

*the*  
*Tale*

**SITUATIONS**

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*Never regret thy fall,  
O Icarus of the fearless flight  
For the greatest tragedy of them all  
Is never to feel the burning light.*

– OSCAR WILDE



## **WELCOME**

You are about to go on a journey of discovery across Torbay.

Perhaps you live here – or in the surrounding areas. Perhaps you used to come on holiday here. Perhaps this is your first time here.

We'll guide you with this book across *The Tale* through the landscapes and streets of the bay. Along the way you'll encounter new artworks and performances made especially for this location and which are inspired by the writer Philip Hoare, many of which have been devised with the residents of Torbay over the past two years.

In this book you will find information about all the places you will visit on your journey, as well as practical information about transport, car parks, toilets, places to eat and where to stop and rest.

The experience of *The Tale* is as much about the journey across Torbay as it is about experiencing the artworks along the way. This guide is a chance to step into Philip Hoare's shoes as you take this journey and to see the bay through his eyes.



## ABOUT PHILIP HOARE

Philip Hoare is a writer. He is highly curious about the world and has a unique way of seeing it – bringing together the magic of nature with local myth, historical figures and the great art, music and poetry of our time. As a child, Philip came on holiday to Torquay with his family – from when he was a very young boy until he was a teenager. They would drive from Southampton in a packed car down to the Devon coast. He remembers:

**It was only when the earth turned red that we really knew we were on holiday.**

Those visits may have contributed to Philip's life-long love of the sea (even though at the time he couldn't swim). Philip was also attracted to the elegance and glamour of this area, and how it has attracted artists and eccentrics through the ages. His fantasies about the refined Victorian lifestyle mingled with his teenage fascination with the emerging stars of the glam rock scene:

**Torquay's Palm Court, perched magisterially over the promenade and its fairy lights, evoked a new longing, a nostalgia for a past I had never known. I wanted, so desperately, to be part of that impossibly unattainable In Crowd which, I somehow imagined, might convene for the summer in an English seaside resort; where the gold dust might magically be sprinkled over this place, and fill some deluxe Biba cocktail bar with Ferry, Eno and Bowie, Jay Gatsby and Sally Bowles.**

– PHILIP HOARE

Philip Hoare will guide you through *The Tale* with his knowledge of the area. We invite you to take a journey, to uncover Torbay – the familiar and the unfamiliar, the layers of its history. Your journey begins here, in Torquay Museum.



## JONATHAN ANDERSON *DARK STAR*

The *Dark Star* above you seems to have burst into the museum, cutting through time and space. Its magnetic force appears to be pulling things towards it – objects from the Torquay Museum archive, fragments of the past, stories from the history of this place.

Sometimes, out on the grass or a beach, we look up into the sky and see it explode in celestial fireworks. The annual arrival of meteor showers, with their mythic names such as the Perseids, the Leonids and the Orionids, take us straight back to our deep past. Streaking through the night sky and leaving a trail, as if they'd scratched open the firmament and shown us infinity beyond. *'Lying on our backs'*, as the artist and critic John Berger wrote, *'we look up at the night sky. This is where stories began'*.

**Torquay Museum**  
529 Babbacombe Rd,  
Torquay, TQ1 1HG

**Opening Hours**  
*Friday & Saturday*  
9.30am – 3pm  
*Sunday*  
9.30am – 12.30pm



## PHILIP HOARE & MARC REES *THE SOCIETY OF LOST SOULS*

Philip and Marc have worked with staff at the museum to find objects from the archive that bring the rich histories of this area to life. Philip has written about some of the most significant items in this room, and about the famous people who spent time in Torquay in the past. Take your time to explore. Ask the Museum Custodian about the objects you find most interesting. They have secrets to reveal.



In medieval times, the narwhal's tusk - in fact an erupted tooth - was sold as the true horn of a unicorn, and believed to bestow magical power. If ground down, its powder could prevent against poisoning.

One of the first Europeans to accurately describe and illustrate the narwhal was the celebrated Whitby whaler, William Scoresby. His book, *An Account of the Arctic Regions*, also described the bowhead whale - which can live for up to three hundred years old - and illustrated snowflakes.

Scoresby later became a vicar, and preached in a Floating Chapel in Liverpool Docks. He retired to Torquay, where he became fascinated by mesmerism, which he practised on the young ladies of the resort, to the certain scandal of townsfolk.

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## THE SOCIETY OF LOST SOULS

### The Man Who Fell To Earth



David Bowie in *The Man Who Fell To Earth* (film still, 1976)

Walter Tevis set his science fiction novel, which he wrote in the aftermath of the Cuban Missile Crisis, in 1985. Thomas Jerome Newton, an enigmatic, gold and red-headed figure arrives in America and creates a multi-national media and technology empire.

