

HULL



YOUR GUIDE TO GOINGS-ON IN
THE UK CITY OF CULTURE 2017.

SUMMER 2017 **FREE**

FREEDOM FESTIVAL

The local international
arts festival celebrates
its tenth event

ONE DAY, MAYBE

Site specific theatre
designed to thrill
and delight

CONTAINS STRONG LANGUAGE

Literary takeover at the
heart of the city

HELLO. SHALL WE?

Since 1 January 2017 Hull has rarely been out of the spotlight, basking in the title of UK City of Culture. What used to be our little secret, a hidden gem tucked away in the north of England, is now clearly visible on the global stage.

Already this year I've witnessed a spectacular light show, a mind-blowing 75 metre sculpture literally hanging over the city, an epic drama performed wholly on water and a haunting ghost story brought to life with fire and pyrotechnics.

As we welcome the summer months things really start to hot up. I'm particularly excited about the first ever UK Pride, which will bring a huge tea party to the city's gardens, and Hull's very own Freedom Festival, a three-day extravaganza of epic proportions.



I am immensely proud to be one of 3,000 Hull 2017 volunteers. I think it says something quite powerful about this place that so many people are willing to give their time and energy to help make the visitor experience even more memorable.

There's a real sense of excitement in the city this year as visitors discover the unique charm and character that Hull residents have known exists all along. So, take a look at some of the incredible things still to come and I'll see you there!

DAVE ALDEN, HULL 2017 VOLUNTEER



WORDS: LAURA O'DONNELL

FREEDOM FESTIVAL 2017: HITTING NEW HEIGHTS ON OPENING NIGHT

French street theatre specialists **Compagnie Off** are bringing their tall tales to Hull's international arts festival, courtesy of the stunning *Les Girafes*.

A herd of red giraffes in Hull city centre. Slowly, gracefully trotting along King Edward Street as dusk falls, their unexpected silhouettes imprinted onto familiar buildings. The streets become the setting for this strange ballet of long necks and loftiness. The giraffes peer into second floor windows before swooping down to flirt with passers-by. Cymbals crash, drums are hit, an opera singer performs. Not quite your average Friday night in town then. No, this is the surreal world of France's *Compagnie Off* and their monumental parade show *Les Girafes - opérette animalière*, which will mark the opening of *Freedom*

Festival 2017 on Friday 1 September.

Les Girafes stars 30 performers and puppeteers (including 15 local performers), and nine giraffes, and tells the story of love and passion between a circus director and an opera-singing diva. Mixing opera, circus, performance and giant puppet theatre, the parade will continue onto Queen Victoria Square and down to Whitefriargate before a finale in Trinity Square. It features a whole lot of fun and the breath-taking spectacle that audiences have come to expect from the opening night of *Freedom*, Hull's three-day international arts festival.

"Les Girafes will leave you astounded and excited for the weekend ahead. Don't miss them."

Mikey Martins

Freedom Festival will mark its tenth event (more detail overleaf) as Hull celebrates its year as UK City of Culture 2017, so how does Artistic Director Mikey Martins feel ahead of this key anniversary?

"We're incredibly excited to bring a show like *Les Girafes* to Hull and to expand into parts of the city centre that the festival hasn't utilised for a while, if ever. Hull has so many excellent reinvigorated spaces that

allow us a fresh canvas and a new energy for the festival's opening night.

"It's a big year for us of course. But the festival has been busy evolving and growing its reputation as a world-class event for years and we're always looking forward.

"Whether it's your first visit to the festival or you're a seasoned visitor, *Les Girafes* will leave you astounded and excited for the weekend ahead. Don't miss them."

Discover more: hull2017.co.uk/freedomfestival



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FREEDOM: THE LOCAL INTERNATIONAL FESTIVAL

How *Freedom Festival* cemented itself as one of Hull's cultural highlights, cultivating a growing international reputation while remaining rooted in the local community.

WORDS: LAURA O'DONNELL

When *Freedom Festival* began in 2008, it perhaps seemed unlikely that, 10 festivals later, the event would be on its way to becoming a serious highlight on the international arts festival scene.

The festival started life as a spin-off of the previous year's Wilberforce 2007 commemorations, which marked the bicentenary of

the passing of the Slave Trade Act. Thankfully, the city had come to the collective conclusion that it probably shouldn't wait a further 200 years to mark the monumental achievements of Wilberforce, its most famous son. Hence, *Freedom Festival* was born, and while 2008's event was a massive joyous party for Hull, it looked markedly different to today's three-

day celebration. It was only a one-day pilot event to begin with. It was also heavily music-led and located in Queens Gardens, without the wider spread of art forms and locations across the city that has characterised later festivals.

Initially funded and led by Hull City Council (still a main funder), *Freedom Festival* quickly established

iconic status during the early years, drawing huge audiences and evidencing the appetite for a festival of its kind in the city. In 2013, what is now Freedom Festival Arts Trust (FFAT) – the independent charity behind the festival – was established, aiming to take the festival back to its origins in celebrating Hull's historic contribution to the cause of freedom. Salford-based Walk the Plank

helped make that happen between 2013 and 2015, directing participatory elements such as 2013's torchlight procession, and bringing credible outdoor theatre specialists like Periplum to the city.

"This year's festival programme is more diverse than ever."

Mikey Martins

Last year was the first festival to be led wholly by FFAT's in-house team of five, headed up by Artistic Director and CEO Mikey Martins. Martins says: "I don't think there's a festival quite like *Freedom* anywhere – one which is a member of very prestigious national and international arts networks, yet has such strong ties to its local heritage and local communities.

"We work very closely here in Hull with local

organisations such as WISE (The Wilberforce Institute for the Study of Slavery and Emancipation, part of the University of Hull) throughout the year on projects, commissions and festival programming, ensuring the festival's roots, and relevant issues of freedom, are always prevalent in what we do."

Since its inception four years ago, Freedom Festival Arts Trust has forged strong links with national and international arts networks, which Martins – who has 20 years' experience on the international festival circuit, as both a performer and director – is very proud of, and says is crucial to the festival's profile, programme and long-term success.

"We're one of only three UK festivals that are members of the European festival network, which helps us bring in a very high calibre of international

programming, enables us to share ideas with other leading events, co-produce new work, support more artists and gives us a unique profile within a saturated festival landscape.

"On the other hand, we are very much a local festival – we work year-round on projects with local participants and community groups that root us in the city and explore concepts of freedom. We continue to work with multiple local partners, helping to increase engagement everywhere but particularly in areas that historically don't participate in arts events."

FFAT's ongoing aim to create a lasting legacy in Hull and engage and benefit local communities, while establishing a strong reputation on the international arts festival circuit is no small task, and it's why this year's festival

programme is more diverse than ever, keeping themes of freedom at the forefront.

Large-scale community elements such as *The Feast* (a culmination of a year-round food growing project in association with local community groups, featuring a huge colourful carnival in Queens Gardens) sit alongside renowned, world-class programming such as *451* by Periplum, *Counting Sheep* from the Ukraine and *Haircuts By Children* by Canada's Mammalian Diving Reflex. It's a mix that has proven hugely popular over the last four years and is expected to thrill big crowds again this September.

Here's to another 10!

Discover more: hull2017.co.uk/freedomfestival



© John Lauener



© Tom Arran

FESTIVAL FLASHBACK

A look back as Freedom Festival celebrates its tenth event

As Hull gets ready for the tenth annual edition of Freedom Festival, we caught up with Freedom Festival Art Trust's Executive Director Jenny Howard-Coombes to look back through the archives and discuss the festival's journey over the past decade. She said: 'We're really excited to be celebrating our tenth birthday; a lot has happened since the first year of the festival. At the front of our minds is always how we can carry on developing the theme of freedom in creative ways, adapting to the landscapes and heartbeat of the city and continuing to build our reputation as one of the UK's finest arts festivals.'



2008

"The first festival featured bands including The Magic Numbers, supported by local talent such as The Paddingtons. Queens Gardens was the location for much of the festival action in the early days, although there were also smaller stages in Queen Victoria Square and Trinity Square, with Bollywood dancers, a silent disco and plenty of family entertainment."

2009

"The second festival coincided with the Clipper Race coming to the city, but there was really only one name that everyone remembers from that year: Carabosse. The French street theatre company lit up the Fruit Market with a stunning fire installation that was unlike anything the city had ever seen."

2010

"More French street theatre pioneers, this time Transe Express. They would make a huge impression on the Freedom crowds in later years (see 2013) but in 2010 they made their Freedom debut, hanging a giant, human mobile from Hull City Hall. And Plasticiens Volants brought monster madness to the streets with giant inflatable puppets."

2011

"Standouts from that year include Luc Amoros's *Blank Page*, a live performance set on a giant scaffold canvas of squares in the Fruit Market area, a live artwork set to music. And across the city, Queens Gardens hosted the Architects of Air installation *Mirazozo*, a multi-sensory luminaryum."



2012

"2012's music programme was headlined by Motown legends Martha Reeves and the Vandellas, while crowds also flocked to the Teatro Spiegeltent, with children's theatre, spoken word and comedy, music and cabaret shows direct from the Edinburgh Festival Fringe."



2013

"This was the first festival to be led by Freedom Festival Limited, which became Freedom Festival Arts Trust, an independent charity. My highlight was the 1000-strong torchlight procession through the old town, which ended with Lemn Sissay MBE's recital of Martin Luther King's 'I Have a Dream' speech – unbelievably powerful and moving. And for pure fun and exhilaration, I'll always remember Transe Express's show *Les Tambours de la Muerte* bursting onto Humber Street."



2014

"The festival drew huge crowds (115,000), who enjoyed fantastic family entertainment from the likes of the Spark! drummers and a light trail of art installations through the Old Town that marked the life of Nelson Mandela. The programme was packed full of wonderful, unexpected street theatre from Acrojou's *The Wheel House*, C-12 Dance Theatre's *Trolleys* and much more."



2015

"Festival action was once more spread right across the city centre: Voices of Freedom marked the opening of the weekend on the River Hull, while crowds also enjoyed family entertainment *Tangle*, as well as the hard-hitting show *The Bell* by Periplus in Queens Gardens. In recent years, I feel we've had a great balance in the programme of both the bigger 'spectacular' shows and smaller, pop-up street theatre and unexpected things happening all over the city."



2016

"Polish theatre company Teatr Biuro Podróży brought the stunning production *Silence* to the new location of Zebedee's Yard, while Wired Aerial staged their jaw-dropping aerial show *As the World Tipped*, in Albion Street car park. There was the stunning *Heliosphere* by The Dream Engine, plus plenty of brilliant entertainment throughout the festival site from the likes of Kamchätka, Bramble FM and Swoolish Garage with *Vespaqua*. And after a spot of rain on the Saturday, the sun shone as we built *The People's Tower* in Queens Gardens on Sunday."





2017

Jenny says: "Don't just take our word for it this year – come and make your own memories. We'll see you there."

Freedom Festival takes place from 1 – 3 Sep at various locations across the city.

Discover more: hull2017.co.uk/freedomfestival

A DIFFERENT VIEW

Laura O'Donnell looks at what's still to come from the *Look Up* series of installations this year.

We have a mini-challenge for you, next time you're walking around Hull. Where are you looking? Straight ahead? Eyes hovering somewhere near the ground? Maybe you're not looking anywhere at all – too busy worrying about a work deadline or what you need to buy for tea. We're not judging (honestly), but it's a shame isn't it, that we stop looking at things properly? And most of us

never even notice a large chunk of what's actually around us, because we never, ever look up. Try it. Try looking up and seeing parts of buildings you've probably never seen before, or not seen for years. The city suddenly looks very different, and all because you've raised your eye level a few inches. You can thank us later.

Looking up and gaining a new perspective is the

premise behind *Look Up*, the series of installations that have taken over the city since the start of the year. Granted, the installation that has grabbed the most headlines to date, *Blade*, didn't require too much 'looking up' in order to spot. It was a 75m Siemens wind turbine blade casually dropped in the middle of the city centre (if 'casually dropped' equals a painstaking military

operation to transport the shiny silver beast from its factory through the narrow streets of the Old Town at 3am). Yet the conspicuous *Blade* still had us looking at things differently and challenging long-rooted perceptions. Seeing the city as a tourist spot. Noticing the beauty of the nearby Ferens Art Gallery and the City Hall.

Viewing it all with fresh eyes.

This summer, visitors to the city can continue to enjoy the novelty of Michael Pinsky's *The City Speaks*, another large-scale installation, which launched earlier in the year. Designed as a 21st-century speakers' corner, visitors are invited to speak into a mouthpiece in the Fruit Market. Their words are then translated into text and displayed digitally onto the city's tidal barrier, visible from where the words are first spoken.

Look Up will bring more visual disruption with *Paper City* giving the Fruit Market a colourful paper makeover; *Bob and Roberta Smith's Freedom of Expression Centre*, featuring new work inspired by modern protest, displayed at Hull School of Art and Design, plus Claire Morgan's *Elephant in the Room*, which incorporates paper, in new work that highlights conflicts between nature, consumerism and our relationship with the rest of the living world.

