



Cultural Quarterly

Autumn 2008

People's Choice exhibition

**Arlene Phillips on
Flashdance The Musical**

Vicki Michelle in 'Allo 'Allo





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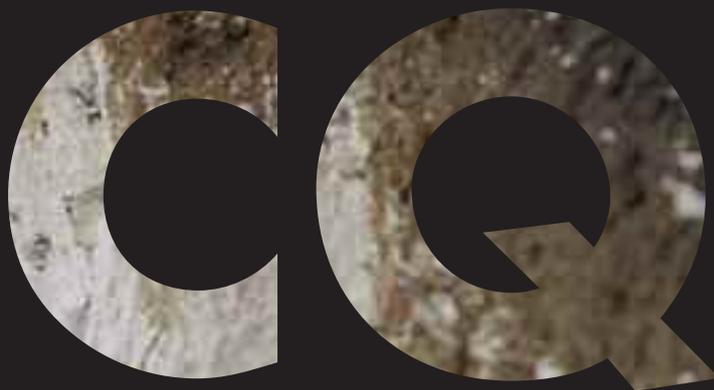
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Contents



- 4 Choosing Your Favourites**
The first exhibition at the new Towner gallery will be a people's choice.
- 8 What a Feeling**
CQ talks to Arlene Phillips about *Flashdance The Musical*.
- 10 Intimately Appealing Sax**
Derek Nash talks to CQ about Jools Holland and Sax Appeal.
- 12 Retraining the Subconscious**
John Humphries tells CQ how his work challenges perceptions.
- 14 Opera Drawing New Blood**
Bullfights and colour in opera for everyone.
- 16 Relating to the Landscape**
How Wolfgang Tillman's *End of Land I* fits in.
- 18 Catching Up With Old Friends**
Bob Kingdom catches up with CQ and old friend Dylan Thomas.
- 20 Recycling Transport**
David Kefford turned the tail of an aircraft into a recycling medley during Airbourne.
- 21 Opening Doors**
Eastbourne Artists is planning a Christmas Open Houses event.
- 22 Welcoming Back a British Tradition**
I'd Do Anything finalist Niamh Perry will star in this year's pantomime.
- 24 Valuing Film as Art**
Eastbourne Film Society has adhered to its core values over the years.
- 26 Expanding its Audience**
The Under Ground Theatre is broadening its range.
- 28 Saying 'Allo Again**
Vicki Michelle tells CQ 'Allo 'Allo is like an old friend.
- 30 Making the Most of a Summer Evening**
CQ indulged in a decadent picnic at EODS' performance of *The Rivals*.
- 32 Amusingly Shocking**
Prostitution and felony came to the Under Ground Theatre in June.
- 34 Moving into a New Era**
The Heritage Centre sets an olde-worlde atmosphere.
- 35 Window Shopping**
Towner Collection artworks are brightening up empty shop fronts.
- 36 A Day in the Life... of a Stage Manager**
CQ follows Mark Sayer around the set of *Blood Brothers*.
- 38 Presenting For Your Enjoyment**
A roundup of amateur dramatic productions in Eastbourne.
- 39 Further Unwrapping**
Second phase development has brought a second art exhibition.
- 40 Art Mimicking Life**
Oscar nominated actress Brenda Blethyn visits Eastbourne.
- 42 Eastbourne Presents...**
Information on events in Eastbourne.
- 44 Improving the Environment**
Cavendish School pupils are making an impression.
- 46 Committing to a Concept**
Julian Sutherland Beatson sits down for an hour every morning to paint.
- 47 Gotta Come Dancing Back**
Gotta Sing Gotta Dance is back by popular demand.
- 48 Training for Gold**
Devonshire Park is set to be an integral part of the 2012 Olympics.



Choosing Your Favourites

The first exhibition at the new Towner gallery will be a people's choice, and you will be able to vote for your favourite artworks via a website.

To celebrate the opening of the new Towner gallery, the first exhibition of the collection will feature works of art chosen by the public, giving everyone an opportunity to be part of the selection process.

Those works from the Towner Collection that have been photographed are available on a CD and on a website, which will be available soon. People will be able to register their votes and those artworks receiving the most votes will be displayed in the exhibition.

“We also want to gather any

reactions, thoughts and feelings about favourite works of art through comments and feedback,” said Sara Cooper, collections curator for the Towner. “The exhibition will be shown in the Permanent Collection Gallery in the new Towner building. With its tall ceilings, high performance timber flooring and bespoke ceiling panel lighting system, it will be a beautiful space in which to see both the historic paintings and contemporary highlights of the Towner collection.”

The Towner Collection began in 1923 with an original

bequest of twenty-two paintings by John Chisholm Towner. The bequest included Victorian paintings of landscapes, animals and children by popular artists of the time, including Henry Dawson and Thomas Sydney Cooper.

The collection was later increased through acquisitions of Sussex landscape paintings ‘in order to provide the visitor with a complete review of this beautiful county’. The scheme was subsequently extended to allow the inclusion of pictures executed by Sussex artists regardless of subject matter,

(Above)
Lighthouse at Newhaven, c.1936
Eric Ravilious
(1903–1942)

Watercolour and pencil on paper.
Acquired 1969.

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Choosing Your Favourites

and then broadened again for paintings by non-Sussex based artists. It now features works by artists, including William Nicholson, Christopher Wood, Alfred Wallis and Frances Hodgkins, a collection of watercolours by Victorian amateur artist Louisa Catherine Paris, and a major body of work by artist Eric Ravilious.

“Despite the widening of the acquisitions policy, the Towner has maintained a strong representation of images of the Sussex landscape,” said Sara. “The coastal aspect of Eastbourne has meant a particular emphasis on



contemporary artworks. Art Fund International is one of the most important and ambitious schemes launched by the charity, and Towner was one of only five partnerships to be awarded the money.

“Collecting through the award will be in keeping with

the broad landscape theme and, with Eastbourne’s identity through its position on the south coast beside Beachy Head, exploring issues of boundaries, borders and edges. The scheme will provide a valuable and unique opportunity for collecting works, adding to the already outstanding Towner Collection.

“Furthermore, it will help us in redefining the regional art gallery and museum for the 21st century by celebrating the characteristics of place and exploring the true internationalism of the local regional.”

(Left)
Somewhere Special, 1999
Zoe Walker
(b. 1968)

Installation and film.
Acquired 2002.

© Zoe Walker

“An exciting future lies ahead for the collection following Towner’s recent award of £1 million”

seascapes and coastal scenes, including work by Victor Pasmore, John Tennant, David Tindle, Alfred Munnings and Jeffrey Camp, and harbour scenes by Edward Wadsworth and Alan Davie.”

The collection has also benefited from a close association with the Contemporary Art Society and its Special Collections Scheme. The lottery-funded project enabled the Towner to purchase significant contemporary art and, during the pilot phase in the mid 1990s, work by Anya Gallaccio, Tacita Dean, Callum Innes, Mariele Neudecker and John Virtue were acquired for the collection.

Sara said: “An exciting future lies ahead for the collection following Towner’s recent award of £1 million from the UK’s leading independent arts charity The Art Fund to purchase international



(Left)
Cattle and Sheep, 1850
Thomas Sydney Cooper
(1803–1902)

Oil on canvas.
Acquired 1923.

© Towner Art Gallery

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14 Feb	Paris, FR	1000	1000
15 Feb	London, UK	1000	1000
16 Feb	London, UK	1000	1000
17 Feb	London, UK	1000	1000

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What a Feeling

Flashdance brings one image to mind – the chair dance, water splashing off what popular culture knows to be a determined young dancer. Arlene Phillips, the sharp-tongued judge on BBC's *Strictly Come Dancing*, told CQ that's not even the best bit of the new musical.

Arlene Phillips' perfectionist tendencies are ideal for the world premiere of *Flashdance The Musical*. She was in line to choreograph *Flashdance*, the 1983 film, and is revelling in controlling the dances for a show that carries a hefty weight of expectation from a cult following.

With a new audience being drawn to dance via television competitions, Arlene must also meet the hopes of newcomers attracted to an ever-popular tale of passionate determination and iconic imagery.

The premiere of the tour in Plymouth was a massive success.

Arlene said: "I was nervous throughout the whole evening and, at the end, the audience jumped to their feet and applauded and applauded and it all just took my breath away. Just as it finished they were all so quiet and suddenly there was this burst of cheers and clapping."

Set in Pittsburgh, USA, *Flashdance* tells the story of 18-year-old Alex, welder by day and 'flashdancer' by night, whose dream is to study at the prestigious Shipley Dance Academy. Based on the Paramount Pictures film

(screenplay by Tom Hedley and Joe Eszterhas, story by Tom Hedley), *Flashdance* features a memorable score, including the hits *Maniac*, *Manhunt*, *Gloria*, *I Love Rock & Roll* and the Academy Award winning *Flashdance – What a Feeling*.

At a time when, Arlene believes, producers are on the lookout for the next film to turn into a musical, *Flashdance* surpasses expectations.

She said: "Not only does *Flashdance The Musical* have the famous songs that people know from the film but also, to develop it as a musical, they have added new musical

Flashdance The Musical
Congress Theatre
November 3–8

writing. That way, it's not just the film on stage.

"For me, it's really worked. You come away humming the new music when you would think it would be the old ones you would get attached to again."

Plot and character development have taken their lead from the most loved and intense moments of the film.

"My highlight is one of the new pieces," said Arlene. "Alex is in the ballet school. In the film, you only see a little bit when she walks down a corridor and you see people stretching and dancing, but here it has been developed. There is a lot of character and

contestants and even her old friend, the famously harsh Simon Cowell, is reported to have labelled her the Queen of Mean.

Not that she is bothered – she wants her profession taken seriously and won't hold her tongue if people have done a bad job. Her tick list of accomplishments since she made her name with risqué dance troupe Hot Gossip is endless, but she keeps coming back to theatre for one very clear-cut reason – it's where she can give her best.



"From the moment I came up with the idea everybody I have talked to about it loves it"

(Left)
The cast of *Flashdance The Musical*.

(Right)
Arlene Phillips

plot development. It's quite intriguing, that's what I like about it."

The adrenalin-inducing factor for her is the opportunity to keep fine-tuning – an opportunity she wouldn't have had with the film.

"When you are a perfectionist like me, I am looking at what I did in rehearsals and thinking about what I now want to change. I am itching to make changes, absolutely itching," she said.

"Normally, you would have two weeks of previews and we didn't have that. I have the tour list in front of me and I am planning all the dates I can go in and do some work on it. This one is definitely going to keep me busy, I can feel it."

The 65-year-old seems to always be busy though. Judging *Strictly Come Dancing*, *Strictly Dance Fever* and *Dance X* is just a part of it. She has caused a stir with sharp comments about

Arlene said: "Choreography for the theatre is really what I love to do. When you are choreographing on television everything is such a rush and, certainly nowadays, to film something there is very little time available so it always feels like we have never done the job we would like to do."