His strange arrival on Earth seems to be pre-announced in history by the fall of Icarus, the wax-winged boy who got too close to the sun, and who fell into the sea and drowned as a result of his ambition.

In an early scene in the film, an art book falls open at a reproduction of Bruegel's painting on one page, and, on the facing, W.H. Auden's poem:

*... the sun shone*

*As it had to on the white legs  
disappearing into the green*

*Water, and the expensive delicate  
ship that must have seen*

*Something amazing,  
a boy falling out of the sky,*

*Had somewhere to get to  
and sailed calmly on.*

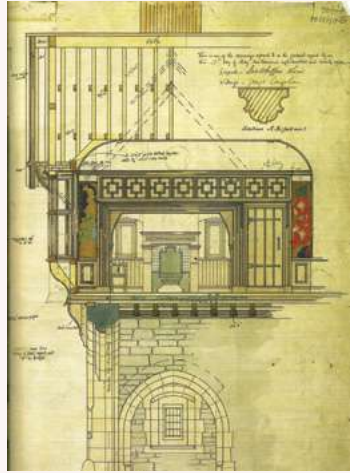
– W.H. AUDEN

Pieter Bruegel the Elder,  
*Landscape with The Fall  
of Icarus*, c.1550's



## THE SOCIETY OF LOST SOULS

Oscar Wilde



Designs for  
Babbacombe Cliff  
House, c.1870



In 1892, already world-famous and beloved by the middle classes, Oscar Wilde had escaped to Babbacombe Cliff House, which had been decorated with works by Dante Gabriel Rossetti, Edward Burne-Jones and William Morris.

Renting the house for the winter, and installed in a grand room called Wonderland with a wooden balcony overlooking Babbacombe Cove, Wilde wrote his plays *Salome* and *A Woman of No Importance*, and looked after his two young sons while his wife was away.

He also invited his friend Lord Alfred Douglas, known as Bosie, to join him. Rumour has it that Wilde, who was an inveterate sea swimmer and according to his son, Vyvyan, could swim like a shark, also swam off Babbacombe Cove. But the idyll of life with Bosie, who had also become his lover, ended as the young aristocrat stormed off after an argument.

*'Bosie - you must not make scenes with me - they kill me - they wreck the loveliness of life'*, Wilde wrote, and talked of his lover's red rose-leaf lips.

The letter, later stolen from Bosie, was used in an attempt to blackmail him, and appeared as the crucial evidence in Wilde's trials at the Old Bailey. Sentenced to two years hard labour in Reading Gaol, the experience broke Wilde, and was in effect a death sentence.

## THE SOCIETY OF LOST SOULS

Elizabeth Barrett Browning

Elizabeth Barrett, already a published poet, came to Torquay as a young woman in 1832, suffering from an obscure spinal condition. She came to experience the benevolent cure offered by the resort's medical baths, and the sea itself.

Elizabeth's spirits were cheered by the arrival of her beloved elder brother, Edward, who came to look after her. But on Saturday 11 July 1840, he and his friend Charles Vanneck set off from Babbacombe for a day's sailing on Vanneck's yacht. They were never seen alive again.

This tragedy would pass into literary legend - later Victorian publications would show Elizabeth watching her brother's yacht sink from her balcony on Beacon Terrace, an entirely imaginary yet emotive scene which spoke to the poet's grief. Her love had turned sour, and the sight and sound of the sea intolerable.

She shocked English society by eloping to Italy in 1846 with the poet Robert Browning and gave birth to a son, Pen, whose gender she declined to define and whom she dressed in extravagant, anachronistic clothes.

Elizabeth was fiercely radical, independent and anarchic. She protested against slavery and the oppression of women, and supported the revolutions under way in Europe. She died in 1861 as the century's most celebrated female poet, uttering her last word, *'Beautiful'*.



Left: Elizabeth Barrett  
Browning and (Above)  
with her son



## THE SOCIETY OF LOST SOULS

Wilfred Owen

In 1910, Wilfred Owen, aged seventeen, came to Torquay to stay with his uncle and aunt who lived above the newsagent and bookshop they ran at 264 Union Street. For the boy from Birkenhead, the great allure of the place was the sea.

The young man from landlocked Shropshire would walk out in the summer morning, down to the harbour, then up over the headland - passing the former residence of another of his favourite poets, Elizabeth Barrett Browning - and then descend to his favourite beach, Meadfoot. He loved the sea ahead, where the sun rose and where Shag Rock looked like a rock that had been driven into the bay like some jagged meteorite.

