

# hightide

MARCH 2009

SCARBOROUGH'S ESSENTIAL GUIDE

## East Coasting: Bawden, Ravilious

Coastival reviews  
Magnificent Mozart  
Stormy waters:  
Beach Hut theatre

AND: music arts theatre comedy  
film exhibitions poetry food & drink

[www.hightidemagazine.com](http://www.hightidemagazine.com)

**Edward Bawden must surely rate as one of the twentieth century's finest English artists. Yet how many Scarboroughians know that his work - pictured on our cover - can be seen locally?**

His map hangs in Scarborough library and forms part of this month's timely show at the art gallery celebrating his work. Equally fantastic work by his colleague and friend Eric Ravilious completes the exhibition. Our feature by curator Lara Goodband previews.

Beach Hut theatre group's first outing last summer was a triumph, and now they are back with a brand new play. We asked music writer John Pattison about the stagecraft. And we profile a highly acclaimed young pianist making waves in the classical world. Gary Matthewman returns to his home town for a concert with the Scarborough Symphony Orchestra.

## MARCH 2009

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### This month



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#### News

Crustacean acoustics and cyber space



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#### Coast to world – and back again

Janis Bright previews pianist Gary Matthewman's performance



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#### Cover story: East Coasting

Curator Lara Goodband on the essential appeal of Bawden and Ravilious



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#### Listings

All the happenings for March



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#### Steering through stormy waters

Roger Osborne talks to Beach Hut music writer John Pattison



# Fishy turn as jazz fest gets in swim

Award-winning ensemble Killer Shrimp are among the line-up for this year's Scarborough Jazz Festival. The quartet of trumpeter Damon Brown and saxophonist Ed Jones plus bassist Mark Hodgson and drummer Troy Miller first hit the headlines two years ago with their debut album *Sincerely Whatever*.

A series of tours followed, to

more critical acclaim. All About Jazz reckoned the music was 'inventive, physical, full of life, on the edge and unmistakably of today', while The Guardian raved over the 'telling tunes, coolly crafted harmonies, and powerful horn-playing'.

Other sessions at the festival include Paris-based trumpet star Damon Brown, whose quintet teams up with former

Miles Davis sideman and brilliant saxophonist Steve Grossman. US bassist Michael Janisch pays a visit with his quintet including NYC Grammy Award drummer Johnathan Blake.

With headline players still to be announced, the festival from 18 to 20 September is set for another success. As ever, the incomparable compere is Alan Barnes.

## He's back – and this time it's personal



Dr Who's most feared foe is to appear at this year's Scarborough literature festival, The Long Weekend. Kindly offering forewarning of his invasion, the cyberman has arranged to clump in on Saturday 25 April.

Full details of his more earth-bound fellow guests are available at [www.scarboroughliteraturefestival.co.uk](http://www.scarboroughliteraturefestival.co.uk)

**Photographers Richard and Linda Burdon have had three pictures selected for the Landscape Photographer of the Year award and show at the National Theatre. The photos are to be included in a full-colour book.**



## Station Square revamp planned

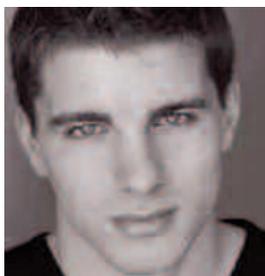
The long-dreamed-of redesign of the area outside Scarborough railway station is beginning to take shape with consultations underway.

Scarborough Council commissioned Snap architects to work with local people to

come up with ideas for a square to act as the gateway to the town.

Practical problems to be overcome include the traffic, under-used and neglected buildings, and jumbled street furniture.

# Coast to world – and back again



## Janis Bright previews an appearance by pianist and Scarborough Gary Matthewman

**W**hat can you say about a man that can produce not one but two masterpieces, within a month?

That was the achievement of Mozart in an extraordinary blizzard of writing in March 1786. Not only that, his opera *The Marriage of Figaro* premiered that same month.