Away from television, most know her for her work in musicals, including *Grease*, *The Sound Of Music*, *We Will Rock You* (music by Queen), Andrew Lloyd Webber's *Starlight Express*, and the US touring productions of *Joseph and Jesus Christ Superstar*. She has choreographed everything from dances in Monty Python's *Meaning Of Life* to music videos for AC/DC and Elton John. Over one hundred television commercials have benefited from her expertise.

Identifying a gap in television drama, Arlene has created a new musical drama

called *Brittania High*, which starts in mid October on ITV and is set in a High School for performing arts.

She said: "It sits between *High School Musical* and *Fame*. It's the 16–18 category. From the moment I came up with the idea everybody I have talked to about it loves it.

"It's not for teenies. Nowadays, you have got everybody with three-year-old children saying their kids love *High School Musical*. Well, this is not for three-year-olds. It's for young people and adults."

Creating a dance-focused drama for more than one age group has been important to Arlene. Comparing it to the *Flashdance* audience, she said they are already seeing a mixture of generations – those who loved the film and those who love the current proliferation of dance shows, from competitions to young dramas.



Intimately Appealing Sax

Swapping sell-out concerts in foreign cities for an intimate yet packed gig at the Under Ground Theatre is strangely scary for award winning saxophonist Derek Nash.

Demand keeps Derek Nash coming back to Eastbourne's Under Ground Theatre again and again when he's not performing with the Jools Holland Rhythm and Blues Orchestra or at the many other venues he plays with his band Sax Appeal.

The size and position of the auditorium below Eastbourne's library paints a subdued scene but, according to the jazz musician, it gives him a challenge every time. In his four years' globetrotting with jazz legend Jools he has got used to peering out over up to 100,000 faces. The Under Ground Theatre seats 145 people.

Derek said: "It's a big change but almost slightly more scary. You do a Jools Holland gig and they are pretty well always sold out, you are guaranteed to get a good response from the moment you step on the stage and you can't see the whites of

their eyes.

"In a smaller venue the audience is not always so easy to play for.

"Sax Appeal is very well established in the southeast and last time we played at the Under Ground Theatre the response was marvellous. I love playing that theatre but it is strangely more scary."

He gave an interview to CQ while he paid a fleeting visit to his home in Bexley, Kent, having recently performed in America and Belgium with Jools Holland. Before Sax Appeal arrives in Eastbourne on September 12, the band will play several 'medium sized' concerts in Devon.

Derek said: "As a jazz musician it is always worth travelling and, with Sax Appeal, it's my baby, my compositions. Although we are mainly London-based and I live in Kent, we get so much out of

finding a nice theatre outside the city where it all comes together. It's too much to ask people to come to London to see us all the time and you get something different when you are moving around from a massive venue that holds thousands to a small theatre."

The Under Ground Theatre is such a space. Situated beneath the Central Library in Grove Road, it is the home of Eastbourne Arts Centre, a charitable trust. It is run entirely by enthusiastic and dedicated volunteers and is seeking sponsors.

Musicians like Derek help to raise its profile and bring in the crowds. He has been labelled 'one of the most versatile saxophonists in the UK today' by The Guardian newspaper. He has mastered all four saxophones from soprano to baritone and has won awards with Sax Appeal since the

*(Above)
Derek Nash*

*(Right)
Sax Appeal.*

Sax Appeal

Under Ground Theatre
September 12

band's conception in 1980.

He has appeared live and on TV with many top performers, including Eric Clapton, Lulu, Tom Jones, Will Young and Sam Brown. The band performs all over the world, from Venezuela to Hartlepool and from Ronnie Scott's to Cardiff Bay.

Derek said: "You do all this travelling and you go from large concerts to playing in a little basement jazz club. The difference is, at the small ones you can play ridiculously quietly and people will listen. You can't do that at the big rock venues, you can't get the intimacy and the subtlety."

His website is littered with support from musicians and critics. Jools Holland says Derek's 'brilliant solo' makes him 'move involuntarily'. Their work together seems like a collaboration of mutual appreciation, which started with something of a baptism of fire.



Derek said: "My first contact with Jools was as a sound engineer, as I used to work for the BBC. I got a personal recommendation to join the Jools Holland band and my audition was playing with them at a live concert at Hampton Court in front of 4,000. No ifs, no buts, just get up there and

play. That was four years ago."

His return to the Under Ground Theatre is expected to be another packed event, billed as funky, exciting jazz.

Derek said: "From a musician's point of view, that sort of audience and those acoustics are something to really look forward to."

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Retraining the Subconscious

John Humphries' stretched Baby Jesus sculpture on display at the Royal Academy of Art this summer is an example of the way his work challenges people.

Sculptor John Humphries works at odds with what you expect to see, recreating the faces of his subjects but stretched long or wide in a way the eyes cannot understand. It leaves the onlooker unable to process the sight and so naturally intrigued – they cannot turn away.

Spending innumerable hours on a super-real elongated or widened sculpture means he is completely aware of the conflict people face when they see his work.

"Artists are trying to solve a spatial problem. I'm trying to create a spatial problem," John

said. "There's a reluctance to accept what's in front of your eyes. It's always a struggle for me because, when I am sculpting, I want to correct it as well.

"The need to walk around it and take it in from different angles is a very common reaction because people look at my sculptures and are immediately confused, with their eyes and brain trying to correct what they are looking at. The brain is saying the eyes can't be seeing what they are seeing."

He likens it to the reaction of looking at a MagicEye picture – the patterns are 'corrected' by

the eyes to reveal something else.

"If you look at it for long enough you become convinced that's how it should be. It retrains your subconscious."

Stepping out of his workshop after days standing in front of a distorted head, that subconscious 'correction' can create its own problems.

"I have walked around before thinking everyone seemed to have really pointy ears. They weren't stretched the way my sculpture was and my eyes couldn't get used to it."

The Baby Jesus sculpture adds another, non-spatial dimension – the smiling

*(Above)
John Humphries
with his creations.*

*(Right)
John's interpretation
of Eddie Powell as
Pope Paul III*

religious figure with tears in its eyes is intended to prompt an emotional reaction. It's a prelude to a new work – a large sculpture of the crucifixion of Christ and the thieves.

John, based in Normans Bay, studied sculpture at Cheltenham & Gloucester College and the Royal Academy Schools. Since leaving the Royal Academy in 1980, he has worked in film and television to bring the fine arts and special effects together. The best-known example of his work is the title character Max Headroom.

“They wanted a computer generated TV presenter in 1985 when the effects weren't really up to speed. So we had to make a caricature that was not quite right, distorted, and it neither looked two dimensional or three dimensional.”

John's television and film credits include Rob Roy, The French Lieutenant's Woman,



Figurative work remains his focus. It's generating more interest in recent years he says, with artists like Damien Hurst becoming ever more famous and drawing people to the scene. And with more people interested, portrait commissions continue to present John with his dimensional challenge.

hoax by some.

“A friend of mine bought some film in the US which was meant to be of aliens being dissected, but it was a damaged film. He asked me to sculpt something that looked like the thing on the film to see if we could replicate it or make sense of it. My interpretation made it as real as possible while keeping

“If you look at it for long enough you become convinced that's how it should be”



Dr Who, The Young Ones and Something For The Weekend. His work for the recent film Charlie And The Chocolate Factory, designing the trees overhanging the river of chocolate, was inspired by the seaweed growing in pebbles at his beachside home.

He said: “When I'm commissioned to do a portrait the biggest thing is making it look like them, making it look like them but distorting it and not distorting it so much it loses the person's character.

“If I am making something, it has to be interesting. The things I make are difficult to make and difficult to realise. I never want to make anything I can pull out of a hat quite easily.”

His work has been misinterpreted in the past – a likelihood any artist will face – but John's sculpture of an alien, produced after watching film footage bought by a friend was reported as the material for a

the feel of what you could see on the film. It was very successful as an interpretive process.”

His move to the coast and away from the throng of the more intense art scene in cities is nothing new, he says.

“One of the fantastic things down here is the light. It's a very, very bright part of England.” Even Constable, he said, had retreated to the south coast while preparing his own work for the Royal Academy. **John's next exhibition is at the Pangolin gallery in Kings Cross. For more information go to www.john-humphreys.com**



Opera Drawing New Blood

Dramatically visual operas are being launched at the Congress in September, courtesy of an inspirational producer. Ellen Kent will make bullfights and colour as much a part of *Tosca* and *Carmen* as the awesome vocals of a handpicked international cast.

Ellen Kent has chosen Eastbourne to premiere her new company, Ellen Kent Amphitheatre Productions, and its productions of Puccini's *Tosca* and Bizet's *Carmen*.

Her first opera in 1993 played to 7,000 people and earned a ten-minute standing ovation.

"Never have I got back to that excitement and sense of euphoria until now," she told CQ as she prepared for a flight to Moldova to see the gladiatorial-style sets to be used in the productions.

Ellen took an unusual sidestep from children's theatre to opera in the 1990s. She was asked to put on a foreign piece for the international summer festival at Rochester Castle by the local council.

"This was when the Three Tenors were getting very popular," she said. "Off the top of my head I said, 'what about opera?', never having done it

before. They loved the idea and I walked away thinking, 'what have I just said?'"

She left behind the seven French actors and 50 goldfish she was working with and 'made a few calls around Europe'. This was her move into an almost surreal world of Eastern European opera. By duly delivering 200 Romanians from the Romanian National Opera with their splendid, emotive production of *Nabucco*, she had her first opera.

Ellen said: "It was a very emotional experience for me. I was a pioneer in bringing foreign opera here and I pulled out all the stops to make it work."

This included borrowing the president of Romania's plane to fly in the set and costumes and being met in England by a massive press presence, interested in the cultural offering being delivered from post-Ceausescu Romania.

The intervening years have seen the demand for opera grow and Ellen's business has expanded with it. Based at the Historic Dockyard in Chatham, Kent, Ellen now tours Eastern European opera and ballet throughout the UK, Eire and Middle East to rave reviews and increasing audiences, with the specific aim of breaking down the barriers of the elitist opera and ballet stereotype and instead creating 'opera and ballet for everyone'.

History repeats, apparently, as she was asked to create an outdoor opera at Leeds Castle this August. Her work there inspired Ellen to redesign her operas, performed by handpicked international soloists alongside the full Chisinau National Philharmonic Orchestra and Chorus, in an amphitheatre setting. This sparked the creation of a new company, Amphitheatre Productions, which takes its basis

*(Above and right)
The cast of Tosca.*

Tosca
Congress Theatre
September 5

Carmen
Congress Theatre
September 6-7

from early Greek theatre where the roots of opera began by providing a lot more than just a performance.

“The way I have been trying to present opera is certainly very visual. I want to attract a younger audience and introduce them to the intensity of it by putting them on like large musicals. For me, it’s an injection of new life and new blood.