Wilfred left Torquay, and in 1915, he enlisted in the army. In 1918, fighting in France in WW1, he was shot and killed. It was just one week before the declaration of peace; his mother received the news as the church bells were ringing to mark the Armistice.



## ONE STEP AT A TIME LIKE THIS IMMERGENCE

Now we're going to bring you out of Torquay's past into the present. You're going to explore the backstreets of this town, guided by the words of young people who live here now. Take a pebble and hold it in your hand.



Graffiti at  
Beacon Cove

*Taking A Chance*  
(Pathe film still,  
c.1933)



*There's graffiti all around the back wall of Beacon Cove - mostly signatures, exaggerated body parts and "love you forever". There are actually some quite creative pieces; they look like they were planned, like they've got meaning.*

*A very old recording from Torquay captures a young woman diving from the cliff top into the welcoming sea. If you were to pause the footage she might in that moment appear to have wings, to fly off into the sunset.*

- HUGH MALYON

### Your journey will conclude at:

Beacon Cove, Beacon  
Hill, Torquay, TQ1 2BH

**Duration:**  
50 minutes







Edwin Morgan  
Beacon Cove,  
Torquay 1930

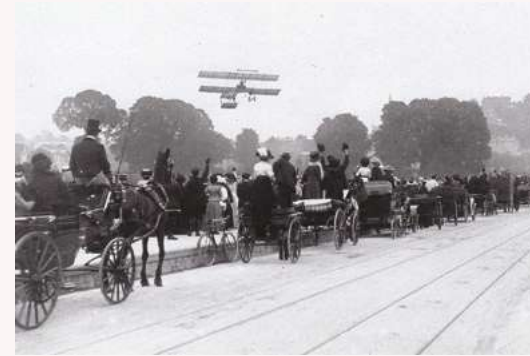
In Edwin Ernest Morgan's idyllic, glamorous painting, Beacon Cove is alive with radiant, fashionable sun worshippers. People are strewn along its semi-circular concrete steps, which lead down to the sea like a theatrical arena. Bathing caps and parasols are the accessories of this scene; books are read whilst children play, as bobbed and shingled and chic as their mothers. The image speaks to the eternity of the resort, of all our summers. This place is strangely ageless, renewed every year in its own image.

You've arrived at Beacon Cove, a popular swimming spot over the past century. As you stand here now you can see birds, backlit by the bright sky, flitting around under a netted canopy.

Not far away, just around the bay, was the site of another very famous flight.

Habitually dressed in a tweed knickerbocker suit, complete with plus fours, a floppy cap, and a cigarette dangling from the corner of his mouth, the handsome young airman-entrepreneur Claude Grahame-White was the glamorous hero of a new technology. He became the first Englishman to hold an aviator's licence. In 1910 he flew his fragile biplane over Torbay during the giant Fleet Review, assembled to celebrate the forthcoming coronation of George V, and a new age.

Watched by thousands of spectators - including the teenaged Wilfred Owen - Grahame-White's plane took off from Torre Abbey. For the crowds in their picture hats and straw boaters, the sight was astonishing: the first time they, or their monarch, had seen a man in the sky.



Claude Grahame-White's flight  
from Torre Abbey, 1910



Claude Grahame-White

**Meteors** - it's time to take to the sea to uncover the next chapter of *The Tale*. Catch the Ferry to Paignton. Take the Ferry (WeFerry) from **Ferry Dept Point A**, by MDL Marina Office, Torquay Marina, TQ2 5EQ.

**Wanderers** - make your way round to Torquay Railway Station to take a train to Paignton. Alternatively, go to Paignton by car or by taxi. Car parking information is at the back of this guide, near the map.



## MARC REES *THE ALPHINGTON PONIES*

You might catch a glimpse of the Alphington Ponies, a performance of two costumed women devised by Marc Rees, as they promenade along the seafront between the harbour and the pier.



The Alphington Ponies, Arabella and Eliza Durnford, born in 1800, were a pair of sisters who had come to Torquay after a bizarre and tragic incident in which two brothers had fought over them, resulting in the death of one of the young men.

The sisters were a double act, like Gilbert and George or Eric and Ernie. Each day they'd leave their thatched cottage to make their daily promenade along the Strand and Victoria Parade. Everyone knew they were coming, because of the clip-clop sound of the metal patterns they wore on their shoes - the hoof-like accessories that gave them their name.

Their garb was a strange variation on the 19th century constrictions of female attire – all the odder for the way they exactly matched, as if they'd dressed using each other as a mirror. Their shoes were generally green but sometimes red (the colours, of course, of Torbay itself). Their hair was curled under tall straw hats and their long waisted jackets were loudly checked in plaid. In summer they exposed their décolletage, their bare flesh showing off matching necklaces of coral.