Also set to make a big impact from the end of July, until October, is Tania Kovats' work *BLEACHED*. Displayed at both The Deep and in the Fruit Market, and using recycled cast corals from The Deep's recently dismantled Lagoon, *BLEACHED* responds to the beauty of underwater coral landscapes and urgent environmental concerns about coral bleaching. (The issue made worldwide headlines again earlier in the year when coral at Australia's Great Barrier Reef was found to be irreparably damaged,

due to bleaching caused by increasing water temperatures). Co-curator of *Look Up*, Hazel Colquhoun, who is working alongside Andrew Knight on the programme said: "*Look Up* is so interesting to me because while it's about visual disruption, it's also encouraging people to 'see', figuratively, issues like coral bleaching and plastics waste and things that we can all be guilty of ignoring. So there are strong messages behind the works, but there's also the desire on a basic level to make people stop in their tracks and say 'wow, look at that'.

"*Look Up* has been a huge success to date, and we have yet more surprises in store before the end of the year - so keep looking up!"

Discover more: hull2017.co.uk/lookup

Photo: Michael Pinsky, *The City Speaks*
© Tom Arran

LOOK UP events calendar



© andre j fanthome

Paper City
30 Jun – 9 Jul,
Fruit Market



© Tom Arran

Bob and Roberta Smith's Freedom of Expression Centre
3 – 5 Aug and 11 Sep,
Hull School of Art and Design



Photo: The Owl & The Pussycat
© Claire Morgan

Elephant in the Room
4 Aug – 15 Oct
Princes Quay shopping centre

STREET FOOD NIGHTS TANTALISE CITY'S TASTEBUDES

WORDS: LAURA O'DONNELL

Before launching in spring 2017, Hull Street Food Nights promised to be the city's equivalent of London's Covent Garden piazza. A bold claim, perhaps? Local foodies could expect an al fresco bite to eat and a spot of street theatre and music, they said, in the shadows of the Holy Trinity Church which became Hull Minster in May 2017. It all sounded lovely of course – but no-one imagined just how much the idea would take off. We might have scoffed a bit at the 'Hull's Covent Garden' claim; in the end, the 13,000-strong crowd who attended the first event made Covent Garden look like a village fete.

Running from 4pm-9pm to encourage people into the city centre straight after work, the Street Food Nights have been organised by HullBID and will run once a month throughout the summer. The first event had people turning up early to bag picnic tables and deckchairs. There was everything from jerk chicken, wood-fired pizza, fish curry, freshly brewed coffee and gluten free Yorkshire pudding wraps to bubble and squeak and vegan treats. Popular local food vendors Shoot The Bull, Kerb Edge and The Hull Pie were all in attendance, as were Humber Street Sesh founder

DJ Mak on the decks, guitar duo Farino and some stilt-walkers, making for a magical atmosphere on a standard Thursday evening. Many stalls sold out of their culinary wares very early on, leading to some complaints from hungry visitors.

Catherine Goble from HullBID said that the first night was a test of local 'appetite' for this type of event, and that the unexpected demand would be catered for on future occasions. "It was the first time we'd trialled this kind of night and were absolutely blown away by the response. Vendors weren't able to gauge just

how successful it was going to be; we're all looking forward to future events this summer and catering for yet more visitors."

So in short then, if you fancy popping along next time, don't be a moaning Minnie, get there early and enjoy.

Hull Street Food Nights in Zebedee's Yard will run once a month on Thursday evenings, 4-9pm: 27 Jul, 17 Aug, 21 Sep.

Discover more: hullbid.co.uk/events



© Jerome Whittingham

BILL BAILEY'S CURIOUS DISCOVERIES

As Bill Bailey's Cabinet of Curiosities opens its doors to the public we take a look at Hull Maritime Museum's latest exhibition.

WORDS: RACHEL CROW

Perhaps better known for his comedy antics, Bill Bailey is also a keen natural history enthusiast and regular host of Radio 4's *The Museum of Curiosity*, which makes him the perfect choice to curate the current exhibition as Hull Maritime Museum. Curator Robin Diaper explains: "as a supporter of natural history and all things curious, we felt Bill Bailey was the ideal candidate to help us."

With more than a passing nod to William Constable's 18th-Century *Cabinet of Curiosity* collection, which can still be seen at Burton Constable Hall, the exhibition takes a light-hearted look at the greatest fibs surrounding some of the most unusual finds.

Curated, collated and captioned by Bill, alongside a host of Hull school children, it offers a humorous way of exploring the quirkiest of collections and features around 50 objects held by Hull Museums and the Burton Constable Foundation including, a hippo's skull, a prehistoric shark's tooth and the largest seed in the world.

Bill Bailey's Cabinet of Curiosities, which is part of a broader 'Curious Collections' project, runs until 10 September at the Maritime Museum.

Discover more: hull2017.co.uk/cabinetofcuriosities

Curious Collections project supported by the National Lottery through the Heritage Lottery Fund.



© Andy Hollingworth

IN THE WORDS OF THE CITY

A new BBC literary festival will take over the city this September. We talk to two local wordsmiths involved in the programme, Dean Wilson and Shane Rhodes.

WORDS: NICK QUANTRILL



Dean Wilson © James Mulkeen

© BBC



Shane Rhodes, Festival Director, Humber Mouth

Kicking off on National Poetry Day (28 September), Hull's latest literature festival is set to be a real treat. *Contains Strong Language* is a celebration of new and existing work inspired by the city, offering world premieres, special readings, mass radio, television and online coverage. Plus a performance from the BBC Philharmonic Orchestra.

At the heart of the festival is 'The Hull 17', a group of artists commissioned to create new work who will be resident in the city. Dean Wilson is a Hull poet and one of the 17. His latest collection, *Sometimes I'm So Happy I'm Not Safe On The Streets*, is causing quite a stir in poetry circles. It's simultaneously bleak and funny, uplifting and joyous and all told in a uniquely Hull voice.

"Half of the poems in the book are quite new, but some are the best part of 20 years old," Dean says. "It was a long-term project for me, but once I had some interest in getting them published by Wrecking Ball Press, I was writing like a man possessed." Wrecking Ball is a Hull publishing company, a leading light on the contemporary poetry scene which works with both local and international poets. It's a partnership which makes sense given that Dean has a keen eye for the city and is often found in the corner of The Oak Vaults on Wincolmllee, scribbling into a notepad. "I used to write during the night and email them straight across to Wrecking Ball. Selecting the poems for the books became a team effort; they really inspired me and gave me confidence."

Dean is also working with BBC Radio Humberside as Poet in Residence, helping curate a mammoth washing line of poetry. "We want to collate 2,017 poems and display them," he explains. "We want people to write a little poem about the place they live, maybe the view from the window or a city landmark, and put it down on a postcard and send it to the radio station. I'm going to look through them all and get them ready for display. There's some great stuff coming in. I'll also be going on the radio every now and again and reading some of my favourites out." *Contains Strong Language* also aims to create the next generation of poets in the city, something Dean will be assisting with. "I'll be doing some poetry workshops around the local libraries with Vicky Foster

and Russ Litten. They're open to everyone to come along to, whether you've never written a poem before or you've written loads."

Turning his attention to his next collection, Dean confesses to being a bit sly. "I've held some poems back," he says. "Even if I don't write another one, I've got enough already, but I'm always writing. I walk around the streets muttering to myself. I dread to think what people think, but poems are pouring out of me at the moment. I can't stop."

SHANE'S DREAM JOB

"This is a real opportunity to promote Hull as the poetry city," says Shane Rhodes, festival director of Hull's annual literature festival *Humber Mouth*, editor at Wrecking Ball Press and now one of the team working on the festival programme for *Contains Strong Language*. "It's very exciting to be working with the BBC; it's going to be such a high-profile event. We have a rich tradition of poetry which has largely been overlooked, apart from the ubiquitous Larkin and Marvell. This festival is an opportunity to step out of their shadows and show that poetry here is thriving right now."

It's a situation Shane is uniquely placed to comment on. As well as his roles at *Humber Mouth* and *Wrecking Ball*, he's also the writer of *The City Speaks*, the much-loved poem embedded into the paving in Queen Victoria Square. He's a man steeped in the city's words, his enthusiasm for them obvious.

"I'm delighted that we're bringing a whole host of poets from all parts of the globe to Hull," he says, noting that it's a fantastic opportunity for local writers to share the stage with world renowned artists. "I hope they'll be inspired by each other. It will be a great celebration of poetry with something for everyone."

It's something Shane wants to see continue, and is already looking ahead to future projects in 2019.

But first, he's looking forward to 2017 and the here and now. "It's exciting for me to spend time with writers I've not seen in a long time and to meet new writers I've not come across before. Every time I go to a poetry event, I always find something new to inspire and enthuse me. I feel very lucky that this is my job."

Contains Strong Language takes place 28 Sep - 1 Oct, at various locations across the city.

Discover more: hull2017.co.uk/containsstronglanguage

ONE DAY, MAYBE

Since it was named UK City of Culture 2017, Hull has played host to some spectacular sights. dreamthinkspeak director Tristan Sharps introduces us to the company's latest production as it prepares to open for business.



WORDS: TRISTAN SHARPS

Dreamthinkspeak is a site-specific theatre company formed in 1999 that has worked in buildings across the world, creating remarkable walk-through shows that incorporate installation, film and model landscapes into live performance. Every show is a little haunting, as if the ghostly journey through a building is not just a physical experience but a trip into the self.

"It's the explosion of technology within South Korea and the wider world which underpins the production."

Tristan Sharps

Inspired by the May 1980 Democratic Uprising in Gwangju, South Korea where many demonstrators lost their lives during a military crackdown in the pursuit of democracy, *One*

Day, Maybe draws parallels with the bloody aftermath of these events. Set in the present day it looks at the modern world we inhabit from the perspective of May 1980, imagining those who died as spirits returning to witness the results of their sacrifices.

What if they could step into the shoes of the people alive today and see the same world that we see? Would they see an exciting world of global economic expansion, rapid technological development, and freedom of expression?

The production focuses on a global South Korean technology company that opens its doors to the public to witness and partake in the pioneering work of its development programme. However, as the performance progresses, the division between spectator and participant begins to



© dreamthinkspeak

dissolve and the past, present and future seem to merge as technology takes hold and reality becomes increasingly kaleidoscopic and unreliable.

It's the explosion of technology within South Korea and the wider world which underpins the production, not simply as a tool for content, but a means of understanding the world in which we live.

In *One Day, Maybe* we focus on two main strands of technology, Virtual Reality and the Bluetooth i-Beacon. The former many are aware of but rarely access, the latter we know little about but is increasingly omnipresent.

Alongside Wi-Fi, Bluetooth i-Beacons are flooding commercial centres, transport hubs and shopping malls, locking onto our location, analysing our movements, and sharing our data. It's legal if you're part of a big anonymous chunk of data that's used to generate aggregate stats, for example, about shopping patterns - but illegal if you are targeted individually.

It's a fine line. I went into a coffee shop recently to use the toilet. I now get weekly texts telling me about the cafes' inexhaustible special offers.

The use and misuse of personal data is not just about illicit surveillance

for "national security", but also illicit targeting of individuals for consumer exploitation.

Should we be worried?

It may not matter that my consumer habits are being logged and used to make me spend more money on things I don't need, but I think it points to a more pernicious shift in how the globalised world views its inhabitants: as units of data defined by their financial function to be exploited for commercial gain.

That bothers me.

So what is the connection to *One Day, Maybe*?

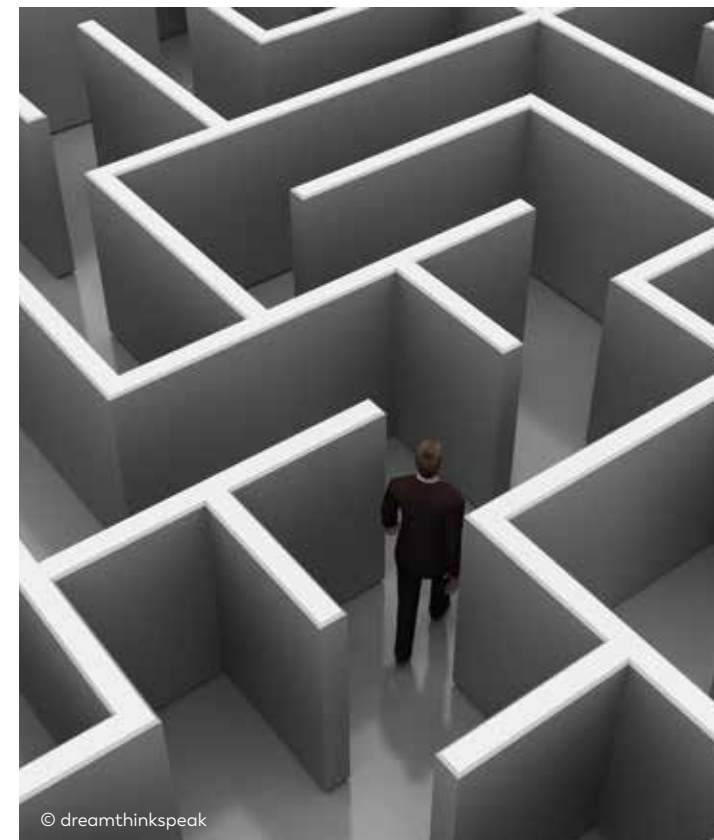
Since 1987, South Korea has become a thriving democracy. It is now at

the forefront of modern technology and has embraced globalisation whole-heartedly.