“It’s all about entertaining the public. Don’t let them have to think too hard and make sure they are enthralled. That’s what I want when I go to see something and that’s why I go to ridiculous levels to do the same for others.”

Carmen opens as if the audience has walked into a bullfight, with a band marching into the arena and a raw energy being drummed up – an unusual addition to opera, as is the inclusion of internationally famous flamenco dancer Sam Quay.



Tosca’s colosseum set is something else that sends this Eastbourne launch into a new operatic realm. Watching it all come together Ellen is philosophical as she watched it rain on her Leeds launch just as it did at Rochester, where not one of the open air audience got up to leave.

“It’s a prophetically good omen,” she said. “Some people get good ideas in the bath. I obviously get them in the rain.”

Ellen’s groundbreaking work bringing in the best performers from abroad has earned her

awards from the presidents of Moldova and the Ukraine for her contribution to the arts. The day-to-day workings of her company have evolved in a way that proclaims tangible success, from packing sets into the back of a borrowed mini to travelling in a convoy of lorries and coaches or charter flights transporting performers and backdrops. Every time she draws crowds to rainy open-air venues or packs out the Royal Albert Hall, it seems even more remarkable that she entered the world of opera almost on a whim.



French Diamond, Sapphire, Emerald and Pearl Peacock pendant in Platinum circa 1915.



Art Deco Sapphire and Diamond ring by Tiffany circa 1930.

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Relating to the Landscape

Sara Cooper, curator of the Towner Collection, explains how a photograph by Wolfgang Tillmans of a girl lying on Beachy Head fits into the collection.

This photograph from the Towner Collection by German-born artist Wolfgang Tillmans shows a girl lying precariously on the edge of the cliff looking down to the sea far below. The image, titled *End of Land I*, reminds us of our fragile relationship to the landscape.

Although taken locally at Beachy Head, it represents the global sense of wonder and trepidation of being at the limits of the land, depicting a telescoping of distance and evoking feelings of vertigo.

Tillmans is one of the most prominent photographers working during the last twenty years. He came to London in the

late 1980s where he worked as a photographer for magazines, including *i-D* and *The Face*.

In 1990–92 he studied at Bournemouth & Poole College of Art & Design where he developed his recognisable raw, snapshot style. Following in the footsteps of photographers, such as Nan Goldin, Tillmans began documenting the lives of

(Left)
Wolfgang Tillmans
End of Land I, 2002

Photograph

Acquired 2004, Purchased by the Contemporary Art Society Special Collection on behalf of the Towner Art Gallery, with funds from the Arts Council Lottery

his friends, their closeness resulting in more relaxed and uninhibited images.

His powerful and occasionally shocking images brought him to the attention of galleries, yet he challenged mainstream photographic display practice by simply taping or pinning his images to gallery walls. Tillmans won the Tate's Turner Prize in 2001 and his work features in museum collections, including the Guggenheim in New York and the Victoria & Albert Museum in London.

End of Land I is a key work, representing the Towner's commitment to collecting contemporary art whilst referring to a more traditional genre of topographical image that underpins the collection.

The collection originated in 1922 with a bequest from John Chisholm Towner of 22 Victorian landscape and

portrait paintings. It grew through acquisitions of Sussex landscape paintings by regional artists 'in order to provide the visitor with a complete review of this beautiful county', an approach that was later extended to allow the inclusion of non-Sussex artists.

The collection now features works by important artists, including Christopher Wood, Alfred Wallis and William Nicholson, and a major body of work by Eric Ravilious. Despite the widening of the acquisitions policy, the Towner has maintained a strong representation of landscape images. The coastal aspect of Eastbourne has resulted in a particular emphasis on harbour and seascapes by artists including Edward Wadsworth, Alan Davie, Victor Pasmore, John Tennant, Alfred Munnings and, more recently, by Tacita Dean and Mariele Neudecker.

Sara Cooper, collections curator at the Towner, said: "Through the success of the Towner's £1 million award from The Art Fund for the purchase of international contemporary art, we are looking forward to adding work to the collection that continues the landscape theme but evolves towards an exploration of boundaries between land and sea, urban and natural environments, natural or constructed frontiers and real and artificial landscapes. These themes reflect current global interests in spatial, geographical and political borders being investigated through contemporary art practice."

Limited edition reproductions of the rarely seen Eric Ravilious watercolour, Lombardy Poplars, are being offered for sale to raise funds for the new gallery. Prints can be ordered on 01323 413555 or www.emmason.co.uk

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Catching Up With Old Friends

Bob Kingdom's portrayal of Dylan Thomas has been praised since his first performance as the revered poet in 1987. The 20th anniversary revival and subsequent tour were just a chance to catch up with an old friend, he tells CQ.

There is no film footage of Dylan Thomas, but his potent poetry, his quirks and his place as one of society's bad pennies left enough of an impression for critics to state Bob Kingdom's reincarnation of the man is 'captivating' and 'spellbinding'.

Both from small Anglicised Welsh towns, both multi-

talented characters, Kingdom seized the role not just because of an uncanny physical likeness, but also because there was already something between them.

"I first heard his voice on the radio before my own voice had broken," Kingdom said. "When I discovered he was Welsh, things came closer. My mother said not

to listen to him, he was a boozier, and that was people's attitude to him. Points of identification are important, though."

Making an art of emulating British icons, Kingdom has recently been staging a new show on Stan Laurel.

"It's people I love and the main thing, the attraction for me, is that it's people I know I can do.

*(Above)
Bob Kingdom as
Dylan Thomas.*

**Dylan Thomas:
Return Journey**
Devonshire Park Theatre
September 11–13

It's people who have had an impact on me," says Kingdom.

Alcoholic Dylan drank himself to death, aged 39, on the USA tour Kingdom recreates in Dylan Thomas: Return Journey. The show is dedicated to illustrating his love of words in a way that was known to intoxicate his audience. The result has been described as 'unsettling' in accuracy.

The secret is about understanding what his work did to people, Kingdom says.

"It's really about the shared experience. When you are reading or looking at a painting, certain things grab you. You know you have found a friend then, someone speaking for you."

He knows when he has got it right.

"Very often I can be doing a poem and people applaud. It's very odd, clapping a poem. What's more significant and

deeper is when it goes quiet afterwards and you hear a sigh. That's when you know something has meant something to someone. I know I'm doing the best I can when I don't feel like I'm being me."

With that comes an understanding of the effect the audience and the lecture tour was having on the poet.

Kingdom says: "He was holding his life together, giving these recitals to send money home to Wales. He had a love/hate relationship with the audience, in a sense. He might have had a few but he rarely performed drunk – he had too much respect for words to just go and vomit all over the stage."

In 21 years, the play that was first directed by Anthony Hopkins has barely changed. Dylan's most famous and highly regarded work, Do Not Go Gently Into That Goodnight, remains the pinnacle and helps

shape the sad close of the play. Kingdom says: "I have him talking about his future and what he's going to do. He is telling his wife that life is going to plan, then life isn't available to him anymore, which at 39 seems ludicrous."

Thomas' legacy includes Under Milk Wood, Adventures In The Skin Trade and A Child's Christmas In Wales, as well as numerous poems and short stories.

Dylan Thomas: Return Journey is an interpretation of the legendary lectures at the end of his life. This one-man production began its life in the theatre and has played to packed audiences around the world and practically every city, town and village in Wales. It was made into a film in 1990 and features poems Do Not Go Gently Into That Good Night, A Poem In October, And Death Shall Have No Dominion and Return Journey.



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Recycling Transport

Airbourne is one of those events that gets people thinking what it would be like to fly. This year, parked on the Wish Tower Slopes, was a creation that latched on to the idea of imagined flight.

During this year's Airbourne event in Eastbourne, Artist David Kefford borrowed the tail of an aircraft and invited Eastbourne residents to bring discarded household objects to him and his team so they could unite them in an aircraft and recycling medley – something of an artcraft.

The four-day sculpture project at Eastbourne's internationally famous air show in August was part of Towner Offsite, a series of artist installations in Eastbourne town centre. Its aim is to celebrate the lead up to the opening of the Towner's new

home in the cultural quarter.

Kefford is used to creating alien-like sculptures using every day materials, such as lampshades, bikes or ironing boards. He said Airbourne visitors were open to the idea his creation might evolve into a flying object.

"A lot of people were asking us if it's going to fly and we were jokingly telling them it would. It's down to people's imaginations to will it to fly, or want it to fly. I hope that's what art can provoke in people."

Working on the Wish Tower slope with recycled materials from on and offsite, the artist

cut, wrapped, taped and bound supplies of cardboard, tins, plastics and bottles to create a semi-abstract, surreal sculpture.

The tail was supplied by the Imperial War Museum in Duxford, near Cambridge, making it look like a plane, but a mast with a hoop attached could have swayed onlookers into thinking of it as a boat – especially in its seaside location. Long spindly arms and legs were reminiscent of a sci-fi insect robot. Kefford's reply to those who asked what type of transport it was: "Whatever you want it to be."



Opening Doors

Following its first successful Open Houses in March this year, Eastbourne Artists is planning a Christmas Open Houses event on December 6–7. Artists will open their houses and studios to the public to offer a variety of handmade Christmas gifts.

(Above)
Pat Burns' work.

(Below, L–R)
John Warren,
Pat Burns and
Elda Abramson.

As well as paintings, prints and jewellery, artists will be presenting stained glass, ceramics, textiles and special Christmas pieces.

Julian Sutherland-Beatson, organiser of the Open Houses event, said: "We already have quite a few artists signed up and I'm getting enquiries almost every day. I think it will be quite a busy weekend.

"This will be exciting for all concerned. Visitors and local shoppers are able to view and buy original pieces in the



exciting environment of the artist's house or studio and buy items often not for sale anywhere else. Artists are able to sell directly from the comfort of their own homes without having to go through hoops trying to get their work into shops and galleries.

"I've spoken with a number of artists who are taking this opportunity to create special seasonal pieces. Many artists will be opening on the Friday evening and it will be a great

way to spend an hour or so strolling between artists' houses, looking at work and having the occasional mince pie with mulled wine!"

A colour brochure listing the participating artists and including maps to the venues will be available in November. **Artists who would like to be included in the Christmas Open Houses event can contact Julian Sutherland-Beatson on 01323 643727 or jsb@pavilion.co.uk for a booking form.**





Welcoming Back a British Tradition

Pantomime is a British tradition, and audiences always welcome it back to the Devonshire Park Theatre with enthusiasm. The festive atmosphere brings back audiences and cast members year after year to laugh at the puns and hiss at the villain. Oh, yes, it does...

Eastbourne Theatres' pantomime, *Snow White And The Seven Dwarfs*, showing at the Devonshire Park Theatre on December 12-January 11 and starring *I'd Do Anything's* Niamh Perry as Snow White, will be sponsored by Blind Design of Brampton Road in Eastbourne.