The Misses Durnford became celebrities for celebrity's sake; urban stylists so famous that china figures were produced of them as souvenirs.

But the sisters' sense of otherness may be explained by a new discovery: the fact that their mother, Barbara Ann Blake, was the illegitimate daughter of a West Indian plantation and slave owner, Sir Patrick Blake, and Margaret Shea, a mixed race woman from St Kitts. Such an ancestry set the women apart in imperial Britain. Or perhaps they felt at home in the cosmopolitan atmosphere of Torbay.



Lithograph print of The Alphington Ponies

Between Tourist Information TQ2 5JG and Princess Pier TQ2 5EZ

**Fri** 12pm – 4pm  
**Sat** 10am – 1.30pm  
**Sun** 12pm – 4pm



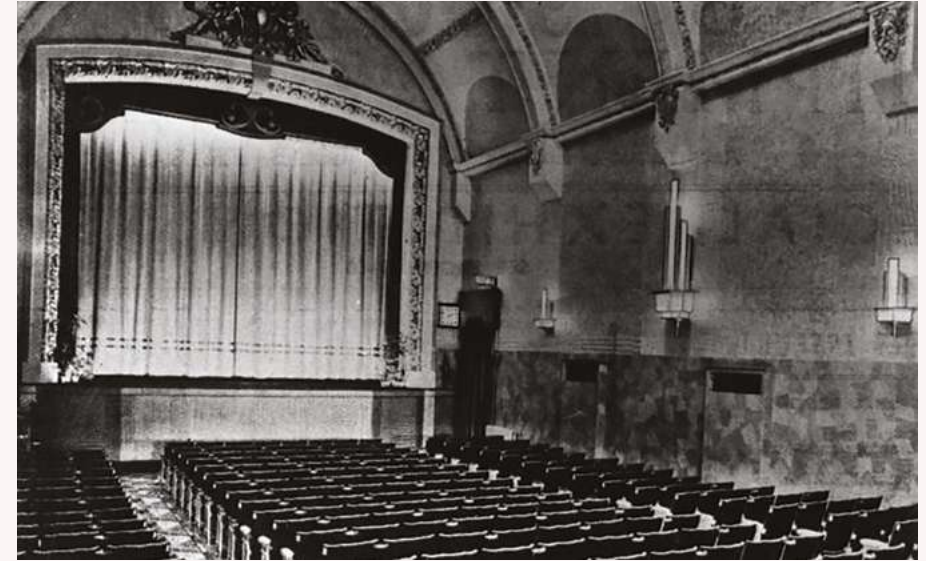


On thrilling evenings in summer we would walk along the arcades of Paignton, under the wrought-iron and glass canopies, glowing with the coloured lights of the resort's more glaring streets. Slot machines and dark interiors both promised and threatened. The remnant old automata displays were wooden cabinets filled with moving figures: tiny skeletons and ghosts that evoked some spooky Victorian past. We'd eat candy floss and chips and smell the sea air that our father told us was good for our health, we suburban children.

I must have walked past Paignton Picture House many times on holiday. Perhaps we even went to see a film there on a rainy day – but I was unaware of its charms, its fragile survival. How it was built in the first year of the First World War, with its decorative details and stained glass caught between the fin-de-siecle art nouveau and the modernism of art deco.

## BRITT HATZIUS IN ORDER NOT TO BE THERE

Britt has worked with children from the Curledge Street Academy to record this new sound installation. Make your way into the cinema to 'see' a film without using your eyes.



**Wanderers** (experiencing *The Tale* over more than one day) – you've reached the end of your first day of exploring. Have a look at our suggestions for food and drink in the local area and enjoy the rest of your day. Tomorrow you can begin again from Brixham.

**Meteors** (doing the whole journey in one day) – catch a ferry to Brixham to discover the next chapter of *The Tale*. Catch the Ferry (We Ferry) to Brixham from Paignton Harbour Ferry Steps, Departure Point A or B (tide dependent).