May 1980 is not so long ago, yet the revolution that has been triggered by those events is more than just political. If the spirits who died in 1980 returned to witness the world that democracy created, what would they feel? I think they'd be very excited, but also concerned. The battle they fought for democracy was won, but perhaps the war is not over?

One Day, Maybe runs from 1 Sep - 1 Oct.

Discover more: hull2017.co.uk/onedaymaybe



© dreamthinkspeak

PARK LIFE

East Park has been a cultural hub for the city for well over a century. Calvin Innes takes a look at how it became one of Hull's best-loved spaces, as it prepares to host children's literature festival *The Big Malarkey* this summer.

WORDS: CALVIN INNES

East Park on Holderness Road is as tightly woven into the history and culture of Hull as the ships that traverse the Humber and our world famous American Chip Spice.

Hull's largest public park first opened its gates on 21 June 1887 and has since been the setting for countless football, tennis, cricket and bowls matches. It has played host to cultural events and become a haven for children to play, families to meet and memories to be made – 130 years' worth of them, no less.

It was always the intention for the park to be at the heart of its community; by the time building was underway in the late 19th Century, its construction provided almost 200 much-needed jobs, securing its position as a vital part of the local area even before it opened.

While some of its original features have disappeared, the park still provides fascinating glimpses into days gone by.

The Ferens boating lake was established on land donated by Hull philanthropist T.R. Ferens in

1913, and its double-arched decorative bridge has stood since 1925. Perhaps the park's most recognised feature, the Wicksteed water chute, was built in 1929. In recent years, the much-loved 'splash boat' formed part of a £10 million regeneration of the site that also brought back to life an original maze and the Valley Ornamental Gardens, and added an animal education centre, a boat house, a walk-through aviary, and a community pavilion.

East Park continues to be an important ingredient in Hull's creative and cultural expansion as the city steps into a new era, much like it did at the turn of the 20th Century. As a week of stories, books, poetry, comics, music, songs and dance takes over the park for *The Big Malarkey Festival* at the end of June, you can imagine its Victorian founders regaling in its success, more than a century on.



THE BIG MALARKEY FESTIVAL

Malarkey Park, East Park, Hull
26 Jun – 2 Jul
Hull's first children's literature festival is open to children aged 0 – 16 and their families.
Discover more:
hull2017.co.uk/
bigmalarkeyfestival

SOLD OUT



© Tom Arran

STRANGER THINGS

In celebration of the extraordinary life of Mick Ronson, *Turn and Face the Strange* will bring more than a touch of star quality to Hull's Freedom Centre this summer.

WORDS: LAURA O'DONNELL

As we speak to the organisers of *Turn and Face the Strange*, it's clear that the show, which celebrates one of Hull's most famous sons, is a real labour of love. Co-writer Garry Burnett lost four stone in as many months earlier this year, dedicating unfathomable amounts of time and energy to getting the project off the ground, while co-ordinator Kay Jarvis passed over a free trip to sail from Korea to Australia in favour of the less exotic surrounds of Preston Road's Freedom Centre.

"Mick was an extraordinary musician and a great, kind bloke."

Less Morfitt

Others involved in the event – co-writer Rupert Creed; Keith 'Ched' Cheeseman, who played with Ronson in The Rats; long-time friend and one-time bodyguard Les Morfitt; merchandising manager John Bird and his wife Christine, and



more – are all knee-deep in ensuring its success. Not that they're complaining.

"The passion from the team is obvious when you get us all around the table together," Kay says, nodding to Garry and the others. Garry agrees: "This is a story I always felt had to be told, and there's a great group of people here who are making it happen."

Inspired by and featuring many stories about Mick Ronson, the lad from Greatfield who became David Bowie's catsuited, platform-booted left hand man, *Turn and Face the Strange* will play for five nights from 15 August (with a matinee on the Saturday). It will include a live band, featuring Ched alongside some yet-to-be-revealed famous faces, a performance from a young string quartet, plus storytelling from old friends and those who grew up in Hull in the late 60s onwards as Ronson's star began to rise. Memorabilia will be exhibited too, alongside archive footage and photography.



"The show covers Mick's journey, from when he joined The Rats, to becoming a 'Spider' and beyond. It also looks at various themes of freedom and being who you want to be: we all remember comments from our dads about how 'men shouldn't dress like that' – it sounds funny but those comments created conflict and a shift between generations," says Garry.

Les adds: "Documentaries about Mick and the Spiders tend to focus on their popularity in the 70s, but we go back much further to look at how Mick got there. This is very much Mick's story, not Bowie's. Some people think it was a case of 'right place, right time' but Mick was an extraordinary musician and a great, kind bloke. His is a massively inspiring story about talent and hard work, which gave a lad from a Hull council estate a place in music history, and we celebrate all of that."

Turn and Face the Strange runs at the Freedom Centre, Hull, 15 – 19 Aug.

Discover more:
hull2017.co.uk/facethestrange



WHY NEWLAND AVE IS THE PLACE TO BE

Student newspaper editor Florence Miller gives the lowdown on her favourite spots in the city.

WORDS: FLORENCE MILLER

On moving to Hull, I quickly discovered that the tales are true and everything really is cheaper up North – meaning meagre student budgets, indeed any meagre budget, will stretch further here than elsewhere. Which makes Newland Ave, with its dozens of interesting restaurants and quirky independent shops, even more of a gem.

Of all its many restaurants, El Chupitos is king, in my opinion – the laidback vibe, cool décor and amazing Mexican food make this place my first choice for a date night or meal with friends. Plus, the staff are lovely and

their £5 lunch menu is incredible. I recommend the halloumi burrito, and the revolutionary fries are always a winner to share. The cocktails are also delicious both at El Chupitos and at Roots Rum Shack over the road – Roots' 'Dark and Stormy' cocktail is great on a summer evening; look out for their 2-for-1 offers too.

Level and Sleepers are both great brunch spots. Sleepers' Eggs Benedict is amazing and their chunky chips are like fluffy bricks of carby goodness. Level always has great specials on their blackboards so keep an eye out for those. Also, a shout-out to Dirty

Bird takeaway for the best peanut butter milkshake and a mouthwatering chicken menu.

Newland's new Boardroom game café is another great place to hang out in the evening. The staff are on hand to explain the rules of various board games or suggest others you might like, and it's not expensive either, for craft beers or soft drinks.

Despite my love for Newland, I should also mention the Fruit Market area of Hull as a must-visit. A morning at Humber Street Market followed by brunch at Thieving Harry's is my ideal lazy Sunday.

Their eggs on garlic toast is to die for and the seating outside looks out onto the gorgeous Marina. The Humber Street Market runs every third Sunday of the month, and is filled with local and handmade items that make brilliant gifts (parents love them).

All of these spots deserve more recognition (although hopefully not too much so that I can't get a table) and I love the sense of community that Newland Ave gives the student area. Come and try it out for yourselves.

Florence Miller is editor of the University of Hull's newspaper, *The Tab Hull*.



Humber Street © Chris Pepper



Assemble Fest © Sean Spencer



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“I’m interested in the legacy left after 2017 and what that means for the city.”

Xander Parish

FROM RUSSIA WITH LOVE: XANDER’S EXTRAORDINARY RISE

International ballet star Xander Parish is one of several world-class names in dance to hail from Hull, leading many to question if there’s something in our (Yorkshire) water when it comes to nurturing dance prodigies (other homegrown talent includes Xander’s sister Demelza, a First Artist of The Royal Ballet, and Kevin O’Hare, current director of The Royal Ballet). Here, Xander tells us how he went from being a sports-mad eight year old taking classes at Hull’s Skelton Hooper School to becoming the first British dancer at St Petersburg’s prestigious Mariinsky Ballet.

How did you first get into dance?

My parents tell me that I was about eight years old, watching my sister Demelza in a dance performance. Apparently I just turned to my mum and asked why I wasn’t doing it too, and so I started classes with my sister at the Skelton Hooper School of Dance in Hull soon afterwards. The week I joined, auditions were being held for *The Pickwick Papers* at Hull New Theatre. I was given the role of a street urchin and absolutely loved being on stage. It wasn’t ballet so much as performing that really caught my imagination.

We heard you started off wanting to get into sport, specifically cricket. Did you ever encounter prejudice as a Hull boy learning ballet?

For me, ballet was always just another sport. I was a sporty child and played everything, but it was cricket that I really loved. I would study videos to improve my bowling, and aspired to play for Yorkshire. I don’t have a single memory of feeling self-conscious or worried about what others would think of me doing ballet.

There were two other boys who went to ballet class with me we auditioned for the Royal Ballet School and were all accepted. They both took their places in London but I chose not to – I didn’t like the idea of boarding in London nor the idea of giving up cricket. However, with my two friends gone, I felt that I was missing out. My parents called the school and I was allowed to join mid-year. One of the boys had already dropped out

but the other was Joseph Caley, now a Principal dancer with Birmingham Royal Ballet.

Is there one moment that stands out as being the ‘big break’ of your career?
The moment that changed my life and has defined my career to date came when I flew to Russia and joined the Mariinsky Ballet just over seven years ago. This was so radical and unusual that I could hardly believe it – Russians often come to the West to work in all the major theatres but Westerners very rarely go the other way.

After my training finished at the Royal Ballet School, I was accepted into the Royal Ballet’s corps de ballet, working at the Royal Opera House in Covent Garden. The following four years involved lots of hard work but resulted mainly in very basic roles. I was hungry to improve - I certainly wasn’t ready for big roles at that point but I needed nurturing and coaching. One day a guest teacher from Russia came to teach our classes for two weeks. I loved this man’s energy and attention to detail; one day I asked him if he would mind working with me a bit longer after class and we ended up working for an extra half an hour. He returned to Russia and as far as I knew, that was that. Approximately six months later, that same man became director of ballet at the Mariinsky Theatre and invited me to join the company.

Hull has made an extraordinary contribution to dance and ballet, with a number of prolific names in dance hailing from the city – what do you think

are the common threads between your success and that of other homegrown stars?

I put a lot of it down to Yorkshire grit and determination. Where you grow up shapes you – plus Hull is blessed with good ballet schools, especially Skelton Hooper where my sister and I went. The school prepared us and many other current Hull-born dance professionals for vocational training, so I would certainly recommend a similar route for any young dancers in the city today.

What has been your career highlight to date?

I’ve been blessed with lots of amazing opportunities so it’s impossible to pick one highlight. As an example, I recently had the privilege of returning to London to perform the role of Albrecht in *Giselle* as a guest artist with English National Ballet, in front of my family and friends – it was such a great atmosphere.

What are the biggest differences and similarities between living in Russia and in the UK? How often do you get the chance to come back to Hull?

Most obviously, the biggest difference is the language. It took me a long time to get to grips with Russian – I arrived barely speaking a word of it, which made rehearsals very difficult as you can imagine. Unfortunately, I don’t get home to Hull that often, it’s usually once or twice a year. My most recent trip home was to receive an honorary degree from the University of Hull in January, which was fantastic.

Opening the New, the forthcoming Royal Ballet show at Hull New Theatre, will mark the reopening of the venue after major refurbishment. Do you have memories of the theatre from childhood? Hull New Theatre is a very important place for me, as it’s where I took my first steps on stage. Not long after performing in *The Pickwick Papers*, Scottish Ballet came to town with *The Nutcracker* and I was given a role. I still remember being onstage dancing, dressed as some sort of sweet! My mum and dad often took my sister and I to see musicals and ballets at the New Theatre too; I particularly remember watching *Joseph and the Amazing Technicolor Dreamcoat*, which is still one of my favourite musicals.

Is there anything in particular you’re looking forward to experiencing next time you visit Hull?
When I was back in January I was impressed by *Blade* (part of the *Look Up* series of installations) and with all the improvements made to the city, and I’m really looking forward to seeing the New Theatre’s renovation. I’m interested in the legacy left after 2017 and what that means for the city – and I hope there’ll be many ballet and dance performances in Hull that I can be involved in!

Opening The New takes place on Saturday 16 September at Hull New Theatre.

Discover more: hull2017.co.uk/royalballer

ROYAL BALLET TAKES FLIGHT

As part of The Royal Ballet's upcoming visit to Hull UK City of Culture 2017, a new site-specific dance piece is being created by local dancers from Hull and The Royal Ballet. Choreographer Rachel Attfield gives us an insight into this specially commissioned performance and its connection to The Royal Ballet's iconic *Swan Lake*.



© Johan Persson

Renowned for its extensive repertoire, The Royal Ballet is working closely with Hull's dance community over the next few months to create a new performance installation, *Take Flight*. This performance will be presented on Saturday 16 September in the city's Trinity Square, accompanied by a specially commissioned score by composer John Webb.