"Blind Design are absolutely delighted to sponsor this year's pantomime production of *Snow White And The Seven Dwarfs* at Eastbourne's Devonshire Park Theatre," said Graham Malcolmson, commercial sales manager at

Blind Design. "It is an honour for Blind Design to be associated with this great British Christmas and New Year tradition. Blind Design decided that, with their own traditions of quality and customer service matching those of the Devonshire Park Theatre's, it would be the ideal sponsorship tie-up."

This will be Niamh Perry's first major role since she appeared in the BBC's *I'd Do Anything* and her first appearance in pantomime. The 18-year-old from Bangor, County Down, sang live to millions of viewers every week



Welcoming Back a British Tradition

Snow White And The Seven Dwarfs

Devonshire Park Theatre
December 12–January 11

(Left)
Graham Malcolmson (left)
and Gavin Davis.

(Below left)
Niamh Perry
as Snow White.

(Right L–R)
Carl Patrick and
Martyn Knight.



during the show and left the competition in week eight as a finalist. Andrew Lloyd Webber said of her future: “I wouldn’t be surprised if (she) were up for a major leading role when (she’s) twenty,” and she is starting that journey in Eastbourne.

Joining Niamh in Snow White And The Seven Dwarfs will be Martyn Knight, back by popular demand as Eastbourne’s favourite pantomime dame and, for a third consecutive year, Carl Patrick.

Snow White And The Seven Dwarfs promises to be another feast of traditional pantomime fun with plenty of hissing and laughter.



“I wouldn’t be surprised if (she) were up for a major leading role when (she’s) twenty”

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Valuing Film as Art

The Eastbourne Film Society celebrates its 60th anniversary in February. With members receiving a significant discount on films shown at the Curzon Cinema in the society's programme, membership is fiercely contested.

Tony Dodgson, an avid film enthusiast, created the Eastbourne Film Society in 1949. He first came to Eastbourne to stay at Chaseley after being injured at Dunkirk during the Second World War, and his passion for cinema led to the creation of the society and its first screening – Duck Soup starring the Marx Brothers on 16mm film.

Since then, the society has gone from strength to strength and today its 250 membership places are strongly contested. It has always adhered to its original core values – film as art and a medium for information and education.

Barbara Wilson, secretary of the society, said: "I have always joined the local film society wherever I have lived, it's where you get to see the most interesting films. We aim to bring them to a wider audience, and non-members are welcome

at all the screenings. But if we didn't have members, we wouldn't be able to show them as we pay for them in advance. That's where the fees go.

"We're very lucky to have Roy Galloway at the Curzon Cinema as a member. His cinema is independent, so he's in a position to persuade film distributors to give up a showing of the latest blockbuster so we can screen our arthouse films."

Past members of the society include Neil Brand, who was asked to play piano accompaniment to silent films shown by the society and has since gone on to become the 'doyen of silent film pianists' and accompany Paul Merton on his Silent Clowns tour.

Members benefit from notes on each film in the season written by film critic and the society's chairman Mansel Stimpson.

"The films originally chosen

had to be scientific, cultural or artistic in character and the society has been consistent in its choices," said Barbara. "We try to select films from a range of countries and with different tones. Members nominate films for the following season and the committee decides from the list and checks their availability."

The Eastbourne Film Society's season is shown at the Curzon Cinema in Langney Road, Eastbourne, on Wednesdays in September to March. Membership costs £21 and includes entry to 11 films. This season's programme will include Michael Winterbottom's *A Mighty Heart* starring Angelina Jolie, and Steve Carell and Juliette Binoche in *Dan In Real Life*.

For membership details, contact membership secretary Alex Buchan on 01323 734139 or alex@buchan39.fsnet.co.uk

*(Above)
The Curzon Cinema in Langney Road, Eastbourne, hosts the Eastbourne Film Society's season of films.*

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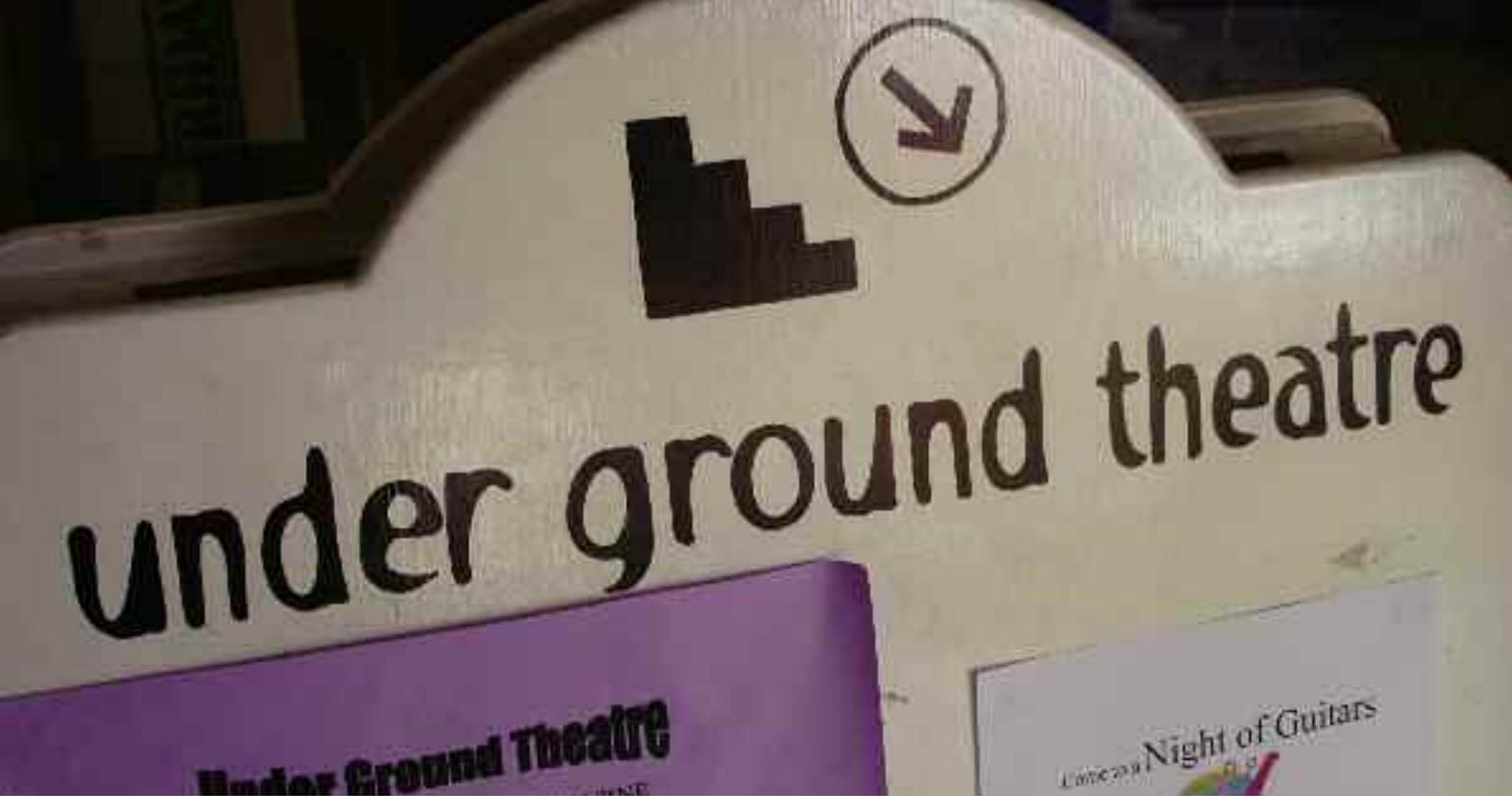


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Expanding its Audience

The Under Ground Theatre is kicking off its winter season with free live music and a broader range of entertainment.

The Under Ground Theatre beneath Eastbourne Central Library in Grove Road will hold an open day on September 6 to kick off its winter season. Entry to the theatre will be free and live music will be played all day and into the night, when Three Plus One, a jazz, Latin and soul group, will perform onstage.

The Under Ground Theatre began life in 1989 as the Eastbourne Arts Centre and Library Theatre. Ernest Wiegand, a local resident and keen amateur dramatist, wanted to bring the arts to Eastbourne's younger

community and give them a place to perform and see different productions at a cheaper price.

In 2001, the theatre was given a makeover and relaunched as the Under Ground Theatre, with a new logo and a revitalised offering.

"Following the relaunch, we wanted to offer new and innovative material and all our plays and music are now professionally produced," said Pamela Keen, chairman of the volunteer committee that runs the theatre. "We are the only venue in Eastbourne offering regular jazz from top names.

The more well known artists have a loyal following and people come from all over. We also have an amateur dramatics group for young people linked with the theatre called Under Ground Productions."

However, the makeover was spoilt by the flash floods that ripped through the town in August 2006.

"We had to close for six months for refurbishments," said Pamela. "Everything made of wood, including the stage, and the floors and kitchen had to be renewed. We had only just replaced the chairs in the theatre, but luckily they have

(Right)
The Under Ground
Theatre's committee.

metal legs and we were able to save them.”

The theatre reopened again in February 2007 and since January this year has been open every Saturday for coffee mornings. Entry is free on Saturday mornings, and entertainment to go with the coffee and homemade cakes includes art exhibitions and live music.

Pamela says the theatre is taken more seriously now than it was five years ago, and it is looking to broaden its offering even further by presenting other types of show, including comedy and dance.

“We’re hoping to have a big name as our first comedian,” she said. “We’ve already booked an evening of dance through the ages – everything from Morris dancing to street dance – and a female impersonator, who I’m told does an amazing Dusty Springfield and a very funny



Camilla Parker Bowles.”

The theatre is a registered charity and entirely self-funding.

“Unfortunately, we have recently had to take the decision to cancel all our children’s performances as attendance was poor and we couldn’t afford to put them on any more,” said Pamela. “Happily, though, the theatre is regularly hired out by

drama companies, amateur dramatic associations and private companies, including language schools, and the jazz and chamber music events do very well.

“We’re hoping that our expanded programme will draw in people who may not have thought about coming to the Under Ground Theatre before.”



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Saying 'Allo Again

It was THE sitcom catchphrase, bandied around sitting rooms throughout the country in the 1980s. Ironically, 'I will say zis only vonce...' will grace the lips of new and returning fans again as they pile into theatres to watch 'Allo 'Allo on stage at Eastbourne's Congress Theatre this November.



'Allo 'Allo
Devonshire Park Theatre
November 3–8

“'Allo 'Allo is timeless,” is actress Vicki Michelle’s reason for joining the cast of the 25th anniversary production onstage, as the only returning series member from the hit BBC television show.

“Even if I watch it now, I laugh out loud and I know it,” she told CQ. “You don’t have to think ‘is that funny?’, you laugh instinctively.”