**Paignton Picture House**, Torbay Road, Paignton, TQ4 6AA

**Performance times**  
11.30am - 6pm

**Duration:** 20 mins.  
Repeats every 30 mins. Last entry is at 5.45 pm





ON SWIMMING:

*You know, don't you, this lovely intoxication of the soul?  
You are not thinking, you are not dreaming either.  
All your being escapes you, flies off, is scattered.*

*You are the plunging wave, the dust of foam which floats  
in the sun between two waves... everything but yourself.*

– WILFRED OWEN

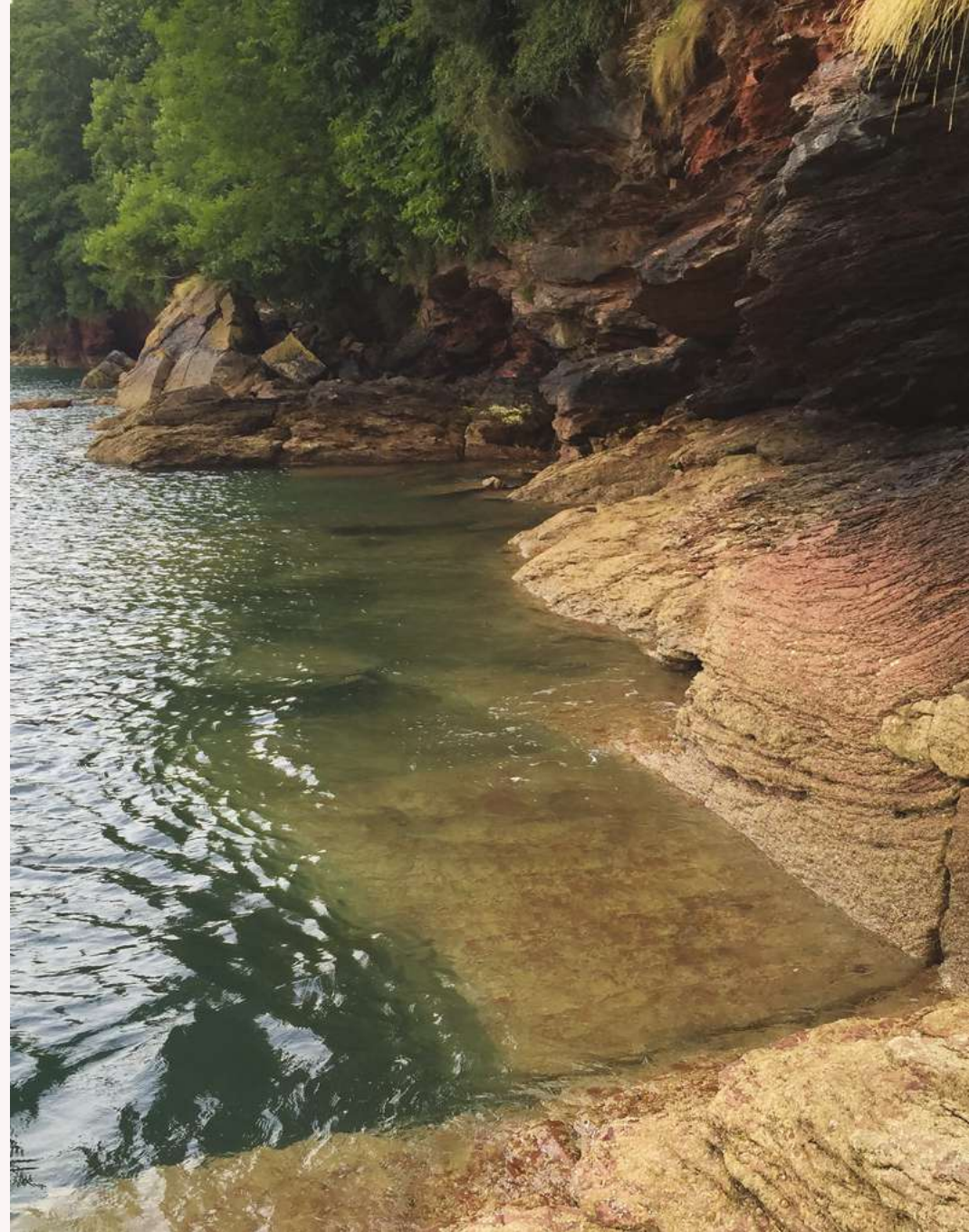
extract from a letter written to his mother, translated from French  
(Daudet: *Lettres de mon Moulin*) April 1911, Torquay

Elberry Cove is a beautiful spot for for a dip in the sea. Swimmers have been enjoying this peaceful beach for years - you can still see remains of an old bathing house there. If you love swimming, join Philip Hoare for a dawn swim on Saturday and Sunday mornings during *The Tale* – at Meadfoot Beach (more details at the back of this guide).

**To take a dip  
at Elberry Cove**

(between Paignton  
& Brixham TQ5 0JH):

The beach can only be accessed on foot, so if you have the car with you, park at Broadsands (TQ4 6HL) and stroll along the coastal path. Elberry Cove was one of Agatha Christie's favourite bathing spots.







