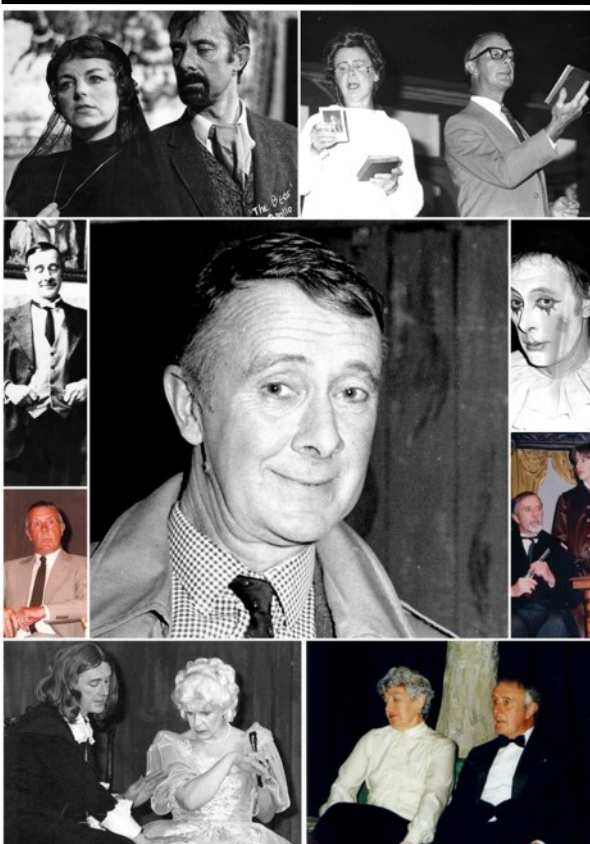
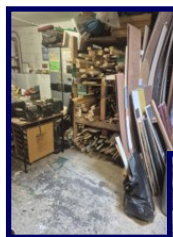
We are very lucky to have such a fab set-building team at the Apollo, who meet every Monday and Tuesday evening to bring a director's vision to life. While they all do a fantastic job, I would like to highlight the following and say a huge thank you.

Firstly to Paul Hewson, who in recent times has gone above and beyond set-building to help with repairs in the theatre. His plumbing knowledge has been most useful in recent times and I have been so grateful.

Those who work in the set-building team and backstage will know the struggle to keep the workshop accessible. Because most of the crew are so busy most of the time on stage, the workshop does get overlooked. However, I would like to say a particular 'thank you' to new members Geoff and Blake for 'blitzing' the workshop and making it a totally accessible and workable space. They have done an amazing job—I've never seen so much floor!

Thank you to both of you.

Vicki (Operations Manager)



You will all by now know the sad news of the death of John Carver, a long-time stalwart of the Players, who sadly rang down the curtain on 13 June. Our thoughts are with his daughter Louise and his family. Michael Arnell's article on page 6 gives you a bit more background but all of us who had anything to do with the Players pretty much throughout its existence will have memories of John. Mine are of our production of Blood Wedding in 1974, when John was the Last Word; I played the Bride and had to run away with him, and my dear, I was the envy of all the female members!! Periodically I come across some of the pics from that production - o tempora, o mores ...

A small but perfectly formed contingent from the Apollo went to his funeral at Brighstone church; a cool and beautiful place full of flowers from John's loved and cherished garden, including a wonderfully colourful display on his coffin. His family spoke movingly of their memories of a very special man. He will be missed and remembered.

Carole Crow
membershipsecy@
apollo-theatre.org.uk
Tel: 07905220934



Your letters

FROM THE VICE LORD LIEUTENANT



KAVS is an award from HM The King. These awards are highly prized and any organisation that is granted the honour comes under significant scrutiny before an award is made.

KAVS is sometimes referred to as the MBE for volunteer organisations. The award demonstrates that The Apollo has made an exceptional impact on the Island over many years. The commit-

ment of your team of volunteers putting in an eye-watering number of hours each year is outstanding as is the reputation you have built up for high quality productions. The Youth Theatre is a wonderfully safe and inclusive group and offers great opportunities for young people from across the Island.

The award recognises not only the immense impact The Apollo has achieved within the island community over fifty years but also

vindicates the leap of faith the founders took when they first decided to purchase the old Victoria Methodist Chapel.