Mozart probably performed the first of these masterpieces, the piano concerto no. 23, that spring in Vienna, and it's remained among his most popular works ever since – though the acclaim is not quite universal. Film buffs may remember hearing it in *Funeral in Berlin*, when spy Harry Palmer (Michael Caine) asks, 'Who's that playing the piano with his elbows?'

A more appreciative audience this month will have a chance to hear soloist Gary Matthewman playing it with the Scarborough Symphony Orchestra. Gary grew up locally and played trumpet with the youth orchestra, recalls Stewart Thorp who was

his conductor. 'He showed great talent even then. He was a soloist for a trumpet concerto,' he says.

Now based in London, Gary travels the world performing classical music and specialising in chamber music recitals. 'He is gaining an extremely high reputation as an accompanier of singers and soloists,' says Stewart. Artists he has accompanied include Elizabeth Watts (soprano), Simon Keenlyside (baritone), Sally Matthews (soprano), Toby Spence (tenor), and Geraldine McGreevy (soprano).

Before Gary's appearance on 14 March, the symphony orchestra will play Panufnik's *Sinfonia Elegiaca*, written after the Second World War in protest and anguish for all war victims.

To finish, they will lift the audience with Brahms' joyous 2nd symphony, sometimes known as his Pastoral.

**Scarborough Symphony Orchestra, Eternal Life Saturday 14 March Spa Grand Hall**

**T**he work of Edward Bawden and Eric Ravilious seems to sum up our nostalgic view of early twentieth-century England. In the past couple of years their hand-cut prints and designs have re-emerged as Faber and Faber book covers, and in numerous *World of Interiors* articles. Their style has been borrowed by many a contemporary designer, as we all fall back in love with the home-made and the hand knitted.

I've long known and admired Ravilious's watercolours and his ghostly landscapes of inter-war Britain; works that resonate with a pathos reminiscent of his teacher Paul Nash. But it was when I saw Scarborough Art Gallery's two wonderful watercolours of Brick House in Great Bardfield, one by each of these artists, that I really fell in love with their work.

I was lucky enough to be curator at the gallery for more than six years. I spent a long time with these works and began to think about an exhibition devoted to their art and design. In April 2008 I gave a lunch-time talk to an enthusiastic audience, and realised that there were many people who were aware of their importance in the history of British art and design.

In my opinion Edward Bawden is still underrated. His map of Scarborough, normally hidden away in Scarborough children's library, is a wonderful collage that sums-up the joy of a holiday destination. It is the perfect partner to the gallery's 'peep show'.

Tom Laughton, the hotelier and brother of the famous Charles, brought the works to Scarborough. Laughton also commissioned Bawden to



**A major exhibition of the work of Edward Bawden and Eric Ravilious, with new work by contemporary artist Mark Hearld opens this month. Curator Lara Goodband explains the inspiration behind the show.**

# Masters of art and design

illustrate wine lists and menus to both his Pavilion and Royal Hotels. Bawden produced advertising for London Transport, Fortnum and Mason, and the Orient Line as well as creating a range of wallpapers. So, even if his name is unfamiliar, you will immediately recognise his style.

I have known Mark Hearld's work since my days at York art Gallery. This exhibition gave a great chance to show his work alongside the two great twentieth-century artist-designers. Mark's work has

also found its way into our homes through greetings cards, ceramics and *The World of Interiors*.

Fundamental to this exhibition is Mark's room which he is creating especially for Scarborough. It will be a treasure-trove of visual delights ranging from stuffed birds from the museum collections to craft pieces by other artists as well as his own miscellaneous collections, collages and prints. All this has been made possible with a grant from the Arts Council

which will also give Mark the time to produce a new print of and for Scarborough – I can't wait to see it, it is sure to be as quirky, charming and visually exciting as his other work.