## CLAIRE CUNNINGHAM *BEYOND THE BREAKWATER*

Here, where the shipbuilders used to work, performer and choreographer Claire Cunningham is building a structure every day of *The Tale* between 3pm and 5pm.



At Brixham, the trawlers are followed by clouds of gulls swooping and eddying behind the boats below Berry Head.

Brixham is one of Britain's last thriving fishing ports - a working place. A vast breakwater reaches out into the bay like a spine, ending in a lighthouse which once burned the oil of whales. The little shingle beach arcs into the rocks.

**Brixham**  
**Breakwater Beach**  
Brixham, TQ5 9AF  
**Performance times**  
3 – 5pm





## JOURNEY TO BERRY HEAD

To reach Berry Head quarry from Brixham on foot, leave Breakwater Beach and go up to Berry Head Road via the slope out of the car park or the steep steps on the other side of the Bistro. Walk away from Brixham on Berry Head Road for about 500m. Pass the entrance to Shoalstone Pool on your left and carry on along the road to Berry Head Hotel. Follow the road round to the right passing the hotel on your left and take the footpath through the gate on the left through the woods, marked with a red sign 'Berry Head'. After about 400m the path comes out of the woods. Take the left hand path down the sloping road to the quarry. Please note this route is through uneven terrain. Level access to Berry Head quarry is via the road to Berry Head Nature Reserve and a steep path down to the quarry.

**Meteors:** Make sure you leave Claire Cunningham's performance on Breakwater Beach by 4.15pm in order to allow enough time to travel to Berry Head, see the installations there and get back in time for the final performance at Shoalstone Pool at 6pm.

## ELLEN GALLAGHER CHALK WATER

Ellen Gallagher is an artist known for her intricate paintings and drawings. Here Ellen has made a 'wall painting' adjacent to Chris Watson's sound installation, a fragile band of colour like a tide mark or the accumulation of algae, which, on closer inspection, shows a series of horizontal marks and lines, as if musical staves, the notation for Chris's sound installation.



Water has its own history. Poets have drowned, ambitions burgeon and fail, the uncaring sea giving and taking. Stolen peoples too, trafficked from remote coasts over which we exerted our dominion and which we have abandoned in turn.

**Berry Head Quarry,**  
Berry Head National  
Nature Reserve,  
Brixham, TQ5 9AW

*Come and go as  
you wish*





## CHRIS WATSON *NO MAN'S LAND*

Surrounding you are sounds that have been recorded in oceans all over the planet and here in Torbay with young people from Sound Communities. Take your time to listen deeply. It is as if you are standing on the ocean's floor, beneath the waves.

An echo of Torquay's rocky headland across the bay, Berry Head is a physical remnant of the Devonian 'Age of Fish' - which itself ended in mass extinction of seventy per cent of the Earth's life that had developed in the sheltering seas, protected by its waters from the harsh heat of the Sun.

On the limestone floor of this excavated human-natural space, you are standing on the ancient bed, on rock composed of billions of marine creatures, whilst next to you, the sea itself runs cold and deep and full of life, beneath what Herman Melville called 'the ocean's skin'.

The sea is the great paradox: something sublime and beautiful, wonderful and terrible. It is the deepest source of imagination, a place in which our dreams are invested. It is our last available wilderness, our last frontier; mortal and immortal, always the same, always changing. It is our first experience: we first hear through the salty amniotic fluid of our mother's womb.

We are all little fish in there, with residual gills and fins; we might well come out as something else entirely: a selkie, a fish, a whale or a bird - born into the literally fluid state of the sea, where jellyfish change sex and gender and species are as mutative and transitional as the great element that constitutes most of the Earth's surface and into which its most ambitious animals dive deep into the darkness where the sun's rays never reach.

**Berry Head Quarry,**  
Berry Head National  
Nature Reserve,  
Brixham, TQ5 9AW

**Performance times:**  
10am - 6pm  
*Come and go as  
you wish*





## INGRI FIKSDAL DIORAMA FOR SHOALSTONE POOL

The sun is beginning to sink over the horizon. Make your way back down the hill. Follow the signs to help you find your way to the final performance, the closing event of *The Tale* – at Brixham’s historic outdoor lido. Make sure you arrive by 6pm, as the performance starts when the clock strikes six.