Calibre Productions has hit on a wonder formula. They have just taken Dad’s Army out to theatres and made a £2 million box office success of it. Now it’s the turn of the new stage version of 'Allo 'Allo, where

Resistance escape route. The programme ran for ninety-two episodes in nine series over ten years before finally bowing out in 1992.

On first approach, Vicki was unsure just how popular the show still was.

“Dad’s Army was done brilliantly and 'Allo 'Allo is a very funny show. In a way, you can’t help thinking will people really want to see us again?”

The filming of a one-off anniversary special put paid to any doubts. Several of the available, original cast were reunited to perform their roles for the very final episode. Including clips from past

for taking part – it completes his collection of works with David Croft.

He said: “Of all David Croft’s television comedies, 'Allo, 'Allo is the only one in which I have never appeared and I’m delighted to be taking part in the stage adaptation, playing the iconic René Artois in what is possibly one of television’s funniest comedies. Gordon Kaye will certainly be a hard act to follow. I am also pleased to be appearing alongside my old friend Vicki once more.”

'Allo 'Allo first aired in December 1982, the creation of Jeremy Lloyd and David Croft.

Co-writer Jeremy Lloyd said:

“'Allo 'Allo is like an old friend to me; the writing is truly fantastic, with timeless appeal”

(Left)
Vicki Michelle as Yvette.

Vicki will slip back into the role – and petite French waitress outfit – of saucy Yvette Carte-Blanche. It was the role that made her a sex symbol as she flirted with the loveable café owner Rene Artois, who is played by Jeffrey Holland in this production.

Vicki said: “'Allo 'Allo is like an old friend to me; the writing is truly fantastic, with timeless appeal. Jeffrey is an extremely talented and versatile actor and I think he’ll make an excellent René. We recently worked together onstage and I’m looking forward to the opportunity of working with him once more.”

Set in war torn France, Gordon Kaye played the central figure Rene in the television series. His long suffering wife Edith (Carmen Silvera) and mother-in-law Madame Fanny (Rose Hill), together with the café waitresses, including Yvette played by Vicki, all found themselves thrust by default into the very forefront of the

episodes and interviews with the actors, it was the dose of Renee and his crowd people wanted.

For Vicki, it was both an exciting and emotional experience.

“As with the old series, it was performed in front of a live audience, most of whom came dressed as their favourite character. Unbelievably, we had over 4,000 requests for 200 tickets. I don’t think I’ll ever forget the reception we all got when we walked out, it was just amazing. Being back on the set again gave me goose bumps, it was almost as though I had never left it and we all just fell straight back into character.”

Broadcast last year, the anticipation has been building again for the latest stage adaptation of the show.

Jeffrey Holland, well known for his roles in *Hi-De-Hi!*, *You Rang M’Lord?* and *Oh, Doctor Beeching*, has another reason

“Both David and I are pleased to be working with theatre impresario Ed O’Driscoll on the latest stage adaptation of the show. We had our first clue of its impending success when the show opened at Birmingham’s Alexandra Theatre and were amazed to find the audience had dressed for the occasion as French maids, resistance girls and Herr Flick’s German generals – such a compliment to some much-loved characters. The rest is history and the show’s success has continued around the world, as far as Australia and New Zealand.”

Sales to other countries meant Vicki earned a huge following of fans, including in India, China, Australia, the USA and, of course, Europe and the UK.

The original production played to packed houses at the London Palladium and it is expected the show in Eastbourne will be as big a hit as Dad’s Army, starring Leslie Grantham, was in May.



Making the Most of a Summer Evening

There's theatre, and there's open-air theatre. Just as there are picnics and there are special occasion picnics. CQ went to see Eastbourne Operatic & Dramatic Society perform Sheridan's *The Rivals* and indulged in some decadent deli delights on the lawn at the Italian Gardens.

Picnic blanket and cardigan: check. Food and wine: check. EODS in a picturesque setting on a sunny evening: check. The weather obligingly proves that people should make the most of the summer evenings for outdoor entertainment.

The first night of a perfectly performed *The Rivals* at Holywell's Italian Gardens deserved only the best food and drink as an accompaniment. Cue CQ pawing over a Waitrose Entertaining catalogue to order in something special.

A few well-thought out selections were eventually

made – pies, couscous salad with goats cheese, marinated chicken and salmon mousse rolls, with a couple of chocolate mousses thrown in for good measure.

But there's always room for something else sweet. Marga Radsma at The Chocolate House has been in Grand Hotels Buildings in Compton Street for 15 months. She is more than happy to put a box of Belgian Cerisette together from her selection of milk, dark, plain and diabetic chocolates.

A few doors down, Colin Barnes at the Cooden Wine Cellar is not surprised at an

interest in rosé for an alfresco evening. Apparently, its popularity is soaring year-on-year. CQ leaves with a Spanish rosé called Mercedes Eguren with blackcurrant undertones and a red, Moulin-a-vent, that is equally suitable for supping in the fresh air.

Laying all this out on a blanket and positioning our hamper set and picnic paraphernalia from Lakeland in Cornfield Road, it's something of a spectacle. People wander by and stare...they're thinking they should have made the most of their evening at the open-air theatre too.

*(Above)
Claire Watson and
Hannah Russell enjoy
a decadent picnic.*

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University of Brighton

School of Service Management



Amusingly Shocking

For one night only, prostitution, incest and felony were brought to the stage at the Under Ground Theatre, Eastbourne's hidden gem.



(Top left)
Helen Barford as
Moll Flanders.

(Bottom left)
Jonathan Clarkson
and Tim Hyam as
the Colchester sisters.

(Right)
The cast at
Bartholomew Fair.

Prostitution, incest and felony were supplied in June by the fast paced and inventive theatre troupe, Brute Farce, who's audience was in turns shocked and amused by the bawdy adventures of Moll Flanders.

Daniel Defoe's 18th century classic introduces the reader to "...the fortunes and misfortunes of the famous Moll Flanders, who was born in Newgate and, during a life of continued variety for threescore years, besides her childhood, was twelve year a whore, five times a wife (whereof once to her own brother), twelve year a

for itself on the national touring circuit with its distinctive, crowd-pleasing style.

Those familiar with the story from the BBC's 1996 version will recall a young Daniel Craig setting hearts aflutter as the loveable rogue Jemmy. Brute Farce's Jemmy was more a lolling giant in a silly wig, however the silly wigs, accompanied by very low budget sets and props, only added to the humour. The cast of four maintained high levels of energy throughout, acting multiple characters with comedic cross-dressing and onstage costume and set changes.

The fast paced style meant

second half, but overall it was an entertaining and spirited performance sprinkled with 21st century music and mirth, making it accessible to all.

Situated under the library and run entirely by volunteers, the Under Ground Theatre is reminiscent of a village hall, with cans of lager and glasses of wine available at £1.50 a time. The 'no frills' approach is to its credit however, providing Eastbourne with a much needed, affordable alternative to the more commercial Devonshire Park and Congress theatres.

Jude Gooding, head of drama at the Under Ground

"Our aim is to keep independent theatre alive"

thief, eight times a transported felon in Virginia, at last grew rich, lived honest and died a penitent. Written from her own memorandums." It was excellent fodder for this inventive young company, which has already made a name

that there was no time to get bored and as we whizzed through the life of this shameless but likeable strumpet, the first half offered a number of laugh out loud moments. The play did drag in places, particularly in the

Theatre, said: "Our aim is to keep independent theatre alive, offering a low cost venue for touring companies. We have good calibre shows, many of which are on their way to or from the famous fringe festivals in Edinburgh and Brighton. Our customer base is diverse and we have a number of core supporters. The biggest problem we face is that no one knows that we're here – we rely heavily on word of mouth."

With hardly any signage, it is easy to see how the Under Ground Theatre gets overlooked. But for those wanting a reasonably priced evening of entertainment in a charming and intimate setting (if a little warm – an air-conditioning fund is desperately needed!) the Under Ground Theatre is just the ticket. Perfect for small-scale companies, such as Brute Farce, as lavish sets and expensive seats are not always necessary ingredients for a great night out.



Moving into a New Era

A £1 entrance fee and a ticket torn from a roll – before a visitor even gets to the displays of artefacts and models of old Eastbourne, the Heritage Centre sets an olde-worlde atmosphere.

For all the Heritage Centre's history, it's prime spot on an historic site and its status as a Grade II Listed building, its situation opposite Eastbourne's theatres and new gallery see it moving into a new era.

The Eastbourne Society looks after this building – it's like a reward after preserving it for the town. But with this new era comes the responsibility of making sure it is put to best use.

Hugh Riddick, joint chairman of the Eastbourne Society, said: "It was saved by the Eastbourne Society because it is a unique building. It used to be a house occupied by the baths' superintendent and later by the director of outside activities at the council."

Now it holds exhibitions, currently including one called *The Best Days Of Our Lives*, and has created some space for the items displaced by the closure of the museum at the former Towner Art Gallery. The Eastbourne Society is tasked with reporting to the council on what its future use could be and the society wants the town's input.

"If the Eastbourne Society can remain the occupier of the building, which is very much what we would like, then we would also like it to be used for what the town wants," Hugh said.

Ideas for offices and continued usage for exhibitions – especially important while Eastbourne does not have a

museum – have been suggested. The Society is keen to talk to schools and organisations about their needs for space and their ideas for the Heritage Centre.

"It is now Grade II listed. The society got a grant to have it improved. Historically, it's important for Eastbourne to look after it.

"It's on a very important site, both in terms of its position on the corner of Compton Street and opposite all our theatres and cultural buildings, and in the fact it has a lot of history to it."

The entrance on the middle floor opens out into what was once the kitchen of the Devonshire Park manager's quarters.

It was built in 1886 for him and his family when – as a model of the area in 1849

shows – Eastbourne was fields with a spattering of houses.

A volunteer offered: "Eastbourne only really got started when the railway arrived."

Now, in the old kitchen, boards labelled Noble Terraces and Princely Mansions, The Creators and The Vision tell the story of how an upmarket seaside resort came about, setting its sights on promenades and a bandstand rather than wheel stalls and fortune tellers.

Today, the Heritage Centre is run by a partnership between the Eastbourne Society, Eastbourne Local History Society, Eastbourne Natural History & Archaeological Society and Eastbourne Borough Council.

The Best Days Of Our Lives
Eastbourne Heritage Centre
Until October 5

(Left)
Eastbourne's Heritage
Centre in Carlisle Road.





Window Shopping

Artworks from the Towner Collection have been reproduced on a massive scale to brighten up empty shop fronts in Eastbourne.

(Above)
Fields Near Rievaulx by
David Reeve-Fowkes at
222 Terminus Road.

By blowing up some of the most cherished pieces from the internationally renowned Towner Collection and displaying them on empty shop fronts, paintings from the collection are reaching a new audience whilst adding to the scenery in Eastbourne's streets.

Councillor Margaret Bannister for museums and galleries said: "It is a fantastic opportunity to bring the Towner Collection out into the public realm, giving people the opportunity to enjoy it in a unique outdoor setting."