**East Coasting:  
Art & Design by  
Edward Bawden and  
Eric Ravilious with  
Mark Hearld**

**7 March to 4 May  
Scarborough Art Gallery  
The Crescent**

# Listings

## March events

**7 Feb - 21 Mar**  
**South Specifics**  
South Street Gallery

**1 to 5 Mar**  
**Slumdog Millionaire**  
Stephen Joseph Theatre

**1 Mar**  
**Life drawing workshop**  
**with Andrew Cheetham**  
Crescent Arts

**3 to 7 Mar (not Thursday)**  
**Pull For The Shore**  
Scarborough Library

**4 Mar Scarborough Jazz:**  
**Sean Hollis**  
Sigma at The Cask

**5 Mar**  
**Rotunda Geology Group:**  
**North Sea Oilfields**  
University Campus

**5 Mar**  
**Whitby Film Society:**  
**The Counterfeiters**  
Whitby Coliseum

**5 Mar**  
**Scarborough Blues Club:**  
**Dan Burnett Band**  
Sigma at The Cask

**6 to 11 Mar**  
**Che Part One**  
Stephen Joseph Theatre

**6 Mar**  
**Ryedale Live**  
The Band Room, Farndale

**7 Mar to 10 May**  
**East Coasting: Edward**  
**Bawden & Eric Ravilious**  
Scarborough Art Gallery

**7 Mar**  
**Printmaking workshop:**  
**Lino printing**  
Crescent Arts

**8 Mar**  
**Life drawing workshop**  
**with Andrew Cheetham**  
Crescent Arts

**10 Mar**  
**Mike D'Abo**  
Stephen Joseph Theatre

**10 Mar**  
**Scarborough Blues Club:**  
**Ruth Notman**  
Sigma at The Cask

**11 Mar**  
**On The Edge: Gerard**  
**Errante & D Gause**  
University Campus

**11 Mar**  
**Scarborough Jazz: Philip**  
**Clouts Quartet**  
Sigma at The Cask

**12 & 13 Mar**  
**Lola: The Life of Lola**  
**Montez**  
Stephen Joseph Theatre

**14 Mar**  
**Locust Hotel**  
Hole In The Wall

**14 Mar Scarborough**  
**Symphony Orchestra:**  
**Eternal Life**  
The Spa

**14 Mar**  
**Navarra and Sacconi**  
**Quartets**  
Stephen Joseph Theatre

**14 to 19 Mar**  
**A Bunch Of Amateurs**  
Stephen Joseph Theatre

**15 Mar**  
**Farmers Market**  
Scarborough College

**15 Mar**  
**Life drawing workshop**  
**with Andrew Cheetham**  
Crescent Arts

**16 Mar**  
**Idiot Of Ants**  
Blue Lounge

**17 to 21 Mar**  
**Othello**  
Stephen Joseph Theatre

**18 Mar**  
**Scarborough Jazz:**  
**Kevin Holbrough**  
Sigma at The Cask

**19 Mar Whitby Film**  
**Society: The Diving Bell &**  
**The Butterfly**  
Whitby Coliseum

## REVIEW: JOHN SHUTTLEWORTH

Imagine spending a whole evening with a loved, but achingly tedious uncle – a man whose idea of style is beige Farrah slacks, an acrylic polo neck, and a 70s-style leather blazer; whose idea of scintillating conversation is to describe in detail how he carefully saves and categorises his junk mail (soffits and fascias getting their own folder); and who – good God, can it get any worse? – insists on playing you his terrible songs on his portable keyboard, throwing in references to 80s bands, good and bad, as he goes?

Just how much would they have to pay you to spend a precious Saturday evening – and Valentine's, to boot – in this man's company?

You'd think quite a lot, but a capacity audience at Scarborough's Stephen Joseph Theatre actually handed over £14 a head for this dreariness, and loved every minute: because John Shuttleworth is the alter ego of that master of observational comedy, Graham Fellows.