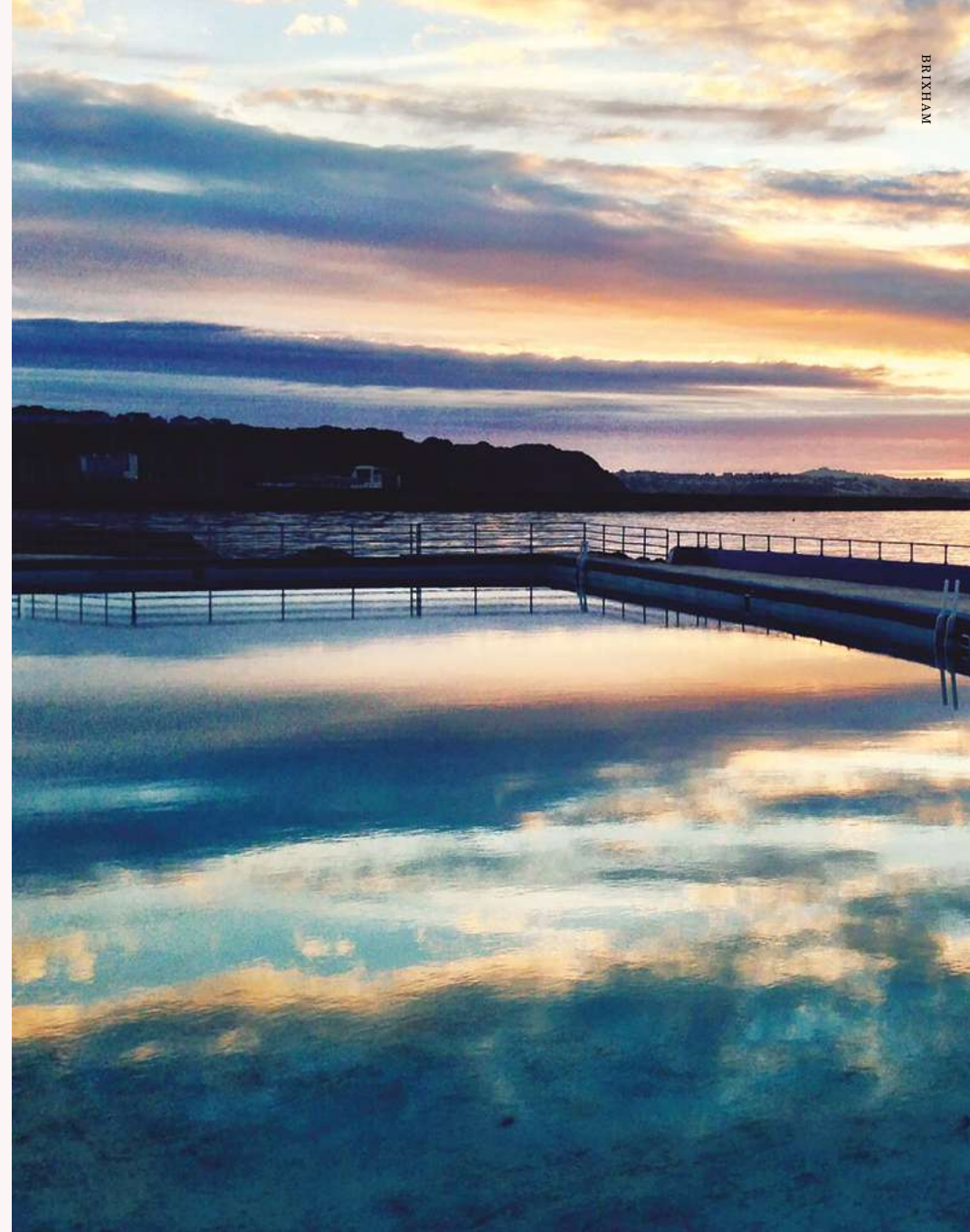
We forget it is the sea from where we came; that it is what gives us life; and can take it, just as easily. Yet we cannot forget either those hopes and dreams we have trusted to its extent. How we looked out from the shore as children and saw the people we wanted to be and the people that we were. People of the sea, the future we cannot remember and the past we must forget. The tide rolls in relentlessly, renewing and forgiving, wiping every shore clean every time, giving us the ultimate gift: the promise that it will all begin again. *The thrill of it all.*

**Shoalstone Pool,**  
Berry Head Road,  
Brixham, TQ5 9FT

**Performance times:**  
Once a day at dusk  
6 – 7pm

**Duration:** 60 minutes

**Meteors:**  
The bus departs at  
7.10pm prompt from  
Shoalstone Pool. It  
stops off at Paignton  
& Torquay Stations,  
before returning to  
Torquay Museum.







# THE TALE

## A READING LIST

compiled by Philip Hoare

Philip has created a bibliography where you can dip in to learn more about his influences and fascinations, many of which have also shaped *The Tale*.