On a personal note, my father and grandfather were prominent Methodist preachers who led worship in this place; I like to think that the congregations who came here would be delighted to know that this building continues to serve the community, albeit in a different way.

It was a great honour to present this prestigious award to The Apollo Players in the expectation that you will go from strength to strength.

Maurice Sheen



JOHN CARVER REMEMBERED

BY

MICHAEL ARNELL



Bearing in mind that many members will know nothing about this dear man who was a 'stalwart' of drama on the Island for many years, I think it appropriate to give this piece some context.

Because most people love singing or listening to singing, the Island has always had many musical societies which stage regular productions. Being a dramatic actor requires a very different and, I think, more demanding set of skills and thus drama societies were rarer.

Back in the fifties, we could enjoy many musical productions but had fewer opportunities to see good plays. Therefore we Islanders flocked to see the output of groups like the Vintage Players or the Newport Repertory Club, the latter 'morphing' into the Apollo Players.

The actors became locally very well known and I remember spotting one of these 'stars' in Woolworths. The elegant young man with

the beautiful speaking voice was John Carver, whom I had seen in a recent production of *Twelfth Night* where he played Viola's twin brother Sebastian. Because his 'twin' had natural long blond hair, John was required to wear a Veronica Lake wig ... very camp! Of course, simple etiquette forbade approaching this local celebrity.

I saw him in many Apollo productions until, in the seventies, when I became a member, I actually met him in person and was very surprised to discover he was a landscape gardener. Apparently John's family were well known West Wight farmers and he was expected to join the business despite his long-held ambition to become a dancer.

Over the years I was very fortunate to be cast with John in several plays and always admired his total professionalism on stage and his warmth, kindness and modesty off-stage. The

only flaw in our dramatic partnership was that for some bizarre reason we each triggered mutual corpsing during rehearsals which earned us well-deserved directorial rebuke.

When I went to say goodbye at the Hospice, his lovely daughter left me with instructions to keep John supplied with ice-lollies from the kitchen as he was no longer wanting solid food. We spent a couple of hours and at least four lollies enjoying shared memories. John said he regretted having to give up his dream of becoming a ballet dancer but felt blessed that drama more than compensated. I gave him a kiss and said I looked forward to meeting up again in the not too distant future.

PRODUCTION NEWS

LOVESONG A preview of the first play in our coming season, from Phillip Griffiths.

At ninety minutes, *Lovesong* offers a poignant & universal story of a love which endures time and parting.

LOVESONG. Just one word, but it seems fitting for Abi Morgan's play, which is written with an exquisite economy. It is moving, charming, sad, funny, honest, and true. As I write this, it is early in the rehearsal process, but if we get it right, then I defy anyone not to be touched by this play, not to take something away with them, to ponder.

The story is a simple one: the optimism of youth and the wisdom of experience. But it is told in an original and highly theatrical way.

In the past—circa 1973—a young couple, William and Margaret, are settling into

life in America, having emigrated from this country. Fifty years later, we view the same couple, now known as Billy and Maggie, inexorably moving towards the end of their life together. Just four actors and two characters. Past and present collide, with the older couple's memories interacting with their younger selves.

A script as good as this does not come along every day. It has no fat on it. It gives the audience just enough, treating it as intelligent, and with the ability to piece together what is happening. It never gets bogged down in plot exposition.

The dialogue between the loving and passionate young couple is sparky, witty, and charming. Inevitably, they are buffeted by life's vicissitudes, leading to more passionate, heated exchanges. The older pair have less to

say to one another but, they too, are forced to confront painful realities.

The play, which premiered in 2011, was developed with the theatre company, Frantic Assembly. It encourages performers to be aware of their physical presence, using movement to convey emotions. In the words of our director, Hilary Foister, 'We are not dancers, but we will follow their lead and use our bodies to convey feelings that words cannot express.'

There are also a couple of moments which can only be described as coups de theatre. I have no intention of revealing what those surprises are—so please come along and enjoy a very different kind of theatrical experience.

PRODUCTION DATES:
4-12 SEPTEMBER



Marylyn and Colin Ford will be directing this comedic spoof of classic horror stories set in the Carpathian mountains in turn-of-the-century Transylvania. A mad scientist and his evil assistant try to make the perfect creature in his gloomy castle complete with secret laboratory, scary cellar and disappearing villagers.