The works also promote an interactive initiative, the Towner's People's Choice exhibition, which will ask Eastbourne residents to vote for their favourite artworks from the collection and give reasons for their selection. Those works receiving the most votes will go on display.

In the meantime, 222 and

226 Terminus Road add an element of window shopping to the collection, which will soon be officially rehoused in a new gallery.

No 222 will display *Fields Near Rievaulx*, a relatively modern landscape painted by David Reeve-Fowkes in 1984. David is a relation of Arthur Reeve-Fowkes, who was the first curator of the Towner Art Gallery.

On display two doors up is *Tirzah Garwood's Hornet With Wild Roses*, painted in 1950. Garwood was the wife of Eastbourne's best-known artist, Eric Ravilious, and the *Sunday Telegraph* recently voted *Hornet With Wild Roses* into its 'Top 50 paintings outside of London'.

Councillor Steve Wallis, Eastbourne Borough Council cabinet spokesperson for economy said: "Many thanks to all those involved in helping to dramatically improve this part of Terminus Road. The current

project will hopefully encourage shoppers and visitors to the area, which will help in its long-term development and prosperity."

The Towner has been working closely with the Council's economic development department, which has acknowledged the help and support of Marcus King, the owner of the units, in developing the project.

The council hopes that the project will encourage all owners of empty units in the town centre to provide similar opportunities to improve the appearance of their premises and enhance the visual amenity of the area.

A similar project has already been successfully implemented by Brighton & Hove City Council to tackle graffiti and vandalism in certain parts of Brighton.

For more information on this and the Towner Offsite programme visit www.towneroffsite.org.uk



A Day in the Life... of a Stage Manager

CQ went backstage at the Congress Theatre during *Blood Brothers* in July to find stage manager Mark Sayer and ask him how he and his team help make the show go on...

Mark Sayer has been stage manager at the Congress Theatre since 1990 and is probably one of the longest serving stage managers in the country, so he has a few years' experience at putting on a show.

CQ caught up with Mark in July on the last day of *Blood Brothers*, hailed by critics as one of the best musicals of all time. The story tells of twins separated at birth who are reunited by a twist of fate.

Mark and his crew arrive two hours before the performance to reset the scenery, sweep and mop the stage, carry out lighting and sound checks and revise health and safety issues. During the show, Mark hovers stage left in prompt corner to coordinate his team or respond to a crisis.

Mark said: "Very rarely is a show stopped due to technical problems, but I do remember

once during *Starlight Express* that a performance had to be stopped due to a computer breakdown – but there were 25 performances of the show during its stay in Eastbourne and that was the only one where we had a problem.

"Although quite often things don't happen exactly as they should backstage, thanks to the expertise of my team, the



audience would not normally be aware of behind-the-scenes technical hitches."

Mark has stage-managed *Blood Brothers* with his team of 10 local crew, including four electricians and a sound technician. When general manager Gavin Davis booked the show, Mark had to examine the technical drawings of the set to check the lighting bar positions and the weight of the scenery (30 tonnes, including lighting and sound equipment).

Two days before the show opened, three lorries arrived at 9am with scenery and props.

"Plenty of coffee was needed," said Mark. "It took us and the touring company two days to unload and set up the scenery, working 12 hour shifts each day."

Mark's crew used two four-wheeled platforms called dollies to move the sets from the lorries into the theatre. The sets of

(Above)
Mark Sayer on the fly floor.

(Left & top right)
The cast of *Blood Brothers*.

(Below)
Mark in prompt corner.

Blood Brothers were designed to be lowered from the fly floor, a level above the stage. Massive bars were lowered to the stage from the fly floor using a counterweight system and the tops of each set were attached to the bars by steel cables. The bars were then raised so that the scenery hung below and could be raised out of sight of the stage until needed.

On the first day of the show, the set-up continued and rehearsals began in the afternoon for the benefit of local crew, checking timings for lighting and sound.

"The first show day starts at 9am and continues until the show ends in the evening," said Mark. "It's another 12 hour day."

Mark organises 20 scenery changes during the performance, with another big change in the interval that has eight crew rushing to get it done in 20 minutes.

Immediately after the cast



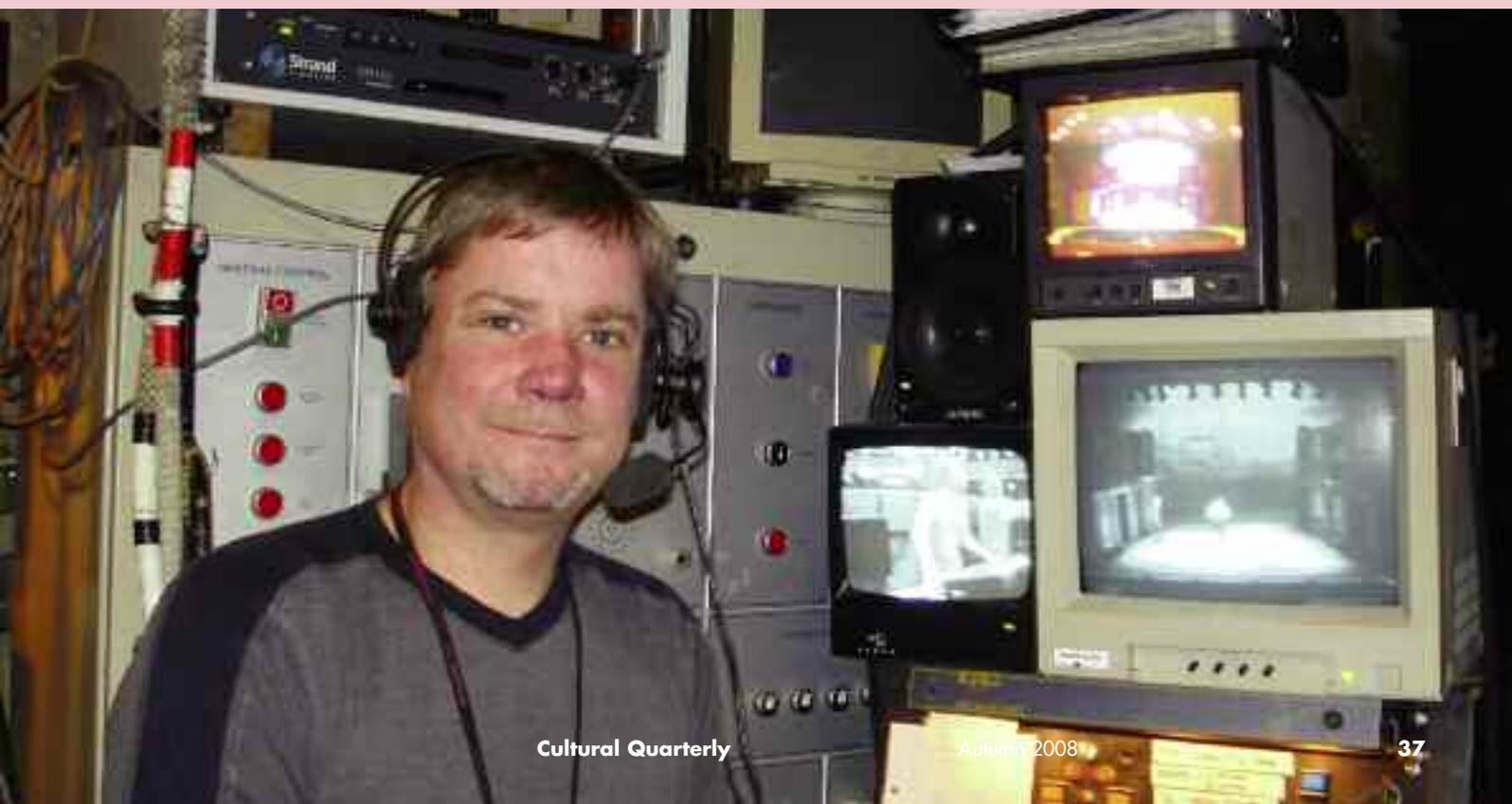
leave the stage after the last performance, Mark and his crew work to get the show out so that it can be moved on to the next venue. The crew load the sets onto the visiting company's lorry, which waits at the dock door at the side of the Congress Theatre, taking care not to exceed the lorry's weight limit.

It takes five hours to pack up all the scenery and props,

quicker at least than it took to bring it in, but everything has to be packed away in a particular order so that it can be easily put back together at the next venue.

In the wee, small hours, they wave goodbye to the three lorries, and Mark and his team head off for a well-deserved night's sleep before coming back tomorrow to start all over again.

"It took us and the touring company two days to unload and set up the scenery, working 12 hour shifts each day."





Presenting For Your Enjoyment...

There are several amateur dramatics societies in Eastbourne. Here, CQ gives a roundup of what some of them have to offer this season.

Eastbourne Operatic & Dramatic Society

EODS will present *Treasure Island* at the Devonshire Park Theatre on October 29–November 1, with script and lyrics by Stephen Kingsbury. Based on the novel by Robert Louis Stephenson, *Treasure Island* tells the story of young Jack Hawkins, who sets off in search of Captain Flint's pirate treasure with Dr Livesey and Squire Trelawney and, unknowingly, with Captain Flint's crew, including Long John Silver.
Book on 01323 412000
www.eastbournetheatres.co.uk

Rattonians

An evening of song and dance at the Congress Theatre on November 30 will consist of a selection of the Rattonians' favourite show numbers, celebrating its 24 years of producing musicals in Eastbourne. The show will include a selection of songs from the Rattonian Youth Group, together with much loved Christmas classics, including *Winter Wonderland*, *Let It Snow* and *White Christmas*. Produced by Mark and Melanie Adams.
Book on 01323 412000
www.eastbournetheatres.co.uk

Southern Youth Ballet

Southern Youth Ballet's will present *The Nutcracker* at the Congress Theatre on November 29. Tchaikovsky's music will be performed by the Southern Youth Ballet Orchestra and conducted by Kenneth Roberts. The story tells of a nutcracker shaped like a soldier that comes to life on Christmas Eve and takes a young girl to the Kingdom of Sweets to meet the Sugar Plum Fairy.
Book on 01323 412000
www.eastbournetheatres.co.uk

(Above)
Southern Youth Ballet's production of The Nutcracker.



Further Unwrapping

The second phase of development at art hotel Da Vinci Eastbourne has brought with it a second art exhibition.

(Above)
Artwork displayed at the
Da Vinci Eastbourne.

(Right)
Sue Barnes.

The Da Vinci Eastbourne in Howard Square is presenting Unwrapped MK II – a celebration of the opening of a further four bedrooms dedicated to Joan Miro, John Miller, and local resident artists Elda Abramson and Mary Beaney, Da Vinci’s art director.

Da Vinci Eastbourne is being restored, with a hint of the contemporary meeting the Victorian elegance of the building. Sue Barnes, a recent graduate of Brighton University, is a featured artist.