I couldn't quite figure out what I was laughing at most of the time

– just why is John's meticulous description of wife Mary's setting up a room for a lodger, complete with hospitality tray with a nice sachet of hot chocolate, and a new bin (although she hasn't quite decided yet between three possibilities, ranging from £1.50 to £3) so deeply and satisfyingly hilarious?

Forget the analysis – it just is. Next time John Shuttleworth visits Scarborough, I'll be first in the queue to listen to his musings on life, the universe and shepherd's pie.

*Jeannie Swales*



Video director Andy Hylton's *Monad* installation captures the creepy chill of the old Aquarium Top underground car park. On screen, a series of slo-mo images reveals people in that same car park – a man in a parka, a woman, a child with teddy bear – making their way through the gloom. It's beautifully staged and lit in cold blues and yellows, and the soundtrack adds to the sense of foreboding. The trick here is that the story depends on where you start watching in the loop. Hylton said he wanted to create a sense of loneliness and detachment, and he's certainly succeeded.

**20 to 25 Mar Frost/Nixon**

Stephen Joseph Theatre

**20 Mar Scarborough Film Society: The Band's Visit**

Scarborough Library

**22 Mar Life drawing workshop with Andrew Cheetham**

Crescent Arts

**23 to 25 Mar The Africa Company Presents Richard III**

Stephen Joseph Theatre

**23 Mar On The Edge: The Dirty Skanky Busker Band**

University Campus

**24 Mar Scarborough Blues Club: Oli Brown Band**

Sigma at The Cask

**25 Mar Scarborough Jazz: Frank Brooker**

Sigma at The Cask

**26 Mar Tavaziva Dance**

Stephen Joseph Theatre

**27 Mar Scarborough Film Society: The Visitor**

Scarborough Library

**28 Mar to 3 Apr National Student Drama Festival**

The Spa

**28 Mar Charity Live Music Night**

Pickering Methodist Church

**29 Mar Life drawing workshop with Andrew Cheetham**

Crescent

Arts

**30 Mar Martin Bigpig and guests Blue Lounge**

**31 Mar Scarborough Blues Club: Martyn Joseph Sigma at The Cask**

**See our website for full event details. Check timings with venues**

# Steering through stormy waters



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**Beach Hut Theatre returns this month to perform its latest new play. Roger Osborne asks the group's John Pattison about the craft of musical writing**

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**T**he playwright writes the play and the composer writes the music, but how do they work together? In the case of Beach Hut's latest performance, composer John Pattison knew the outline of the story and found it easy to work with Alison Watt's script. 'Her writing has a definite musicality to it, in her use of language, imagery and structure,' he told me.

But how did they decide that this family drama was suitable to be made into a musical? 'I knew that I wanted to write a musical that was specific to Scarborough. There are universal themes, love, loss, reconciliation and the general chaos of life, but the story was always going to be about the people who live and have lived here.'

John wanted to combine his love of English composers like Vaughan Williams, Frank

Bridge and Benjamin Britten with contemporary pop. This has become possible with computer technology, which allows a solo performer to call on a full symphony orchestra onstage.

## 'Songs should only exist to move the plot along'

Musicals are about songs, and I wondered whether the composer strikes first, or the playwright says: 'At this point I want a song about love at first sight.' For these writers, it varies: 'Occasionally Alison will specify the mood of a scene, or write some dialogue and find that the emotion could be played more effectively with a song.

'Equally I might write a song for a scene and then we feel that the song is redundant because the dialogue says everything. Songs should only

exist to move the plot along.

'It's a personal opinion but it sometimes makes me a little intolerant of opera.' In musicals, people burst into song, which is not an entirely normal thing to do. John has a technique for handling that transition from dialogue to singing?

'Music simply heightens the emotion of what is already going on onstage. I like to creep the music in, so that the audience only realize that the actors have started singing by the middle of the third line.'

This is helped by having music underscoring the whole play. As John says, it works because 'The music is always present.'

**Pull for the shore runs at Scarborough Library from 3 to 7 March (not Thursday)**