Cast: 8 F 4 M

PRODUCTION DATES: 11-19 DECEMBER

Characters

Baron Donald von Blitzen, a Teutonic mad scientist

Daisy von Blitzen, his dopy, innocent daughter, returned from USA college with US accent

Frank Sterling, her boyfriend; English public school, dim-witted but heroic

Mord, evil assistant to the Baron

Gretchen Twitchett, grim, gaunt housekeeper

Babsy Ballou, Daisy's glamorous American college

chum

Maritza von Blitzen, the Baron's aristocratic, bejewelled and haughty wife
Heinrich, Otto, Fritz, Hans Schtunken: all played by the same actor

The Zitzen sisters, Hannah, Freda, Olga and Heidi

Unannounced female relatives (4 actors)

Read-through on 17 August, 7.30 in the bar; auditions on Sunday 20 September in Hancock House, 2 for 2:30.



As you will all know, sadly the final play in this season, Kander & Webb's musical, *70, Girls, 70*, has had to be postponed for a variety of logistical reasons. However, all is not lost: firstly, John Abraham is working on bringing it to our stage at some time during the new season, and secondly it means we have a space to fill. This wouldn't normally be something to celebrate—it's been most odd going into the theatre and not finding

something going on—but in this case it's given us the opportunity to do something different.

It's been decided that we will put on a Summer Film Festival, in the space created by 70G70. On the next page you'll find a poster with the films listed; if you are able to print it off and put it up somewhere that would be really helpful.

Remember also that in the evening of Thursday 23rd there will be a screening of

Mozart's wonderful opera, *Le Nozze di Figaro* (7.00 start).

You may well already have seen the usual cry for help on the rotas, so do please if you can step up for a couple of hours on one (or more) of the days—or just buy a ticket and come along to one of the wonderful classic films. Or dress up and come to The Rocky Horror Picture Show—not to be missed!!



APOLLO
THEATRE - ISLE OF WIGHT

SUMMER FILM FESTIVAL

MONDAY 20 JULY (2PM) : THE THIRD MAN

TUESDAY 21 JULY (2PM) : LADYKILLERS (1955)

WEDNESDAY 22 JULY (2PM) : DR STRANGELOVE

THURSDAY 23 JULY (2PM) : CASABLANCA

FRIDAY 24 JULY (2PM) : SOME LIKE IT HOT

SATURDAY 25 JULY (2PM) : KIND HEARTS AND CORONETS

SATURDAY 25 JULY (7.30PM) : THE ROCKY HORROR PICTURE SHOW

**BAR WILL BE OPEN FROM 1.30PM
OFFERING TEA/COFFEE & ALCOHOLIC
BEVERAGES
£10 ENTRY**

20 - 25 JULY 2026

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



And speaking of films, this is a good opportunity for me to sum up this year's NTLive activities.

We've had a full season of screenings, all fantastic: from the amazing *Inter Alia*, featuring a tour de force performance from Rosamund Pike, via an 'interesting' interpretation of *Hamlet* and a re-run of the iconic *The Audience* with Helen Mirren, to the wonderful *Playboy of the Western World* ('strange' said an audience member) and concluding with *Les Liaisons Dangereuses* in a heatwave.

Audience numbers have been variable, for a variety

of reasons but probably not unrelated to the problems with our website; but they seem to be improving again. We have the dates for next season's screenings, so watch out for news of the productions, beginning with Sandra Oh in a 'reinvented' *The Misanthrope* in September.

But quite apart from the amazing productions we've been privileged to see, I have been speechless with gratitude to the members who have stepped up to the mark to join the team to run the shows. Some of you are 'regulars', others come now and again, and it's been great to see some brand-new members com-

ing along—thank you all, so much. We unquestionably couldn't do it without you. For new members it's a chance to get to meet others and get a feel for what we do, and for everyone it's just great to feel we are part of a really good income-generator for the theatre. And of course it has made it possible to purchase and upgrade our screen and tech systems, which in turn makes it possible to show other films, and so it goes on.

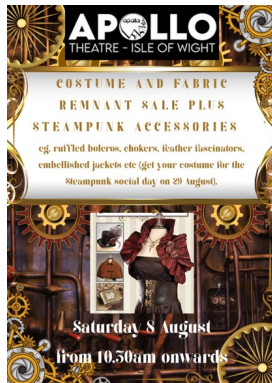
So thank you all once again—and here's to 2026/27!