The architectural formations and ensemble precision of the corps de ballet of *Swan Lake* gave me the inspiration to create a work that evokes the power and beauty of birds in flight. *Take Flight* uses choreography from

the ballet and redesigns it specifically for the majestic Trinity Square and Hull Minister. The performance will take place around the audience, using the public spaces as a landscape for



© The Royal Ballet

the performance. *Take Flight* will feature Royal Ballet dancer Calvin Richardson's *Dying Swan* – performed by one of the world-renowned company's dancers.

Led by myself and former Royal Ballet dancer David Pickering we are working with: Northern Academy of Performing Arts (NAPA), Lyn Wilson and Heather Shepherdson School of Dance (LWHS), Skelton Hooper School of Dance and McKeown Irish Dance Academy. They bring with them skills in Irish dance, modern and classical dance.

As Jillian Barker, Director of Learning at the home of The Royal Ballet, The Royal Opera House, said: "We are delighted to be part of Hull UK City of Culture 2017, and this project brings together our artists and Hull's dancers to create a special work

for the festival. It will be extraordinary to see one of Hull's most iconic squares inhabited by dance."

Hull 2017 Executive Producer, Niccy Hallifax, hopes the project will live on long after the performance, she said: "It's an amazing opportunity for the four dance schools involved to be working with The Royal Ballet. We really hope this collaboration results in a spectacular piece that the young dancers will remember forever."

Take Flight takes place on Saturday 16 September in Trinity Square.

Discover more: hull2017.co.uk/royalballet

GETTING SHIRTY

New exhibition *Tiger Rags* charts the history of Hull City football club via their ever-changing strip(es).

WORDS: NICK QUANTRILL

"You don't have to be a football fan to understand how football represents a community."

Les Motherby

"Silverware, we don't care," is a familiar refrain from Hull City fans at the KCOM Stadium, but to *Tiger Rags* curator, Les Motherby, a lack of trophies doesn't make the club's story any less fascinating. "It doesn't have to be glorious for it to be meaningful to people," he says. "If Hull City is part of the fabric of the city, then I want to show off the fabric of the club."

Drawing on Les's private collection of match-worn shirts and loans from other collectors, the first two months of *Tiger Rags* – the *Fabric of Hull City AFC* focuses on the changing kits worn over the years, but there's more to the story. The exhibition also acts as a gateway to wider stories, exploring links to the city's industrial history and recent resurgence. "You don't have to be a football fan to understand how football represents a community," he says.

"You don't need to be a football fan to recognise the importance of the club being mentioned nationally and internationally."

Narrowing down the selection of shirts to display has proved to be a tough task, though some select themselves. "The exhibition wouldn't be complete without the 1992/1993 tiger stripe shirt." Taking inspiration from the club's nickname, it's an infamous design, a regular fixture in lists detailing the worst football kits of all time. "At that point, the club was a middling third-tier outfit and they generally don't get a national media profile. Hull City did and it was entirely down to what they were wearing."

Picking a favourite is a less painful affair. "I've always been a fan of old school sportswear, so for me the Holy Grail was the 1980 to 1982 Adidas shirt. It wasn't a period when the club was successful, but from

a sartorial point of view, I don't think the club has ever looked better," Les says, before pointing out that the exhibition will be brought up to date with shirts from recent Wembley and Premier League appearances.

The final month of *Tiger Rags* celebrates the contribution foreign players have made to the club and the city. It shifts the focus from the shirts to the players who wore them, a talking point which promises to surprise people. "Football cuts across society and is a unifying force which has a wide appeal," Les says. "The club's history means a lot to me and I want to test if it means a lot to other people. I couldn't imagine a Hull UK City of Culture year without Hull City in it."

Tiger Rags runs 3 Jul - 2 Oct at the Streetlife Museum, Hull.

Discover more: hull2017.co.uk/tigerrags

© Darren Thompson

HULL IS WHERE THE ART IS

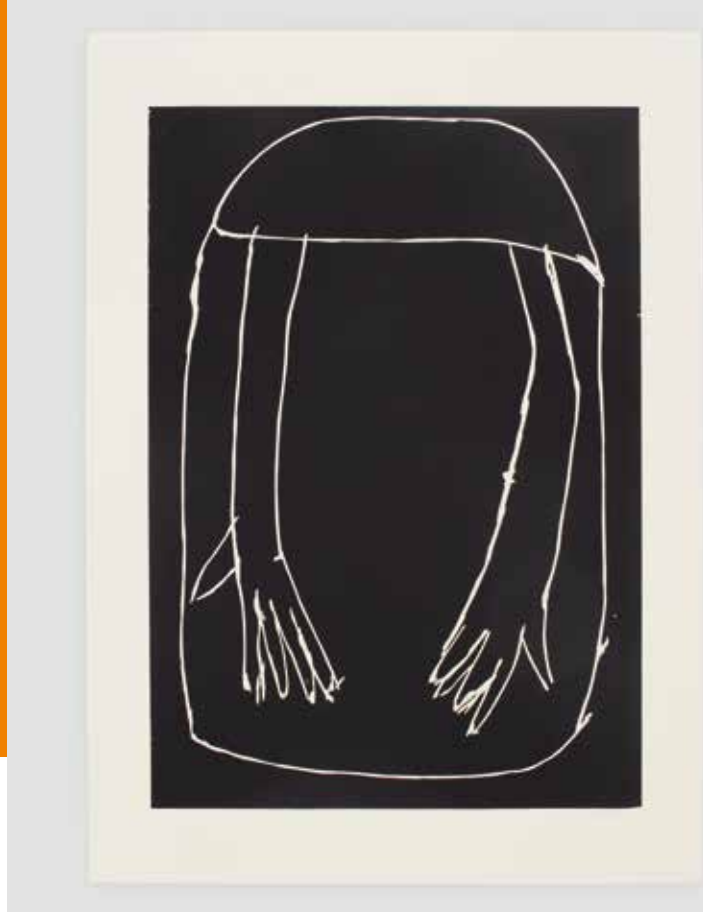
Bigger and better than ever, the visual art offer in Hull is undergoing something of a renaissance of its own this year. Laura O'Donnell takes a closer look.

The revamped Ferens Art Gallery is enjoying unprecedented success after reopening in January, with a mix of exhibitions including *Offshore*, *Rembrandt's The Shipbuilder and His Wife* and the now world-famous *Sea of Hull*, as part of the *Skin* collection, attracting massive crowds. 2017 has also brought a brand new contemporary art space to the city, with Humber Street Gallery (HSG) proving a popular draw thanks to exhibitions including *Somewhere Becoming Sea* and the controversial *COUM Transmissions*. In July, HSG will open *States of Play*, a new exhibition in association with the Crafts Council, which looks at how playfulness shapes our lives and the world around us.

States of Play will bring together the inventive, sometimes subversive work of 16 international makers and designers, demonstrating how play is a way of being, of

understanding the world and giving it form – and how it definitely isn't just for kids. Exploring five core themes of wonder, possibility, freedom, game play and masquerade, the immersive and interactive exhibition includes Lawrence Epps' arcade coin-pusher game that reveals how we're all at the mercy of chance, Pascal Anson's impossibly balancing chairs and works by Soft Baroque and Glithero that use material illusions to craftily pull the wool over our eyes.

Humber Street Gallery curator David Sinclair said: "States of Play is a diverse, provocative exhibition, featuring the innovative work of designers and makers from the UK and overseas, that will be a hugely exciting addition to the already incredible visual arts offer we've seen so far."



Detail from Beggar, 2016. woodcut, 9 sheets. overall: 174 x 1280 cm. Photography: Lee Thompson. All Images courtesy the artist, Hollybush Gardens, London, David Kordansky Gallery, Los Angeles, and Galerie Tschudi, Zuoz © Andrea Büttner / VG Bild-Kunst, Bonn 2017.



Hurvin Anderson 'Flat Top', 2008. Oil on canvas, 250 x 208cm. 'Hurvin Anderson: Backdrop', Art Gallery of Ontario 2016. Courtesy of the artist.



Venomous Venus (Negative Positives: The Guardian Archive), 2007 - 2015. Acrylic and pencil on newspaper. 46.7 x 31.4 cm.



Rosalind Nashashibi Electrical Gaza 2015 Video still On This Island: Rosalind Nashashibi, The University Art Galleries at UC Irvine's Claire Trevor School of the Arts in California 2015 Courtesy of the artist.



Lumino City (screenshot), State of Play Games, 2014 © States of Play

Pascal Anson, *States of Play* maker said: "My work asks you to stop and look again – for example, the balancing chairs as part of this exhibition ask you to stop and think about gravity, physics and your own sense of reality. It's really important to me as an artist and designer to always directly engage with the public – hopefully, my work as part of *States of Play* in Hull achieves this."

And later in the year the world-famous *Turner Prize 2017* comes to the city.

Renowned for sparking debate, the Turner Prize is perhaps the best-known accolade in the visual arts world. This year, for the first time in the competition's 33-year history, the previous cap that restricted entries to those under the age of 50 has been lifted making it a truly exciting year for artists of all ages.

Established in 1984, the Turner Prize is awarded to a British artist for an outstanding exhibition or other presentation of their work over the previous year. The award is £40,000, with £25,000 going to the winner and £5,000 each for the other shortlisted artists. This year's shortlisted artists, Hurvin Anderson, Andrea Büttner, Lubaina Himid and Rosalind Nashashibi, tackle various topics from politics and identity to religion, morality, ethics and sites of human occupation by using a range of media.

The Turner Prize 2017 exhibition runs from 26 Sep 2017 – 7 Jan 2018 at the Ferens Art Gallery with the winner being announced on 5 Dec 2017 at an award ceremony in Hull, broadcast live on the BBC.

Discover more: hull2017.co.uk/turnerprize

BUILDING ON SESH SUCCESS

WORDS: SARAH LAY



Humber Street Sesh is now a well established fixture on Hull's summer events calendar, but should it stay local or try and bring in more national acts?

© Tom Arran

Think of festivals and you might think of sun-drenched countryside and staying out for the summer – although the reality is usually mud, damp tents, and the sound of your favourite band escaping you on the wind. But with the rise of the 'urban festival' continuing, there's a different way to get your music fix, without having to face the ordeal of getting lost in a sprawling campsite at 3am.

From Brighton's *Great Escape* to *Live At Leeds* and Glasgow's *Stag and Dagger*, city centre events now liberally scatter the festival calendar. They offer (some!) urban comforts and the chance to see fresh talent, while keeping support for local music scenes in the places it exists all year round.

Hull's *Humber Street Sesh*, now in its sixth year, grew

out of long-running weekly music night *The Sesh*, which is held at the Polar Bear pub in the city and attracts around 100 people each week who want to see the best local talent. The first *Humber Street Sesh* was a way to mark the tenth anniversary of the pub night and has grown from there, with 32,000 people expected when it takes place on 5 August this year.

The 180-band festival line-up includes touring acts but is primarily focused on Hull's local talents, which is testament to a scene bursting with artists reinvigorated by the opportunities of being in a UK City of Culture. *Sesh* artist booker Daniel Mawer said, "This year we also have around 30 touring bands on a new stage called 'All Back To Ours' – I'm really excited to see how that stage works.

"But local bands are always going to be key for us. *Humber Street Sesh* is what it is thanks to the local scene, so we could never make it a massive out-of-town thing. It's always got to have local presence, but it's nice to have a few touring bands coming in too."

While this balance is working for Hull, similar festivals in other cities have found it more beneficial to tip the favour towards touring bands to draw the crowds. Now heading toward its third year, the *2Q Festival* in Derby is run by a team of four and has a ratio of local/touring bands which is almost reversed from *Humber Street Sesh's*; recently they've brought in headliners such as *Temples* and *Milburn*.

2Q Marketing Manager Brett James said,

"Attracting touring bands has always been tricky as we're in the shadows of major cities like Nottingham and Leicester, but we persisted. 2Q was originally thought up in the beginning of 2015 after realising there was a gap in the market for something like this. While there is some strong local talent here, what Derby is missing is touring bands so we wanted to create a different experience that would sell tickets. We sold out our first event and grew in our second year."

Arguably, Derby and Hull share the problem of attracting touring bands, thanks to outside perceptions that not much is going on in either city musically, something which is now changing in Hull's case – one of the longer term aims of the *The Sesh* and *Humber Street Sesh*, Mawer says: "We're trying

to prove 'outsiders' wrong; we've always had a strong scene but people outside of the city don't always know about it.

"Saying that, there are local bands who have had more success in the last two years than everyone in the last 10! Bands like *LIFE* who have just played *SXSW* and supported *SLAVES* on tour.

"Having UK City of Culture status has inspired people and it seems there has been more music released than ever this year. Hopefully people's perceptions will begin to change and the local scene can continue to thrive from that."

Sarah Lay

Humber Street Sesh now employs two people part-time throughout the year.

Mawer said, "The aim is to keep *Humber Street Sesh* growing toward being sustainable. To go from a local music night run on passion to having people in full time employment would be a major achievement – that's where we want to get to."