Sue’s 4’ x 4’ pieces cover three huge walls, and her work is primarily drawn from the South Downs. She exploits the physicality of paint – pouring, dribbling, rubbing through the layers, looking for the marks that grow naturally out of her work – the marks that we leave on the landscape to show we have been there before.

Also showing with Sue’s work are Kate Sayers’ large vibrant watercolours, Mary Beaney’s inspirational still lifes and flowers, Julie Snowball’s stoneware and smoke-fired ceramics and Adam Beaney’s

wildlife photography from Kenya.

Unwrapped MK II continues on September 6–7, 13–14, 20–21 and 27–28 from 11am–5pm, with artists in attendance.





Art Mimicking Life

Oscar-nominated actress Brenda Blethyn visits Eastbourne for the first time this autumn.

As one of the country's best-known actors, Brenda Blethyn's performance this September in a classic Tennessee Williams play will be a high point of the season.

The new production of *The Glass Menagerie* sees her reprise her role as Amanda Wingfield, the matriarch of an

eccentric family, in the autobiographical play that was Williams' first success.

Amanda, a faded Southern belle, clings to the memory of a genteel past. It becomes her life's ambition to see wallflower daughter Laura receive a suitor, and she and son Tom, a would-be writer, arrange a visit. But when the reluctant beau

arrives, their lives are changed forever.

The Glass Menagerie's characters and story are said to mimick Williams' own life more closely than any of his other works. Tom is based on Williams (whose real name was Thomas), Amanda on his mother and Laura on his sister Rose.

The Glass Menagerie
Devonshire Park Theatre
September 29–October 4

(Above)
Brenda Blethyn as
Amanda Wingfield.

Cameo Opera



Register to receive your FREE regular copy of Cultural Quarterly and be entered into a prize draw to win two tickets to an Opera Night at the Hydro Hotel, two tickets to events at the Under Ground Theatre, or two tickets to see 'Allo 'Allo.

Cultural Quarterly is a niche-carving lifestyle magazine dedicated to Eastbourne's flourishing cultural quarter, packed with insightful content and stunning visual appeal. The essential cultural companion, CQ showcases highlights of upcoming seasons across the quarter's venues and landmark Towner gallery through celebrity interviews, previews, exclusive backstage news and in-depth features.

Register & Win!

Derek Nash



Please fill out your details below and return the form and you will automatically be entered into the prize draw:

Name

Address

Town

Postcode

Tel

Email

Please return this form by September 29 2008 to Cultural Quarterly, PRG Ltd, The Point, College Road, Eastbourne BN21 4JJ.

Alternatively, you can enter the competition via email by sending your information to Faye Spiers at faye@prg ltd.co.uk with the subject heading 'CQ competition'.

PRG Ltd and associated companies may use your information to contact you for marketing purposes. By including your email and telephone numbers you are agreeing that they may be used for this purpose. Please indicate if you do not wish to receive information from PRG Ltd and its associated companies in your response.

Eastbourne Presents...

ABSURD PERSON SINGULAR

DEVONSHIRE PARK THEATRE

Tue 2–Sat 6 September 7.45pm,
Wed Thu & Sat Mat 2.30pm

TOSCA

CONGRESS THEATRE

Fri 5 September 7.30pm
See page 14

OPEN DAY

UNDER GROUND THEATRE

Sat 6 September 10.00am & 7.30pm

CARMEN

CONGRESS THEATRE

Sat 6 September 7.30pm,
Sun 7 September 3.00pm
See page 14

ROCKIN' ON HEAVEN'S DOOR

CONGRESS THEATRE

Mon 8 September 7.30pm

ULTIMATE 60S SHOW

CONGRESS THEATRE

Thu 11 September 7.30pm

DYLAN THOMAS:

RETURN JOURNEY

DEVONSHIRE PARK THEATRE

Thu 11–Sat 13 September
7.45pm, Sat Mat 2.30pm
See page 18

SAX APPEAL

UNDER GROUND THEATRE

Fri 12 September 7.30pm
See page 10



OPERABABES

CONGRESS THEATRE

Fri 12 September 7.30pm

GIBBS TRIO

UNDER GROUND THEATRE

Sat 13 September 10.00am

80S LIVE

WINTER GARDEN

Sat 13 September 7.30pm

EASTBOURNE STAGERS PRESENTS ANYTHING GOES

DEVONSHIRE PARK THEATRE

Tue 16–Sat 20 September 7.30pm,
Thu & Sat Mat 2.30pm

JIVE TALKIN –

THE BEE GEES STORY

CONGRESS THEATRE

Wed 17 September 7.30pm

VAN GOGH

EASTBOURNE COLLEGE THEATRE

Thu 18–Fri 19 September 7.00pm

UNNATURAL WORLDS

ART EXHIBITION

EASTBOURNE COLLEGE –

CASSON GALLERY

Fri 19 September–Fri 5 December

Mon–Fri 9.00am–5.00pm

DANCE, DANCE, DANCE

UNDER GROUND THEATRE

Fri 19 September 7.30pm

ART OF NICK BASHFORD

UNDER GROUND THEATRE

Sat 20 September 10.00am

DEATH & LIFE OF

SHERLOCK HOLMES

UNDER GROUND THEATRE

Sat 20 September 7.00pm

HISTORY OF BRITISH

JAZZ PART II

UNDER GROUND THEATRE

Sun 21 September 3.00pm

AFRICA WITH LOVE

CONGRESS THEATRE

Mon 22 September 7.00pm

GOTTA SING GOTTA DANCE

DEVONSHIRE PARK THEATRE

Tue 23–Thu 25 &
Sat 27 September 7.45pm,
Wed & Sat Mat 2.30pm
See page 47

SPITTOON

EASTBOURNE COLLEGE THEATRE

Thu 25 September 7.00pm

BLACK STRAP MOLASSES

UNDER GROUND THEATRE

Sat 27 September 10.00am

CHILDREN'S SHOWTIME

DEVONSHIRE PARK THEATRE

Sat 27 September 10.30am

INTERNATIONAL STARS

OF MAGIC

CONGRESS THEATRE

Sat 27 September 8.00pm



GLASS MENAGERIE

DEVONSHIRE PARK THEATRE

Mon 29 September–
Sat 4 October 7.45pm,
Wed & Sat Mat 2.30pm
See page 40

RUSSIAN CLASSICAL BALLE

CONGRESS THEATRE

Tue 30 September 7.30pm

SYD LAWRENCE ORCHESTRA

STRICTLY BIG BAND

CONGRESS THEATRE

Wed 1 October 7.30pm

ART OF ROSIE ROLLISTON

UNDER GROUND THEATRE

Sat 4 October 10.00am

PETER DUNCAN – DUNCAN DARES

CONGRESS THEATRE

Sat 4 October 7.30pm

DUO

UNDER GROUND THEATRE

Sun 5 October 3.00pm

MUSIC FROM THE MOVIES

CONGRESS THEATRE

Sun 5 October 7.30pm

OUR HOUSE

CONGRESS THEATRE

Mon 6–Sat 11 October 7.30pm,
Thu & Sat Mat 2.30pm

CANTERBURY TALES

EASTBOURNE COLLEGE THEATRE

Tue 7 October 7.00pm

ONE FOR THE POT

DEVONSHIRE PARK THEATRE

Tue 7–Sat 11 October 7.45pm,
Wed & Sat Mat 2.30pm

PATSY

UNDER GROUND THEATRE

Fri 10 October 7.30pm

LETTERS FROM NYC

UNDER GROUND THEATRE

Sat 11 October 10.00am

JOHNNY'S MIDNIGHT

GOGGLES + CELLO RECITAL

UNDER GROUND THEATRE

Sat 11 October 7.00pm

LONDON PHILHARMONIC ORCHESTRA

CONGRESS THEATRE

Sun 12 October 3.00pm

HENRY BLOFELD

DEVONSHIRE PARK THEATRE

Sun 12 October 7.30pm

MURDER WITH LOVE

DEVONSHIRE PARK THEATRE

Mon 13–Sat 18 October 7.45pm,
Wed & Sat Mat 2.30pm

To book tickets:

Congress Theatre, Devonshire Park Theatre and Winter Garden **01323 412000** www.eastbournetheatres.co.uk

Eastbourne College Theatre **01323 452255** boxoffice@eastbourne-college.co.uk

Under Ground Theatre **01323 737677** www.undergroundtheatre.org.uk

FLHIP FLHOP

EASTBOURNE COLLEGE THEATRE
Wed 15 October 6.45pm

DON COSSACKS STATE DANCE COMPANY

CONGRESS THEATRE
Wed 15 October 7.30pm

ESCALATOR!

EASTBOURNE COLLEGE THEATRE
Thu 16 October 6.45pm

THREE-DAY QUILT SHOW

UNDER GROUND THEATRE
Fri 17, Sat 18 &
Sun 19 October 10.00am

ALEX

DEVONSHIRE PARK THEATRE
Tue 21–Sat 25 October 7.45pm,
Wed & Sat Mat 2.30pm

SKIDDLE-AM-BAM JUG BAND

UNDER GROUND THEATRE
Sat 25 October 10.00am

YOUNG EODS PRESENTS

TREASURE ISLAND
DEVONSHIRE PARK THEATRE
Wed 29 October–Sat 1 November
7.30pm, Thu & Sat Mat 2.30pm

ELIXIR STRING TRIO

EASTBOURNE COLLEGE THEATRE
Thu 30 October 6.45pm

GARY WILMOT & MIKE ALEXANDER

CONGRESS THEATRE
Thu 30 October 7.30pm

SI'S THREE

UNDER GROUND THEATRE
Fri 31 October 7.30pm

AN EVENING WITH TONY BENN

CONGRESS THEATRE
Fri 31 October 7.30pm

ART OF JOHN GROSS

UNDER GROUND THEATRE
Sat 1 November 10.00am

LONDON PHILHARMONIC ORCHESTRA

CONGRESS THEATRE
Sun 2 November 3.00pm

FLASHDANCE THE MUSICAL

CONGRESS THEATRE
Mon 3–Sat 8 November 7.30pm,
Thu & Sat Mat 2.30pm
See page 8

THE TIGER THAT CAME TO TEA

WINTER GARDEN
Mon 3–Wed 5 November, Mon &
Tue 1.30pm, Tue & Wed 11.00am

'ALLO, 'ALLO!