You'll probably have heard that there are to be some changes to the forthcoming 26/27 season, for reasons entirely out of our control. Here is the proposed season; there are still a couple of 'tbcs' but this is as it appears at the moment. It's also likely that there will be another 'Musical Magic' concert, which you may remember was received so well last year, plus possibly a Christmas show. Watch this space!

Title/author	Director	Dates
<i>Lovesong</i> (Abi Morgan)	Hilary Foister	4-12 September 2026
<i>Jungle Book</i> (Rudyard Kipling, adapted by Mish & Karl Whitmore) A Youth Theatre production	Mish & Karl Whitmore	23 October-1 November
<i>The Creature Creeps</i> (Jack Sharkey)	Colin & Marylyn Ford	11-19 December
<i>Of Mice and Men</i> (John Steinbeck)	Gwen Stevens	6-13 February 2027
<i>Blue Stockings</i> (Jessica Swale)	Lin Caldicott	2-10 April
<i>1984</i> (George Orwell, adapted by Duncan Macmillan & Robert Icke)	Amy & Dan Burns	28 May-5 June
<i>The Good Life</i> (Jeremy Sams) OR <i>70, Girls, 70</i>	TBC	16-24 July

**2026/27 SEASON
CONFIRMED**



STEAMPUNK: WHAT'S IT ALL ABOUT? BY LIN CALDICOTT



You may have heard about this already, but a bunch of members are putting together a **Steampunk family social day which will take place on 29 August.**

Lin Caldicott says, 'Come in Steampunk costume! There will be a film, *Hugo*, for the kids in the afternoon and in the evening a 'steampunky' film, *The Prestige*, will be shown for the adults (film starts at 7.30; tickets £5 (members) or £10 (non-members)). The whole point of the day is to dress up 'steampunk' and have a jolly time.

There will be a **costume sale on Saturday 8 August** at the theatre to create an opportunity for everyone to obtain items to 'Steampunk up' your everyday clothes with accessories. If you want to help sew something like a fascinator, neck ruff, hat decoration etc. please let me know. I have a couple of simple project books if you want to have a look.

Wardrobe will be making accessories for this and embellishing some jackets as well as putting things up for sale. All prices will be very reasonable and funds will go

into the Apollo building fund for essential repairs.

So, if you could have a rummage in your drawers please (ooh la la!) and would like to donate any unwanted watches, old keys, old-fashioned inexpensive jewellery, odds and ends etc. that we can use for embellishments please let me know and I will arrange collection. Any and all ideas are welcome, you lovely creative people. Let the beauty of Victorian invention fire you up!

Lin

In 1987 KW Jeter, author of *Mortlock Night*, coined the term 'Steampunk' to describe a genre of fantasy and speculative fiction that later came to describe an entire artistic and worldwide cultural movement which explores a world where steam, not cyber-electricity drives technology.

Steampunk emerged around the 1800s. Arthur Conan Doyle, Robert Louis Stevenson, Mary Shelley, Jules Verne and HG Wells all embraced the realm of literary fantasy influenced by Victorian spiritualism, the Industrial Revolution and futuristic science fiction.

Today it is a nostalgic mixture of Victorian romanticism rooted in the spirit of play and creativity that has evolved into fashion. Just like its counterparts in other art forms, primarily literature, Steampunk fashion is based on the aesthetic of an alternative futuristic history. It offers a captivating appeal to both men and women bringing its' own charm to each gender. For women, it can offer a chance to embrace

their femininity in a powerful and unconventional way by following specific dress codes inspired by late nineteenth-century attire. For men it provides a bold and adventurous style. Individuality is highly valued and achieved by mixing styles, Victorian, Edwardian, Gothic and punk.

Womens' clothing is dominated by long flowing dresses and regal jacket bodices or bustiers. Skirts echo the Victorian silhouette, bell or trumpet, with a bustle but with a sexier modern twist. Today corsets are more of a clothing item than an undergarment and have become more or less synonymous with the genre. Brocade or leather often with steel boning are popular and Victorian inspired, as are brass goggles and accessories. Headgear includes stove hats, flight helmets, pirate bandanas, pith helmets. Kate Lambert founded the first Steampunk clothing company in 2005, mixing Victorian post-apocalyptic and Steampunk couture, with tribal, sci-fi, shabby-chic, harajuku and mori

girl influences.