Humber Street Sesh already has a very strong fanbase, with gig-goers returning year-on-year. It has remained embedded in a vibrant local scene, supporting the city's talent and is starting to provide local jobs. Eventually attracting more touring bands might mean more visitors to the city and eventually a larger permanent HSS team, but by enthusing local music lovers, it's already a key part of Hull's creative industry.

***Humber Street Sesh 2017* takes place on 5 August.**

Discover more: hull2017.co.uk/humberstreetsesh

Sarah Lay is editor of *Louder Than War* and owner of independent record label *Reckless Yes*.



© Tom Arran



© Tom Arran



© Tom Arran

LGBT50 – UK PRIDE, DUCKIE AND MORE...

JOIN US FOR A SUMMER CELEBRATION LIKE NO OTHER

This summer will see the streets of Hull bursting with pride to host *LGBT50*, a festival celebrating the 50th anniversary of sexual freedom in the UK with a jam-packed programme of music, dance, theatre, comedy, film and photography.

WORDS: NICOLA TAYLOR



© Theythemstudio

The week-long celebration (22 – 29 July) will kick off with Pride in Hull, hosting the first ever *UK Pride* and featuring a parade of 50 *Queers for 50 Years* by iconic queer performance collective, Duckie. The festival will close with *A Duckie Summer Tea Party*, followed by a concert broadcast live on BBC Radio 2.

We caught up with Duckie's Amy Lamé (co-founder and hostess) and Dicky Eton (producer) to find out what homo-social stardust and sparkle they will be delighting us with in July...

Can you tell us about Duckie and what you do?

Dicky: We are a *homo-social honky-tonk* and we make performance clubs and spectacular shows.

It's my job as producer to make sure that what we deliver lives up to this promise. I work with artists, venues, commissioning partners and volunteers to deliver a top-notch event each time we open the doors – and we have been opening the doors on our work for over 21 years now.

How did Duckie first come to fruition?

Amy: We were fed up with the homo-monoculture on offer on the gay scene in the mid-1990s. We wanted to see crazy arty shows, dance to The Smiths and swill beer. It turned out there were a lot of other queer people who felt the same way.

Dicky: I wasn't there at the birth of Duckie in 1995, but history tells me that

Duckie was a big hit at the time, with queues around the block from the outset. Our work over the last few years has developed and expanded into several strands and now includes a lot of LGBTQ heritage and social history mixing with our quirky performance art shows – plus a gaggle of what we call 'socially engaged clubs' – all our clubs try to bring about a bit of community solidarity – something London's not that famous for.

We're looking forward to Hull Pride and 50 Queers for 50 Years (featuring 50 handmade and oversized LGBT icons). What can you tell us about the icons you'll be creating for the parade?

Dicky: Design-meister Robin Whitmore has been engaging with the local community to create 50 LGBT icons. Expect a succession of stately homos from England – Dusty Springfield to Freddie Mercury and Clare Balding to Quentin Crisp, taking over the streets of Hull like a Spanish religious festival displaying fantastical outsize creations, with a few local Hull icons thrown in for good measure.

Who would be your top LGBT icons and why?

Amy: There are so many to choose from, it's difficult! But I particularly admire Dusty Springfield, Divine, and Kate Bornstein. For me, they are the queer Holy Trinity.

Dicky: I hail from Rochdale and so my favourite icon is Bet Lynch from Coronation Street. I don't think she is queer but she's definitely a queer icon.

Rounding off our week of LGBT50 celebrations, you'll be bringing A Duckie Summer Tea Party to Queen Victoria Square with a new work by Gary Clarke and Yorkshire Dance. Tell us more!

Dicky: At Duckie we are always looking at ways to subvert and change what people expect of our community, and so we have looked at an alternate vision for celebrating *LGBT50* in Hull. What better way than inviting Hull to Duckie's *Summer Tea Party*, where you can sip tea and nibble on a French fancy served up by fancy waiters in black tie?

You can gossip with your friends and take in a stage performance, dance to the live band or gaze at some of the 50 icons from the previous week's parade. Be enthralled by the new work from Gary Clark and Yorkshire Dance and participate in the mass dance, or just people watch. It's family friendly and full of fun – because fun is what we are all about, baby!

What changes do you hope to see in the LGBT community in the UK in the next 50 years?

Dicky: The whole gender-queer movement is very exciting of course. I hope that as a queer nation over the next 50 years, the mixing together of communities will be the norm – including the mixing of all genders, all ethnicities and all ages.

LGBT50 takes place 22 – 29 Jul at various venues across the city.

Discover more: hull2017.co.uk/LGBT50



© Roxene Anderson

“JANE IS MULTI-FACETED - WHOEVER YOU ARE, YOU WILL GAIN SOMETHING DIFFERENT FROM IT”

As a reimagined *Jane Eyre* heads to Hull New Theatre, director Sally Cookson explains how Jane's mid-19th century struggles still resonate with today's audiences.

Acclaimed director Sally Cookson is 'renowned for turning family shows upside down' (The Guardian): her recent production of *Peter Pan* puts Wendy as the real star of the show, and she has reimagined the tale of *Jane Eyre*, highlighting its ever-relevant themes within the story of Charlotte Brontë's spirited heroine.

Following reviews that describe the new touring production of *Jane Eyre* as 'original, engaging and unexpectedly funny' (Daily Telegraph), Sally reveals what Hull theatregoers can expect when it visits Hull New Theatre this September.

What inspired you to adapt and direct *Jane Eyre*?

It's a story I love and one I've enjoyed a close relationship with from being a child, when I was intrigued by Orson Welles' black and white melodrama with fabulous music by Bernard Hermann. I didn't read the novel until my early twenties – I remember thinking: 'this is a clarion cry for equal opportunities for women, not a story about a passive female who will do anything for her hunky boss'. I was struck by how modern Jane seemed – her spirit and strong will, her peculiar and brilliant mind striving for personal freedom to be who she is, lashing out against any constraint that prevents her from being herself. She was exactly the sort of person I wanted to be.

Tell us about the background to the production.

A few years ago, artistic director of the Bristol Old Vic, Tom Morris, gave the green light to my idea of devising a two-part version of *Jane Eyre*, performed over two nights. After its run in Bristol, the production was invited to the National Theatre. It was agreed that we'd distil the two shows into a single event – still retaining its epic quality but honing and tightening to make the experience more intense. The chance to develop and shape work isn't something that theatre-makers often get to do, so this was a very exciting opportunity for us. The run at the National was really successful and the decision was made to tour the production in 2017.

How did the process of devising and directing the play work?

It's always daunting to work on a story which everyone knows so well, because you want to surprise and maybe challenge people's expectations, without losing any of the things which make them like the story in the first place. Our job has been to turn it from a book into a piece of theatre – essentially that means creating something new. Rather than approach the novel as a piece of costume drama, I was keen to explore the themes and get to the heart of the story and characters in a theatrical way.

Working with dramaturg Mike Akers, we put a rough structure in place – we made some decisions about which characters were in and which were out, and were in agreement about our version emphasising the coming-of-age aspects of the novel as opposed to focusing just on the Jane/Rochester relationship.

Can you tell us a bit about the staging of the play – the music, the design and the style?

I would describe it as an ensemble piece – performed by seven actors and three musicians. Apart from the actor who plays Jane, the actors play more than one part and are all onstage most of the time. The set – a wooden structure made up of platforms, ramps and ladders – is far from a literal interpretation of the Victorian period; it has a minimalist simplicity but provides the actors with a playground on which to perform and illustrate the

physical and emotional struggle Jane encounters, as she develops from a child into an independent woman.

The band are placed in the centre of the set – I wanted the music to be central as it is intrinsic to the production. Composer Benji Bower uses a variety of genres including folk, jazz, sacred, orchestral and pop to create the world Jane inhabits.

“This is a clarion cry for equal opportunities for women, not a story about a passive female who will do anything for her hunky boss.”

Sally Cookson

How do you think that the story resonates in today's society and today's audiences?

Firstly, it is a superb story, with a protagonist who you root for from the start. Secondly, despite being written over 160 years ago, it deals with things we still find ourselves struggling with – 'where do I fit in, who am I?' The intensity of the novel's search for identity is something we

have all experienced, just as each of the characters grapple with their own individual identity crises. I don't think there is one character who is not struggling in some way to come to terms with their circumstances and wrestling with the very idea of what it is to be human, whether it's Rochester or Helen Burns, Mrs Reed or Blanche Ingram, St John Rivers or Bertha Mason.

Re-reading the book now, I'm struck by the weight the novel places on individual human rights. Jane understands from a very early age that she needs to be nourished to thrive – not just physically but emotionally, spiritually and intellectually. I like to think of it as a 'life story' rather than a 'love story' (the original title was *Jane Eyre – an Autobiography*) which sees Jane develop from a powerless child into an independent, free-thinking adult. But, like any fine piece of writing, *Jane Eyre* is multi-faceted – whoever you are and whatever your age, you will gain something different from it.

Jane Eyre runs 18 – 23 Sep at Hull New Theatre.

Book online: hull2017.co.uk/janeeyre



Sally Cookson (second row, centre, next to Nadia Clifford who plays Jane) with cast, crew and creatives © Alex Rumford



Nadia Clifford and Tim Delap, who play Jane and Rochester in the new production © Alex Rumford

RETAIL THERAPY OFF THE BEATEN TRACK

Whether you're new to Hull or just need a reminder of the hidden gems on your doorstep, Laura O'Donnell takes a look at some of the top shops in the City of Culture.



© Chris Pepper

Grab your wallets, guys and girls – we're going shopping.

The local retail behemoth that is St Stephen's Shopping Centre, situated slap-bang next to the transport interchange and packed with the usual High Street faves, might be an immediate draw for Hull newbies, yet there are several independent outlets worth exploring within walking distance of the station. (Just don't get mad with us when you check your bank balance later).

First up, Paragon Arcade – which is home to family jewellers and florists, plus the fabulous Maggie's Den, a treasure trove of vintage ladieswear and accessories at reasonable prices. The Den is one of those vintage

shops where you don't have to rummage through 'tat' to find the good stuff, as it's all very high quality.

"Hull usually surprises people in a very positive way."

Fran Beasley

A little further afield, down the other end of Whitefriargate and on the edge of the Old Town is another arcade, Hepworth's, built more than 120 years ago. Here you will find more vintage shops plus a café and Dinsdale's joke shop, which has been open for the best part of 80 years and is said to count *League of Gentlemen* star (and local lad) Reece Shearsmith among its many fans and patrons.

Hepworth's is also home to the Hull institution that is Beasley's. A family business that launched in 1976, Beasley's is as popular as ever, describing itself as a 'new and retro vintage shop'.

They stock men's and women's clothing, including Dr Martens, Cheap Monday, Merc, Dickies and more plus they print their own ace t-shirts and stock tons of vintage tops, jeans, jackets etc. Owner Fran Beasley, who runs the shop with son Bobby, long-time staff member Fran Linford and the rest of the family said: "We've definitely seen an increase in people visiting the city for the first time, which is just brilliant. They all tell us how much they love Hull and love this part of the city in particular: the arcade and the rest of the Old Town.

"Hopefully the influx will continue over the summer and beyond. Hull usually surprises people in a very positive way; we get lots of people coming in who are on holiday, they're all very happy and say they'll definitely pay another visit to the city in the near future."

If you haven't spent all your pennies after a visit to Fran and co, Hepworth's provides an entryway into Trinity Market too, which is a whole separate retail mecca to explore. It's also where some of the best coffee in the city can be found, courtesy of Caffeinated. A takeaway flat white is definitely best enjoyed in the sun in Trinity Square after all of that hard work seeking out Hull's retail gems. Enjoy.

PUTTING ON A SHOW

Hull Truck Theatre Artistic Director Mark Babych talks to Rachel Crow about creating world-class theatre in Hull.



© Hull Truck Theatre

Being the Artistic Director of a theatre is a challenging role at the best of times, but when that theatre is at the heart of the UK City of Culture it is essential to get involved, stand out and make a difference. So, what do you programme and how do you capitalise on this very special year?

With Hull Truck Theatre currently enjoying one of its most successful years to date and boasting sell out productions of *The Hypocrite*, a co-production with the Royal Shakespeare Company which also had a very successful run at the Swan Theatre in Stratford, *Defiance* at the Guildhall and *Richard III* with the great Mat Fraser, it's clear that Mark has discovered that secret, he says:

"It's been a fantastic year for us so far. Working closely with the team at Hull 2017 has enabled us to increase the number, range and level of our productions, with bigger casts, ambitious stories and world-class creative teams. We are thrilled that our work has reached so many people and raised the profile of the theatre not just in Hull but across the UK and even internationally.

"There's a growing confidence and appetite for telling stories in fresh and imaginative ways, wider collaborations beyond the city that help to strengthen the artistic quality and output and avoid insularity. The bar has definitely been raised and with continued investment and support alongside a curious mindset to look beyond our boundaries, I can only see great things happening in the future."

So, what next for Hull Truck Theatre?