DEVONSHIRE PARK THEATRE
Mon 3–Sat 8 November
7.45pm, Wed & Sat Mat 2.30pm
See page 28

EVERGREEN SINGERS

UNDER GROUND THEATRE
Sat 8 November 10.00am

SHOUTING, STAMPING & SINGING HOME

UNDER GROUND THEATRE
Sat 8 November 7.00pm

VAUGHAN WILLIAMS – THE POISONED KISS

WINTER GARDEN
Sun 9 November 3.00pm

VICTOR SPINETTI

DEVONSHIRE PARK THEATRE
Sun 9 November 7.30pm

REMEMBRANCE SUNDAY FESTIVAL CONCERT

CONGRESS THEATRE
Sun 9 November 7.30pm

AFFAIRS IN A TENT

DEVONSHIRE PARK THEATRE
Tue 11–Sat 15 November 7.45pm,
Wed & Sat Mat 2.30pm

BUDDY HOLLY & THE CRICKETERS

CONGRESS THEATRE
Wed 12 November 7.30pm

READINGS BY WENDY COPE

EASTBOURNE COLLEGE THEATRE
Thu 13 November 7.00pm

ANDY KIRKPATRICK

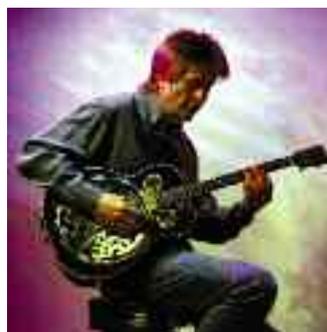
CONGRESS THEATRE
Thu 13 November 7.30pm

ART OF SYLVIA & LINDA HUGGAIER

UNDER GROUND THEATRE
Sat 15 November 10.00am

LYCYDAS PIANO TRIO

UNDER GROUND THEATRE
Sun 16 November 3.00pm



JOE BROWN 50TH ANNIVERSARY TOUR

CONGRESS THEATRE
Tue 18 November 7.30pm

AN AUDIENCE WITH SALLY MORGAN

CONGRESS THEATRE
Wed 19 November 7.30pm

MY BRILLIANT DIVORCE

DEVONSHIRE PARK THEATRE
Thu 20–Sat 22 November 7.45pm,
Sat Mat 2.30pm

TERRY PACK QUINTET

UNDER GROUND THEATRE
Fri 21 November 7.30pm

JOHN CAVE & LIZ RANDALL

UNDER GROUND THEATRE
Sat 22 November 10.00am

THE HOLLY & THE IVY

DEVONSHIRE PARK
Mon 24–Thu 27 November
7.45pm, Wed Mat 2.30pm

DIONNE WARWICK

CONGRESS THEATRE
Wed 26 November 7.30pm

CHRISTMAS MUSIC HALL

WINTER GARDEN
Thu 27 November 2.30pm

ELVIS ON TOUR

CONGRESS THEATRE
Thu 27 November 7.30pm

DEREK LEGG'S STORYTELLING

UNDER GROUND THEATRE
Sat 29 November 10.00am

SOUTHERN YOUTH BALLET PRESENTS THE NUTCRACKER

CONGRESS THEATRE
Sat 29 November 7.00pm

SISTER QUEENS

UNDER GROUND THEATRE
Sat 29 November 7.00pm

RATTONIANS PRESENTS A CELEBRATION OF MUSICAL THEATRE & CHRISTMAS MUSIC

CONGRESS THEATRE
Sun 30 November 7.00pm

OH, WHAT A LOVELY WAR

EASTBOURNE COLLEGE THEATRE
Tue 2–Sat 6 December 7.30pm

CABARET

CONGRESS THEATRE
Tue 2–Sat 6 December 7.30pm,
Thu Fri & Sat Mat 2.30pm

GREAT BIG CHRISTMAS SING

WINTER GARDEN
Wed 3 December 7.00pm

BRANCO STOYSIN TRIO

UNDER GROUND THEATRE
Fri 5 December 7.30pm

SNOW WHITE & THE SEVEN DWARFS

CONGRESS THEATRE
Fri 12 December–Sun 11 January
See page 22



Improving the Environment

Outstanding artworks produced by Cavendish School students are making an impression on Eastbourne's business community.



(Top left and centre right)
Rebecca Knapp

(Bottom left)
Bonnie Bowley

(Top right)
Julia McGill

(Bottom right)
Chris Warland

GCSE pupils at Cavendish School in Eldon Road, Eastbourne, have launched a new art loan service after their exam works generated huge interest at the school's annual exhibition at the Chatsworth Hotel.

GCSE pupils at Cavendish School in Eldon Road, Eastbourne, have launched a new art loan service after their exam works generated huge interest at the school's annual exhibition at the Chatsworth Hotel.

Head of art Mary Watts organised the exhibition before the summer break.



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This was the first time the annual exhibition was held outside the school and reflects the growing quality and quantity of the pieces. The work includes paintings, 2D relief work, collage, pencil tonal studies, mixed media, 3D sculpture and ceramics. Businesses can display a piece for six months and then choose another, effectively giving them a collection to pick

pupils to appear on the Saatchi Gallery website.

The Saatchi Gallery has developed a school portfolio for primary and secondary pupils to display artwork online. Alongside this, a Portfolio Schools Prize has also been launched and is open to all schools around the world.

Cavendish pupils' work will be competing for a first prize of £10,000 that will be awarded to the winning school's art department. A further £2,000 will be given to the winning pupil to be spent on computer and art equipment, and there will be two runner-up prizes of



"Cavendish School art pupils still have a very extensive range of superb artwork available to improve the business environment"

She said: "Local businesses were invited to see the quality of artwork that is available to them on a short term loan basis. The response was excellent and Cavendish School

from while supporting young creative people in Eastbourne.

It's not the first time that work by pupils at Cavendish has caused a stir. Mary recently secured a slot for masterpieces by Cavendish

£5,000 each awarded to the second and third place schools with a further £1,000 to each of the winning pupils.

A panel of art critics will choose their favourite works. The three winning works will be displayed at the new Saatchi Gallery, which opens in October. **The online exhibition can be viewed at www.saatchi-gallery.co.uk/portfolio/SchoolInfo/Cavendish+School and Mary Watts can be contacted at Cavendish School for more information on office art loans on 01323 744291 or mwatt@cavendish.e-sussex.sch.uk**





Committing to a Concept

Local artist Julian Sutherland Beatson sits down for an hour every morning to paint, but it's a different painting every time.

Since April, Eastbourne based professional artist Julian Sutherland-Beatson has committed to producing a daily painting and making it available on his blog and website.

He said: "I first noticed artists committing to the daily painting concept a year or so ago. One of the first I saw was an Englishman who had retired to the south of France and each day produced a Postcard From Provence.

"I loved the idea on a number of levels and decided to do the same for Sussex. I love the discipline of committing to painting at a specific time each day, normally 8–9am, and find it's a great way to really focus on the work I'm doing. It's also a brilliant way of keeping a visual diary that others can share."

As well as organising the Open Houses event and producing his own work, Julian has also developed Artplansystem, which

helps artists identify what success really means to them, develop a strategy for their future, stay motivated and effectively manage their time.

"So many artist friends of mine just don't know where to start and I developed this system to help them. A couple of years ago, I placed an ad in a local paper announcing a workshop to help artists make more money. I was amazed by the response and have run monthly courses ever since.

"I usually run them in Eastbourne, Lewes and Hastings but have also run the workshops in Chichester, Tunbridge Wells and Cambridge. I am currently negotiating with an organisation in Ireland to run a series of courses for artists and makers living in remote areas."

The Make Money As An Artist workshop is a full day and usually takes place on a

Saturday. The last course in Eastbourne was run at the Grand Hotel.

"It's amazing how much we cover in a day. We start by looking at our strengths and weaknesses as artists, our achievements and where we would like to be in five years. We then look at goal setting and ensuring we change our habits to make sure we do what we say we're going to do.

"We then look at the things that are holding us back and how to eliminate them. Marketing, public relations, the internet and guerrilla marketing are all covered before the introduction of the core of the course, the artplansystem itself, where we actually plan a week's activities in line with the strategy we created earlier in the day."

For details of Julian's daily paintings and workshops, visit www.sutherlandbeatson.co.uk

*(Top)
Julian Sutherland-Beatson
and his one hour paintings.*



Gotta Come Dancing Back

Following its world premier in Eastbourne earlier this year and having played to packed houses across the country, *Gotta Sing Gotta Dance* comes back to the town by popular demand.

Gotta Sing Gotta Dance
Devonshire Park Theatre
September 23–25 & 27

(Photos)
The cast of Gotta Sing Gotta Dance.

Gotta Sing Gotta Dance, coming to the Devonshire Park Theatre in September, is a new breed of musical theatre compilation, featuring song and dance numbers from stage and screen.

“If you’re a fan of any kind of musical theatre, then *Gotta Sing Gotta Dance* is the show for you,” said Tim Sitwell of show producer Jordan Productions. “A cast of top West-End performers, accompanied by a live band, will take you through the world of musical theatre in a fully choreographed show. If it’s the tap-dancing feet of 42nd Street or the criminally catchy

songs in *Chicago* that gets you excited, by the end of *Gotta Sing Gotta Dance* you will leave feeling like you’ve seen all your favourite bits at once.”

The show will feature over 60 songs from some of the greatest musicals, including *Joseph*, *Cats*, *Les Miserables*, *Wicked*, *Grease* and *Mamma Mia*.





Training for Gold

Eastbourne is set to be an integral part of the 2012 Olympic Games with the acceptance of the Devonshire Park International Tennis Centre as a pre-games training camp.

Devonshire Park International Tennis Centre has been chosen as a pre-games training camp for the 2012 Olympics by the London Organising Committee for the Olympic Games (LOCOG).

Eastbourne Borough Council bid as a consortium, offering the facilities at Devonshire Park supported by medical expertise provided by Sportswise based at the University of Brighton. Over 1,000 venues applied to become pre-games training camps, with more than 600 sporting facilities meeting the criteria for inclusion.

Cabinet Spokesperson for Housing, Health and Community Services, Councillor Margaret Bannister said: "The International Lawn Tennis Centre at Devonshire Park has been the venue for the WTA tour International Women's Open for over 30

years and a home venue for the GB team for Davis Cup ties as recently as 2006 and on many occasions in the past. The venue has 20 grass courts and has a record as one of the longest continuous tennis playing venues in the UK, having staged its first tournament in 1881, 15 years prior to the first Olympics. So it is an honour and a privilege that the venue has been chosen to assist in the preparations for 2012."

In partnership with national tourism agency VisitBritain, LOCOG has developed an online guide for National Olympic Committees (NOCs) and National Paralympic Committees (NPCs) to search for training camps in the UK on a sporting and geographical basis, which was presented to NOCs and NPCs at the Olympic and Paralympic Games in Beijing. The guide will allow

national tennis teams from around the world to consider being based in Eastbourne and using its tennis facilities prior to the 2012 Olympics.

LOGOC chairman Sebastian Coe said: "As a former competitor, I'm fully aware of the importance of preparation and training for every athlete and team at the Olympic and Paralympic Games. That's why I'm delighted to be able to introduce this guide to our pre-games training camps programme – the most comprehensive of its kind.

"There's a record number of sporting facilities to choose from – more than 600 – each of them high quality and specifically selected to make sure every team will have everything it needs."

Devonshire Park is one of only 15 tennis training camps accepted by LOGOC, and the only one in the southeast.

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