As a result, in 2010 Prada, Dolce and Gabbana, Versace and Chanel began introducing Steampunk and neo-Victorian inspired styles on fashion runways. Steampunk fashion has also been used since the 2000's in photography and films such as *The Golden Compass*, *Van Helsing*, *The Wild Wild West*, *The League of Extraordinary Gentlemen* and *Doctor Who* on TV.

Steampunk clothing adds to the look of characters and archetypes like explorers, soldiers, lords or ladies, punk, burlesque, goth, fetishism, vampire, time traveller, aviator. The archetypes embraced may include the valiant Explorer with pith helmet, brass telescope and binoculars, or the debonair Aviator with bird-like gadgets, devices, leather helmets, goggles, pocket watches and canvas coat. A lab coat worn over formal clothes with a decorated belt for various bottles of potions and instruments would indicate an Apothecary-type character. The list is endless and has evolved into the pop-

ular and vast variations of style seen today in festivals all over the UK and beyond. Colours are generally dark, black, brown, grey, bronze and often of complex geometric patterns, checks and stripes. In conclusion, Steampunk fashion is a fascinating

movement that draws inspiration from the past to create something new and different. It's a bold artistic expression that allows for creating original and captivating outfits. Whether you are drawn to the extravagant clothing, ingenious accessories or simply the

imaginative and creative atmosphere of this movement, stand out from the crowd and dive into a world of creativity, style and adventure with the Steampunk 'look'.

Themed costumes and dressing up are at the very heart of the Steampunk life and fashioning your own Steampunk-themed costume is a multi-layered process.

- Determine what kind of Steampunk you are. Genteel Aristocrat? Wandering Street Urchin? Time Travelling Sky Pirate? Exotic Belly Dancer? Mad Scientist? Other?
- Take inspiration from similar costumes described in literature or

shown in film.

- Gather nineteenth-century materials, like lace, tweed, cotton, leather. Consider how clothes were cut at the time: bustles and corsets for women and long straight coats for men. Also consider the subdued tones of the typical Victorian colour palette. Look for Victorian patterns and textures too.
- Add a touch of 1970s punk style by adding industrial elements into

your costume - maybe some rivets, brass buttons, chain belts, straps and other hardware.

- Complete the outfit with at least one stand-out accessory e.g. top hat, goggles, parasol, spats, cane, wings or ray-gun are all good choices. As a finishing touch don't forget to add a piece of gorgeous Steampunk jewellery.

DRESSING UP

Once again we have the pleasure of one of Steve Taverner's compositions. As may be inferred from the subject matter, I have a particular interest in this one ...

FALL

At the final rehearsal I fell off the stage,
A dangerous tumble for one of my age.
When my senses returned the first thing I heard
Was not what you'd call an encouraging word.
'Thank God for that,' the lighting man said,
'She's opened her eyes, I thought she was dead.'
'But look at that blood,' I heard someone say
And 'Surely her leg shouldn't bend in that way!'
'I didn't like the sound of that crack from her arm',
And 'That twist in her neck could cause her great harm.'
And then some blokes with a stretcher were there,
They lifted me onto it, taking great care.
The director called out as they took me away,
'You will be all right to go on on Friday?'

[Ho bleeding ho ... Ed]

POETRY CORNER



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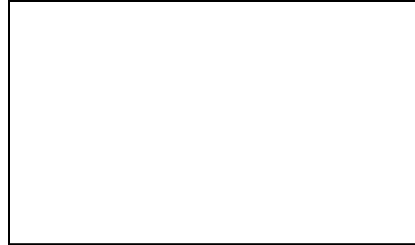
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Bringing good theatre to the Isle of Wight for more than 50 years



The Apollo Players' next production



PRODUCTION

DATES:

4-12 DECEMBER

Our next production, Abi Morgan's play *Lovesong*, offers a poignant and universal story of a love which endures time and parting.

A young couple, William and Margaret, are settling into life in America, having emigrated from this country. Fifty years later, we view the same couple, now known as Billy and Maggie, inexorably moving towards the end of their life together. Past and present collide, as the older couple's memories interact with their younger selves.

This is a wonderful play. The dialogue between the loving and passionate young couple is sparky, witty and charming. Inevitably, they are buffeted by life's vicissitudes, leading to more passionate, heated exchanges. The older pair have less to say to one another, but they too are forced to confront painful realities.