"We have just completed a successful run of *Mighty Atoms* by Amanda Whittington. Inspired by the amazing Barbara Buttrick, *Mighty Atoms* was the final part in the Hull Trilogy which celebrated

the powerful role that Hull's women played in shaping and defining the character and spirit of the city.

"In the summer our Youth Theatre will stage one of the largest productions ever to be tackled by young people on our stage in a new version of Dickens' tale *Our Mutual Friend* by Bryony Lavery and we will welcome the Market Theatre of Johannesburg with their stunning production of *The Suitcase* in September."

And it's not just about the theatre and the productions it stages. The UK City of Culture has also enabled the organisation to support more upcoming performers, directors and writers as Mark explains:

"There's a wonderful array of talent in this city and I'm proud that we support many of the companies through our supported artist and residency schemes and through GROW, our year-round programme for artists of any age and at any stage in their careers. I love the variety of artists and companies that we have in the city from Bellow, Lydia Marchant, Silent Uproar, Middle Child and Pub Corner Poets, to Broccolilly and The Roaring Girls, I'm loving the fresh new energy that their talent, vision and voice brings to our organisation helping us better serve the needs of artists in the future."

Find out more about Hull Truck Theatre hulltruck.co.uk



Mark Addy rehearsing for *The Hypocrite* © Peter Le May

ALIEN SEX CAPSULE: ENCAPSULATING ART'S COMPLEXITIES

John Walters' exhibition, coming to Artlink this September, is multi-layered, exuberant and not-to-be-missed, writes Calvin Innes.

WORDS: CALVIN INNES

Art, in whatever form, can be inspiring, it can be thought provoking, it can be entertaining and it can often be divisive. Many of the recent exhibitions and installations in and around Hull have divided opinion, with passionate arguments and discussions both for and against pieces of work. For art - whether a drawing on a piece of paper or a live performance - to evoke such emotion and divide opinion so dramatically, is where its power lies.

An upcoming exhibition at Hull's Artlink gallery looks to bring an unconventional but important topic to the forefront in an immersive and multi-sensory show exploring modern visual culture. *Alien Sex Capsule* by John Walters combines paintings, sculpture and video pieces, focusing on the complex and multi-faceted issue of sexual health (particularly HIV) and its influence on society and culture.

Visitors to the exhibition will traverse a carnival-like space, filled with difficult, challenging and often humorous art, as a complex subject is made interesting and digestible for the casual viewer. Viewers are immersed into a new world, with something to see, hear and experience at every turn.

The subject matter of the exhibition may initially turn a few away, however I would urge anyone to take a leap of faith and approach the artist's work with an open mind.

John Walters has a way of creating more than simple exhibitions. He creates shows. His work is exuberant, it can be very funny, it can be complex, it's at times difficult, in the most engaging and wonderful way. As he builds layer upon layer of interest and intrigue his work becomes something that can be viewed in many different ways. Some will love it, some will hate it, all should see it.

Alien Sex Capsule runs from 19 - 29 Sep at Artlink, Princes Avenue.

Discover more: hull2017.co.uk/aliensexcapsule

"Visitors to the exhibition will traverse a carnival-like space, filled with difficult, challenging and often humorous art."

Calvin Innes



© Rob Battersby

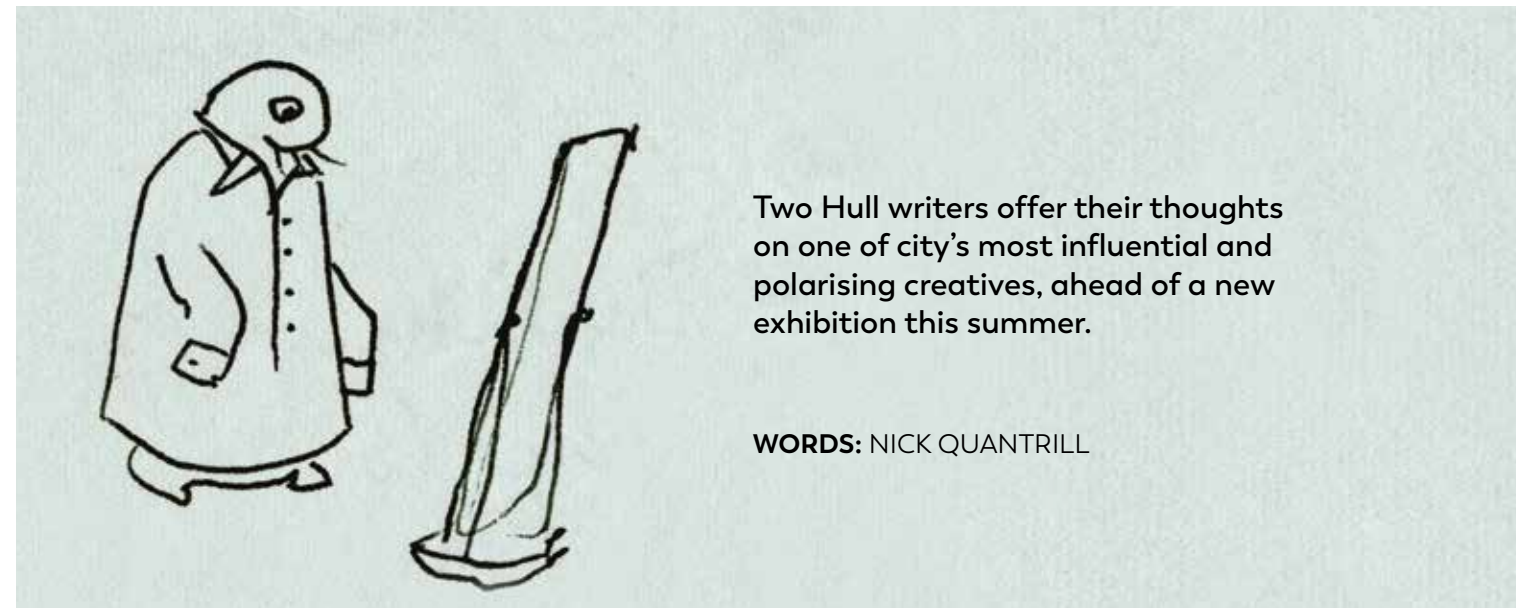


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© Jonathan Bassett

NEW EYES ON LARKIN



Original doodle of self by Philip Larkin © The Society of Authors

Two Hull writers offer their thoughts on one of city's most influential and polarising creatives, ahead of a new exhibition this summer.

WORDS: NICK QUANTRILL

When it comes to a cultural touchstone like Philip Larkin, it's tempting to think the story has been told, opinions already formed. Yet the legacy of the writer who moved to Hull in 1955 remains contested. A new exhibition at the University of Hull, *Larkin: New Eyes Each Year*, delves deep into changing perceptions of how we see ourselves in the world and how the world sees us.

Dave Lee is an award-winning filmmaker who has worked with Sir Tom Courtenay to produce short films to accompany Larkin's poems. He says: "Before studying his work, I assumed Larkin was the misanthropist he was advertised as. That's the thinking that had been passed on to me, but when I read *Here*, it made sense. When I started to explore more of his work, I just thought, that's Hull."

Performance poet Vicky Foster, author of the *Changing Tides* collection and part of the city's contemporary written word scene, agrees: "Larkin is really good at evoking certain images and feelings. Part of Hull's unique culture is the fact that people here are quite tenacious and it feels as if we've had to come through hard times. Larkin encapsulates that."

Looking anew is one of the challenges the new exhibition will raise. Using previously unseen letters, photographs and personal possessions, there's a lot of new material to explore, although it's possible that aspects of Larkin's reputation will remain unchanged.

"He was quite cynical about people," Vicky says. "That gets my back up, because those people he's generalising about could be my grandparents."

"He doesn't like people very much." It's an aspect of Larkin's work that fans often grapple with.

Dave adds: "I think if you'd put him anywhere, he would have hated the people. But I think he loved Hull. He did feel free and anonymous here. He had a kind of freedom he maybe wouldn't have had in other places, and that's important."

There's a sense that as the city changes, Larkin and how we understand him should also change. "It's interesting to look at him now, in the context of where we've come from,"

Vicky says. "I can still identify with the Hull he was writing about, even though it's much more vibrant now." Dave points out that Larkin never had the opportunity to define his own legacy, a process that needs challenging.

"What we're left with is the work. If you read the poems, you see the black humour, which was very 'Hull'. They're very loving in a particularly Hull way."

"Part of Hull's unique culture involves the fact that people here are tenacious, with a feeling that we've had to come through hard times. Larkin encapsulates that."

Vicky Foster

Larkin: New Eyes Each Year starts 5 July at Brynmor Jones Library, University of Hull.

Discover more: hull2017.co.uk/larkin

MIDDLE CHILD MARC MAKES A SPLASH

Hull-based actor Marc Graham recently starred in the Slung Low's epic *Flood: Part Two: Abundance* the live theatre show that took place on Victoria Dock this spring. Marc is also a key member of local theatre company Middle Child Theatre, who are taking their latest work to some of the UK's biggest festivals this summer. Marc tells Laura O'Donnell about being 'Action Man' with seasickness and playing panto dame for the sixth time.

Tell us about your character in *Flood*
Sam followed his dad into the fishing industry, and subsequently followed him into the 'underworld' side of things. I don't think he did this out of malevolence but out of necessity - my view is that Sam began to resent his father and the work they do. The discovery of Gloriana, however, changes Sam's world. The issue of finding a girl, naked, alone, in the North Sea AND 70 metres down is something that consumes Sam. How is it possible she survived? This all begins in *Flood Part One*, of course, with the further series of events following in *Flood Part Two*; his Dad's refusal to accept the abnormality of the situation, the constant rain, her escape from the detention centre, the breakdown of national government, the beginning of the Flood following, the apocalyptic wave that destroys the world - they all lead Sam to the simple conclusion that Gloriana is to blame, she's the reason. The final act for Sam, the attempted murder of

Gloriana, is Sam ultimately trying to save his own world. Is Sam morally right or is he an idiot? I don't know, that's not our job. Our job, as actors, is to approach the character we portray with as much understanding as possible and represent that on stage, or in this case, on a stage floating in a massive basin of water.

Were you familiar with Slung Low's work before becoming involved in *Flood*?
Yes, very much so. I saw [their work] *White Whale* in Leeds a few years ago and then *Camelot* in Sheffield and loved the spectacle of both. I'd previously only managed to work with Slung Low and [SL's artistic director] Alan Lane for the odd day or two so had been waiting for the day to do a huge project like this.

Would you say *Flood* is the most ambitious project you've worked on to date?
In sheer terms of scale yes. A short film, a play, a play for TV, and another play that spans a whole year, yes definitely.

It's safe to say I've never worked on anything similar, that's probably a testament to Slung Low and the unique work they do.

Was the experience what you expected? What were the highlights (or indeed any lowlights) you can tell us about?
Alan pitched the idea to me by saying I'd be like an Action Man - "there's boats and we blow stuff up." So that was as expected, but it's also an incredibly important and timely script. I think it echoes a lot of sentiments we may recognise in our post-Brexit Britain and rightly makes us question them (or not). It doesn't resolve anything (it's only part two of four) and hopefully leaves the audience with more questions, that's the type of theatre I like - theatre that challenges with exploding helicopters! Highlights: driving the boat, brooding in the rain and jumping in the water.



Lowlights: being sick five times while filming Part 1 on the North Sea. Out of a crew of 13, 10 were sick. (Alan was one of the first to go, he leads by example.)

What has been the best cultural event you've seen/experienced in Hull so far this year?
I loved the opening week [Made in Hull] and the projections everywhere. The atmosphere was electric - I've lived in Hull for 10 years in total and have never seen the people of the city come out like that. That was very special, and won't be forgotten.

What are you looking forward to that's still to come?
I keep hearing things about *Land of Green Ginger* - what is that? It's all very cryptic-sounding, wrapped in an invisibility cloak. Whatever it is, I'm excited to find out more. Also, *Humber Street Sesh* - this year I'm sure it'll be better than ever.

What's new in the world of Middle Child?
Loads. Our latest work *All We Ever Wanted Was Everything* - another Hull 2017 commission - is at the Welly in June, and we'll be taking it to *Latitude Festival* in July and the *Edinburgh Festival* in August. It's our most ambitious show to date and continues expanding our own 'gig theatre' form we found with *Weekend Rockstars*. Towards the end of the year I'll be dusting off the dress for our sixth (!) pantomime at Frūit in December, *Cinderella*, by Hull's own Tom Wells.

Top Hull tip for new visitors to the city?
Grab a coffee from Caffeinated in the Trinity Market, a pizza from the Italian Bakery opposite, pop your head in Beasley's, Spotify The Hubbards, walk around the old town, chat to people and then head up Humber Street - there's always something happening.

Flood continues this summer with *Part Three: To the Sea* and in the autumn with *Part Four: New World*.

Catch *Part One - From the Sea* again online: hull2017.co.uk/flood



© Tom Arran

SOUTHPAW'S STELLAR RETURN

A new participatory show from Southpaw Dance Company is heading to Freedom Festival this September and is set to 'resonate for years to come'.

WORDS: LAURA O'DONNELL

North East-based Southpaw Dance Company return to *Freedom Festival* in September, as part of an extraordinary dance line-up at the festival this year. Audiences can also look forward to UK premieres from Lali Ayguarde Co and Cie Dyptic, and UK heavyweights Joli Vyan and Company Chameleon.

This will be Southpaw's second *Freedom Festival* appearance, following their impressive re-telling of *Faust* at the festival two years ago. Since then, Southpaw artistic director Robby Graham has enjoyed phenomenal success; he's been named UK Dance Artist of Choice by the Kevin Spacey Foundation and is Movement Director for the highly acclaimed *Angels in America* at the National Theatre.

Southpaw's 2017 Hull show, *Rush*, is a large-scale participatory dance piece that will take inspiration from an earlier incarnation they previously presented in the North East. Driven by the concept of protest, *Rush* gives a voice to potentially disaffected people and their grievances, offering a creative outlet and the opportunity to tell stories that matter.

Rush is created with local people, in the areas they live, over 11 weeks leading up to its performance, through dance, writing and film workshops. Southpaw's work in Hull will involve around 100 residents.

Freedom Festival's Artistic Director Mikey Martins said: "Southpaw's latest work will take strands from *Rush* and from another of their shows, *Word Play*, which harnesses visual imagery to evoke the power of words. Both shows explore themes of communication and protest, and the human need to share and be heard – themes that are arguably more prevalent and vital in the current political climate than ever. And it will all feel very 'Hull'.

"I can't wait to see it – it's certainly one of the most exciting pieces of work I've ever been involved in. Participatory work is always a key part of our festival programme yet we've never produced a participatory dance work of this scale; it will resonate with audiences and everyone involved for a very long time."

Discover more: hull2017.co.uk/freedomfestival



Presented by Freedom Festival and Hull UK City of Culture 2017

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FRESH FRÜIT

WORDS: ALI HUBBARD

Following significant investment, the old warehouses of Humber Street and surrounding areas in Hull's Fruit Market have been brought back to life to house arts spaces, independent shops, homes and restaurants. Owner of Thieving Harry's café, Ali Hubbard, gives an insider view of the transformation.

You could say the Fruit Market has changed quite a bit from when we first set up Thieving Harry's, temporarily, in 2011. At that point, the brilliant venue that is Früt was only just celebrating its first birthday; its owners, along with those who established the area's first art galleries were the trailblazers who had a strong creative vision for the place. Hull's own Shoreditch, or Brixton Market, or Northern Quarter. Why not?

Back in 2011, we created a pop-up café for one day only, as a bit of fun to support what Fruit

and the galleries had started down Humber Street. After a couple more years of hosting pop-ups during the city's festivals and market days, and a lot of hard work, we opened our permanent doors on Humber Street in April 2014.

It's been exciting to be a part of the transformation, with major investment for the area helping to bring some of that initial vision to life. It's an amazing place to be. The mix of the old warehouses next to the beautiful Marina gives it a really unique look and feel, with an unbelievable atmosphere, particularly

in the summer when it's the backdrop for festivals including Freedom and Humber Street Sesh.

I tell everyone to come down and take a walk by the Marina, visit the galleries (Studio Eleven, Kingston Art Gallery,

Oresome, the new Humber Street Gallery), enjoy brunch or coffee and cake at Thieving Harry's (of course), check out the new restaurants and see a band or some comedy at Früt. It's not Brixton Market or the Northern Quarter; it's Hull's own, and is all the better for it.



© Chris Pepper

SUMMER EVENTS AT A GLANCE

DATE	EVENT	VENUE	DESCRIPTION
1 Apr – 28 Aug	Masterpieces in Focus from The Royal Collection: Rembrandt	Ferens Art Gallery	A partnership with the Royal Collection Trust brings a Rembrandt painting to Hull for the very first time.
15 Apr – 29 Oct	Hull and the Hall: Butchers, Bakers and Cabinet Makers	Burton Constable Hall	An exploration of the skill and talent of Hull craftsmen, artisans and traders throughout the 18th and 19th centuries.
22 Apr – 13 Aug	Skin: Freud, Mueck and Tunick	Ferens Art Gallery	An exploration the nude and in particular how the depiction of skin continues to fascinate today.
28 Apr – 8 Oct	Cairns	University of Hull	An exhibition of life size sculptures by Icelandic artist Steinunn Thórarinsdóttir reflecting on the historic connection between Iceland and Hull.
1 May – 31 Oct	What Do You Know?	Hull School of Art and Design	From collective responses, a new installation based on the audio, video and images Michael K Meyers collects.
27 May – 10 Sep	Bill Bailey's Cabinet of Curiosities	Hull Maritime Museum	Exploring a quirky cornucopia of stuff, this exhibition draws on the comedy-writing talents of Hull's youngsters, joined by one of Britain's best-loved comedians Bill Bailey.
16 Jun – 31 Dec	Stepney Station Art Installation	Stepney Station	It's all aboard at the old Stepney Station on Beverley Road, as this mesmerising permanent art installation from Stepney Primary School Pupils and Staff pulls into town at 2pm on Friday 16 June.
23 Jun – 9 Jul	Fishing Heritage Art Exhibition	Saint John The Baptist Church	The newly renovated Fishermen's Church in the heart of the Hessle Road community plays host to a 17-day festival of celebration in honour of Hull's fishing heritage.
26 Jun – 2 Jul	The Big Malarkey Festival	East Park	Hull's first children's literature festival.
1 Jul	Jeff Lynne's ELO	KCOM Stadium	Globally-renowned rock group ELO perform a headline concert at the KCOM Stadium during Hull's year as UK City of Culture.
1 Jul	Oak Road Festival	Oak Road Playing Fields	Students from the multinational Learning Sanctuary at Rise Academy are producing a free, cultural festival to celebrate their unity for City of Culture.
1 Jul – 31 Aug	Marine Art: Nick Hunt	The Deep	Nick has a real passion for photography, both above water and below. After leaving a corporate career in 2008 he began travelling around the world for 2 years but now resides in South East Asia working as an underwater photographer.
1 Jul – 12 Jul	Hull & Beyond: Paintings and Embroidery	Hull Central Library	An exhibition of paintings and embroidered pictures relating to Hull and other places further afield.
4 Jul	BP Big Screens: La Traviata	Zebedee's Yard	Verdi's best loved opera returns this summer for the BP Big Screens experience, in one of The Royal Opera's most popular productions.
4 Jul – 30 Sep	The Electric Fence	Hull Minster	Hate crime is an ominous, prevailing presence in our society. The Electric Fence encourages us to examine the perceptions, challenges and preconceptions that impact us all and compels us to turn to face them.
5 Jul	The Philip Larkin Society - Grayson Perry: This Frail Travelling Coincidence	Middleton Hall	Grayson Perry CBE RA is the Philip Larkin Society's Distinguished Guest Lecturer for 2017.
5 Jul – 1 Oct	Larkin: New Eyes Each Year	Brynmor Jones Library, University of Hull	This biographic exhibition at the University of Hull, where Larkin spent three decades as Librarian, lifts the lid on the life of one of Hull's most influential creatives.
6 Jul – 25 Sep	States of Play	Humber Street Gallery	In association with the Crafts Council, States Of Play explores situations – of interaction and experience, development and production – where play is everywhere, even for grown-ups.
8 Jul	The Big Gig	Pearson Park	Hull Red presents The Big Gig, a festival with mainstream artists where people with learning disabilities can feel safe and comfortable to be themselves, while having a great time.

DATE	EVENT	VENUE	DESCRIPTION
8 Jul	Classics in the Park	Hymers College	Classics In The Park is back for 2017 in the stunning grounds of Hymers College in Hull.
11 – 15 Jul	Hull Jazz Festival - Summer Edition	Various	The 25th Summer Edition of Hull Jazz Festival returns at venues across Hull, programming some of the freshest names in UK jazz alongside internationally-renowned artists and local and regional jazz talent.
12 – 14 Jul	Park Life	Pickering Park	Mentored by a cross-section of established performance practitioners, students from Sirius Academy West take audiences on a journey of oral storytelling in Park Life – a promenade performance that promises to be moving in every sense of the word.
14 Jul	BP Big Screens: Turandot	Zebedee's Yard	The Royal Opera House presents Puccini's final masterpiece, which will transport you to legendary China in all its pageantry and savagery, with disguised identities, puzzles and ritual executions.
15 Jul – 17 Sep	Ian George: 'Wolds to Wuyishan'	Morten Gallery, Bridlington	This exhibition of paintings, drawings and photographs by landscape artist Ian George compares and contrasts the topography of two very special areas.
15 Jul – 24 Sep	A Common Foe	Hull Maritime Museum	Seafaring communities on both sides of the Cod Wars reflect on confrontation, cooperation and loss, in this film and photography exhibition by Simon Sharp.
15 Jul	Binker and Moses	Hull Truck Theatre	Tenor saxophonist Binker Golding and drummer Moses Boys are among the freshest new forces to emerge in British jazz.
16 Jul	Project Blythe Electric Car Race	KCOM Stadium	Cheer on more than 1,000 young racers as the KCOM Stadium becomes a race circuit.
18 – 22 Jul	The Baker's Wife	Hull Truck Theatre	Hessle Theatre Company return to Hull Truck to present the Yorkshire premiere of this gem of a show.
19 Jul	BP Cultural Visions Lecture Series - Nick Cullinan	Middleton Hall	Looking at the journey from inspiration to creativity featuring Nick Cullinan – Director of the National Portrait Gallery, London
19 Jul – 11 Sep	Festival of Flowers	Burton Constable Hall	Dove House Hospice are holding a display of hand made metal sunflowers by local iron mongers, The Old Smithy.
20 – 23 Jul	Hull Folk and Maritime Festival	Various	Four days of music, dance and history that celebrate Hull's rich and unique folk heritage.
20 Jul – 3 Sep	Urban and Wild	Studio Eleven	Eleven gallery presents Urban & Wild, an exhibition of ceramics by Rebecca Appleby and paintings by Rob Moore.
22 Jul	BBC Proms... @TheDock	Stage@TheDock	The BBC Proms travels out of London for a site-specific performance of music inspired by water, centring on Handel's Water Music suites, first performed 300 years ago at a river party for George I on the Thames.
22 Jul	LGBT50: Pride in Hull 2017	Hull City Centre	Hull is hosting the first ever UK Pride on the opening Saturday. The event will see a new route for the annual parade, which will finish in Queens Gardens and feature a celebration of 50 years of LGBT+ icons led by Duckie and made with the help of the LGBT community.
27 Jul	Hull Street Food Nights	Zebedee's Yard	Dine alfresco and enjoy local high-quality food, outdoor bar areas, live music and entertainment.
27 Jul	LGBT50: House of Kings and Queens	Humber Street Gallery	Lee Price's photography exhibition captures life at The House Of Kings And Queens, a home belonging to a young transgender woman that has become a sanctuary for the LGBT community in Freetown, Hull's sister city in Sierra Leone.
29 Jul	Community Arts Jam	Shelley Avenue Sports Centre	A community arts and family event which will take place at the Shelley Avenue Community and Sport Centre in east Hull.
29 Jul	Ian Smith: Edinburgh Preview	Junction, Goole	Ian Smith (BBC3's Sweat the Small Stuff, BBC1's The Ark) is an award-winning comedian, originally from Goole. This is a preview of his fourth Edinburgh Fringe solo show. Amused Moose Best Show Nominee 2015.
29 Jul	LGBT50: A Duckie Summer Tea Party	Queen Victoria Square	MC Amy Lamé and her waiters serve tea and cake, plus a spectacular dance show, the London Gay Big Band and a cake-making contest.

DATE	EVENT	VENUE	DESCRIPTION
29 Jul	LGBT50: I Feel Love - A BBC Radio 2 Concert	Hull City Hall	Presented by Scissor Sisters' Ana Matronic and BBC Radio 1's Scott Mills, live from Hull. Featuring Will Young, Bright Light Bright Light, Tom Robinson and others.
2 Aug - 30 Aug	Ecce Populus	Beverley Minster	Ecce Populus, an exhibition of portraits at Beverley Minster, is a project by local, award winning artist, Geoff Hewitt.
3 Aug - 11 Sep	Look Up: This is a Freedom of Expression Centre	Hull School of Art and Design	Talks, workshops and a new exhibition created by Bob and Roberta Smith, exploring the differing degrees of freedom experienced by artists around the world.
5 Aug	Humber Street Sesh 2017	Hull Marina	The award-winning grassroots music festival returns to Hull Marina in bigger and better than ever, with hundreds of artists - covering all music genres - playing across 14 stages.
5 Aug	Milkshake! Live	Hull City Hall	An all singing, all dancing, musical masterpiece that takes audiences on a journey through the world's favourite fairy tales.
6 Aug	Sir Ken Dodd	Bridlington Spa	Come and enjoy his famous Happiness Show and you'll be absolutely discumknockerated (that's Knotty Ash for 'over the moon') by a truly tattifelarius (fun-filled) evening of laughter and songs from opera to ballads, all presented by a comedy genius and his guests.
9 Aug - 1 Sep	Art Celebrating Equality	The Warren	Art Celebrating Equality is a radical, new arts festival from The Warren Youth Project.
11 - 12 Aug	YUM! Festival of Food and Drink	Queens Gardens	Two days of tasty street food, culinary talent, fresh local produce, and a bustling market of world flavours.
12 Aug	Hull Transforming Lives in Freetown	KCOM Craven Park	Come and celebrate a relationship that spans both decades and distance, with a musical concert dedicated to Hull and its twin city Freetown in Sierra Leone.
12 - 13 Aug	The Hull Show	East Park	Come along to enjoy fun for all the family, an awesome atmosphere and entertainment throughout the weekend.
14 - 16 Aug	Rowland Box	Hull School of Art and Design	Two years on from Rowland's death aged seventy, this exhibition at Hull School of Art & Design's Brodrick Gallery celebrates his work.
15 - 19 Aug	Turn and Face the Strange - Mick Ronson the Hull Story	The Freedom Centre	Our city has always been home to rule breakers, game changers and history makers, with Hull-born rock legend Mick Ronson among the most famous of the lot.
16 - 19 Aug	Our Mutual Friend	Hull Truck Theatre	Hull Truck Youth Theatre's groups unite on the main stage in this feisty new production, adapted by award-winning writer Bryony Lavery.
17 - 21 Aug	Tribfest 2017	Sledmere House	Tribfest is the summer's biggest tribute band music festival in the world and is now in its 11th year!
17 Aug	Hull Street Food Nights	Zebedee's Yard	Dine alfresco and enjoy local high-quality food, outdoor bar areas, live music and entertainment.
26 Aug	Smash It Up Presents: 2 Sick Monkeys + Support	The New Adelphi Club	August Bank Holiday weekend sees Smash It Up back at The Adelphi with a blockbuster of a show welcoming back the powerhouse punk machine that is 2 SICK MONKEYS.
1 Sep - 1 Oct	One Day, Maybe	Secret location	Deep within a hidden office complex in Hull City Centre, a mysterious new Korean technology company is about to change the way we view the world. Created by dreamthinkspeak. Commissioned by Hull 2017.
1 - 3 Sep	Freedom Festival	Hull City Centre	This year is a very important one for Freedom Festival. Not only are we part of Hull 2017 and all the wonderful elements that brings, but this year Hull's international arts festival returns to celebrate its tenth anniversary.
1 Sep - 31 Oct	Marine Art: Ernst Haeckel	The Deep	These images have been reproduced with the kind permission of the ZSL (Zoological Society of London) Library, which houses a wide range of modern and historic books on the subjects of animals and their conservation, along with a huge catalogue of journals and magazines, the ZSL archives, zoo-related ephemera and unique artworks.
7 - 8 Sep	The Tempest	Kardomah 94	For our big production Iron the Grass has decided to take on William Shakespeare's Tempest. Keeping the original themes of deceit and magic, the company also want to make it their own by bringing focus to the fact that it is city of culture year and bring in influences from Hull.
8 - 9 Sep	Organfest 2017	Hull City Hall	OrganFest is a celebration of the Organ, its performers, and its music, over two days at Hull City Hall.

DATE	EVENT	VENUE	DESCRIPTION
8 Sep - 29 Oct	InPrint Biennial	Studio Eleven	Eleven Gallery presents InPrint Biennial. The second printmaking exhibition set up by Eleven.
13 Sep	Tom Stade: I Swear	Fruit	Tom Stade, Edinburgh resident & Canadian tour-de-force returns with a brand new show 'I Swear'.
15 - 16 Sep	Humber Woodcarvers Summer Exhibition	Minerva	An exhibition brought to you by the Humber Woodcarvers, come and see fine examples of carvings created by the group.
16 Sep	The Cadillac Kings	Shire Hall, Howden	Firm favourites on the blues, rhythm & blues & swing scenes, The Cadillac Kings feature five of the UK's top blues and roots musicians - Mike Thomas (vocals, harmonica, guitar), Mal Barclay (lead guitar, vocals), Tim Penn (accordion, piano, vocals), Roy Webber (drums, vocals) and Paul Cuff (double bass).
16 Sep	The Royal Ballet: Opening The New	Hull New Theatre	Hull New Theatre reopens with an exhilarating evening of classic and modern dance presented by The Royal Ballet.
16 Sep	Magic Circle	The Ropery Hall	Join Brother Wolf in collaboration with Harrogate Theatre, for a night of drama and mystery.
18 - 23 Sep	Jane Eyre	Hull New Theatre	Following a critically acclaimed season at the National Theatre, Jane Eyre will be coming to Hull New Theatre in September 2017. This innovative re-imagining of Charlotte Brontë's masterpiece is a collaboration between the National Theatre and Bristol Old Vic and is directed by Sally Cookson.
21 Sep	Hull Street Food Nights	Trinity Square	Dine alfresco and enjoy local high-quality food, outdoor bar areas, live music and entertainment.
22 Sep	Snake Davis	The Ropery Hall	Returning to their favourite local haunt is the Snake Davis Band.
22 - 24 Sep	Cornucopia Festival 2017	Burton Constable Hall	Now in its sixth year, Cornucopia is a wonderful weekend of music, art and family activities set in the buildings and grounds of Burton Constable Hall, the home of this year's BBC Radio 1 Big Weekend.
23 Sep	Barbara Nice: Raffle	The Ropery Hall	Join the Edinburgh Fringe's favourite housewife Barbara Nice for an evening of proper good fun. Entrance price includes a complimentary raffle ticket!
23 Sep	Darren Emerson	Fruit	DARREN EMERSON (UNDERWORLD) + Bliss / Porky + Steve Cobby (back to back with all headliners and bringing the night to a close)
23 - 24 Sep	Hull Trinity Festival	Hull City Centre	Two days of live music featuring a vast lineup of local musicians, plus some very special guests, Hull Trinity Festival brings live performances to the city's Old Town over one music-filled weekend.
23 - 29 Sep	Do You See What I Mean	Various	Music, song, drama, projections and comedy all collide in this artistic revue from members of Northern Academy of Performing Arts' visually impaired group.
26 Sep - 7 Jan 18	Turner Prize 2017	Ferens Art Gallery	From September, Hull will host one of the art world's most prestigious awards, the Turner Prize. The exhibition of the four shortlisted artists' work will be held at the Ferens Art Gallery until 7 January, and will be free to the public.
27 Sep - 7 Oct	The Kings of Hull	Hull New Theatre	The Kings of Hull tells the remarkable story of the King family across three generations. From life on the docks, to Hull prison, a lottery win and success in the coal trade; this is a family whose sons and daughters are struggling to cope in a changing world.
28 Sep - 1 Oct	BBC Contains Strong Language	Citywide	Starting on National Poetry Day with local, national and international poets, Contains Strong Language is a celebration of new and existing word craft inspired by this literary city.
28 Sep - 7 Oct	Humber Mouth	Various	The Humber Mouth Literature Festival has always sought to be different, in the way it presents literature and Hull to the world.
30 Sep - 8 Oct	East Yorkshire Open Studios	Various	East Yorkshire Open Studios is an annual showcase for local artists to display their work to the public.

All information correct at time of going to print (June 2017).

Whilst every effort has been made to ensure the accuracy of the event details in this programme, Hull UK City of Culture 2017 Ltd cannot accept responsibility for any errors and omissions, nor for any consequences arising from the use of this magazine.

TAKING HULL TO THE FRINGE

Laura Andrew takes a look at what audiences at the *Edinburgh Fringe Festival* can expect this summer as some of the most exhilarating performers from Hull UK City of Culture 2017 take the energy of their home city to the world.

Hull's year in the cultural spotlight has had a big impact, not only on the people who live here, but visitors from far and wide. The energy is infectious, I've felt it. This summer, five Hull-based theatre companies causing a stir in the city will take that spirit with them as they head north to the Fringe, the single biggest celebration of arts and culture on the planet.

Edinburgh Fringe veterans **Middle Child** return for their fifth appearance in 7 years performing their new gig theatre piece, *All We Ever Wanted Was Everything*, a three-act anthem set across three decades, from 1997's Cool Britannia to 2007's Broken Britain and today's Brexit Britain. A generation promised everything, but what happens when dreams don't become a reality? With bold new writing from *Game of*

Thrones' Luke Barnes and direction from artistic director Paul Smith.

Meanwhile, **Bellow Theatre**, who always try to champion the downtrodden, are taking their new show *Bare Skin On Briny Waters* to the Fringe this year. Underscored with live folk music it tells the story of Annie and Sophie, two young women whose life has led them to the edge. A story about survival and

escape, which asks how a generation of young women can forge their own path in the world.

Gritty theatre is something that Hull-based companies seem to specialise in and **Silent Uproar** is no exception. Renowned for confronting uncomfortable and vital issues affecting people today, Silent Uproar make their Edinburgh debut with *A Super Happy Story (About Feeling Super Sad)* - a cabaret musical

about depression with music by Matthew Floyd Jones (Frisky & Mannish).

While **The Pub Corner Poets** look to tragedy to underpin their latest Edinburgh offering *Sad Little Man*, is a combination of performance poetry, physical theatre and projection telling the story of the many lives of Lee and someone he loves. Described as 'shatteringly beautiful' and 'drenched in sadness' by the New

Diorama Theatre, I highly recommend packing the tissues in your bag. And while many companies look to replicate real-life encounters, award-winning **Curious Directive** are looking ahead and using new technology to enhance their work. Their latest production, *Frogman*, which has been three years in the making, with filming in Indonesia, Australia and at The Deep in Hull, is a coming-of-age supernatural thriller set

on the Great Barrier Reef in the 1990s. It is one of the first Virtual Reality theatre pieces and is sure to ignite discussions about the exciting future of the cross-over of digital tools and storytelling.

So what are you waiting for? With such incredible local talent festival-bound, there's never been a better time to take a trip to the *Edinburgh Fringe Festival* from 4 - 28 Aug.

Discover more: edfringe.com

HULL COMPANIES VISITING EDINBURGH THIS AUGUST

CURIOUS DIRECTIVE, FROGMAN (pictured left)
CodeBase Traverse,
Various times



BELLOW THEATRE, BARE SKIN ON BRINY WATERS
Pleasance Courtyard:
Bunker 1, 1pm



MIDDLE CHILD, ALL WE EVER WANTED WAS EVERYTHING
Summerhall:
Roundabout, 8.45pm



PUB CORNER POETS, SAD LITTLE MAN
Paradise Green:
The Vault, 7.30pm



SILENT UPROAR, A SUPER HAPPY STORY (ABOUT FEELING SUPER SAD)
Pleasance Courtyard:
Avoe, 2.20pm

GET CREATIVE - W.I. NOT?



© Chloe McNaught

Creative project Challenge Hull was never going to be any match for the mighty Hull Women's Institute, who took on the challenge with gusto earlier this year.

WORDS: LAURA O'DONNELL

Writing, drawing, dancing, making – when was the last time you indulged your creative side? Wrote a note to someone instead of texting them, painted an old piece of furniture, learned some new dance steps? If it's been a while, don't worry – it's never too late to shake things up, as *Challenge Hull* is aiming to prove.

Challenge Hull is an initiative which launched at the start of the year, a joint project between Hull 2017 and 64 Million Artists, that aims to discover hidden creativity. It's all about having a go, trying new things and rediscovering forgotten skills and interests, without feeling the need to be 'perfect'.

Each week, a different organisation from across the city sets a challenge, inviting everyone to join in.

Apple Crumble and Stitch is Hull's branch of the Women's Institute. With many members in their 20s and 30s (there are teenagers and septuagenarians too), they've helped shake off any notion of the Institute being old-fashioned. They hold book club meetings in local bars, and members get the opportunity to listen to guest speakers and learn new skills such as pottery each month. The Crumble and Stitch-ers are definitely not stuck in a creative rut; hence, they were brilliant candidates to get involved in *Challenge Hull* earlier this year.



© Chloe McNaught

They set a challenge encouraging people to 'create an inspiring message' and post it somewhere – it was as simple as that. The idea was that the message should make someone else feel good about themselves, and participants could choose to post their messages online, in a public place (i.e. a note left on a coffee shop table) - wherever the original poster thought they'd make an impact.

Amy-Kate from Apple Crumble and Stitch said: "Our challenge was a great reminder about going back to basics: everyone's always consumed with trying to achieve a million things at once – me included – but then a little handwritten note that tells you to be the reason

someone smiles today can change your perspective immediately. Sometimes it's nice to slow down and 'make' or 'do' just because you can, without thinking about your next deadline."

"We had such positive feedback that it spurred me on to get involved the other challenges this year too, such as dance together and nature's art, even though I might have otherwise said 'oh no I'm terrible at drawing' – so what? It's basically a great excuse to stress less and behave like a kid again, and who doesn't want that?"

Keep your eyes peeled each Monday for the latest challenge.

Discover more: hull2017.co.uk/challengehull

A BIG THANK YOU

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