Ovid

### **The Fall of Icarus**

PENGUIN LITTLE BLACK CLASSICS, 2015

**The myth of the boy who flew too high.**

*'Drawn on by his eagerness for the open sky, he left his guide and soared upwards, till he came too close to the blazing sun ...'*

Walter Tevis

### **The Man Who Fell to Earth**

PENGUIN MODERN CLASSICS, 2009

**An allegory for our times.**

*'He kept staring at the picture. Destroyer or preserver? ... Icarus had failed, had burned and drowned, while Daedalus, who had not gone so high, had escaped from his lonely island. Not to save the world, however ...'*

Various

### **Bowie Is**

V&A PUBLISHING, 2013

**The starman who reshaped our world.**

*'I felt a bit like the Virgin Mary, confronted by this vision of the archangel Gabriel, glowing, shining, incredibly beautiful and immediately inspiring.'*

Virginia Woolf

### **Flush**

PERSEPHONE, 2005

**The uproarious story of Elizabeth Barrett Browning's spaniel and his mistress.**

*'Opening his eyes at last, shaking his coat at last, he saw - the most astonishing sight conceivable. There was Miss Barrett on a rock in the midst of rushing waters. Trees bent over her; the river raced round her. She must be in peril. With one bound Flush splashed through the stream and reached her. "He is baptised in Petrarch's name," said Miss Barrett as he clambered up on to the rock by her side.'*

Virginia Woolf

### **Orlando**

OXFORD WORLD'S CLASSICS, 2015

**A three-hundred-year, gender-shifting, modernist fairy tale.**

*'She was a man; she was a woman; she knew the secrets, shared the weaknesses of each. It was a most bewildering and whirling state of mind to be in. The comforts of ignorance seemed utterly denied her. She was a feather blown on the gale ... and was not sure to which she belonged ...'*

Charles Kingsley

### **The Water Babies**

MACMILLAN COLLECTOR'S LIBRARY, 2016

**Tom the Victorian chimney sweep evolves into a watery being.**

*'You must not say that this cannot be, or that it is contrary to nature. You do not know what nature is, or what she can do; and nobody knows...'*

Jane Potter

### **Wilfred Owen: An Illustrated Life**

BODLEIAN LIBRARY, 2014

Dominic Hibberd

### **Wilfred Owen: A New Biography**

PHOENIX, 2003

**A handsome young man who loved the sea.**

*'Sitting on the rocks at Meadfoot Beach, he read from Alphonse Daudet. "You know, don't you, this lovely intoxication of the soul? You are not thinking, you are not dreaming either. All your being escapes you, flies off, is scattered. You are the plunging wave, the dust of foam which floats in the sun between two waves ... everything but yourself...'*

Herman Melville

### **Moby-Dick**

PENGUIN CLASSICS, 2001

**The whale we all imagined.**

*'We account the whale immortal in his species, however perishable in individuality. He swam the seas before the continents broke water, and if ever the world is to be flooded again ... then the eternal whale will still survive, and rearing upon the topmost crest of the equatorial flood, spout his frothed defiance to the skies.'*

Hal Whitehead and Luke Rendell

### **The Cultural Lives of Whales and Dolphins**

UNIVERSITY OF CHICAGO PRESS, 2015

**How the whales imagine themselves.**

*'It is not as clear, though, why this bonding signal should be beautiful, if indeed it is perceived in such a way by male humpbacks. If the song is intended to improve the sexual receptivity of a female, then the male's goal should be to produce a song that is beautiful - that is, stimulating - to her ears.'*

John Berger

### **Why Look at Animals?**

PENGUIN GREAT IDEAS, 2009

**The great critic on the great divide between human history and natural history.**

*'The eyes of an animal when they consider a man are attentive and wary. Man becomes aware of returning the look. The animal scrutinises him across a narrow abyss of non-comprehension.'*

Callum Roberts

### **Ocean of Life**

PENGUIN 2013

**The sea and solutions for its continuance.**

*'What we need ... is an ambitious plan to reverse the long-term trends of depletion and degradation, to recapitalise the value of the oceans to people and wildlife, and to improve the quality of everyone's lives, especially of generations to come. We don't have to look on helpless as all that we love about the sea is sullied. Change for good is within our reach.'*

Elizabeth Kolbert

### **The Sixth Extinction**

BLOOMSBURY, 2014

**The future humans and other species face.**

*'A hundred million years from now, all that we consider to be the great works of man - the sculptures and the libraries, the monuments and the museums, the cities and the factories - will be compressed into a layer of sediment not much thicker than a cigarette paper.'*

Oscar Wilde

### **The Soul of Man Under Socialism**

PENGUIN CLASSICS, 2001

**The future we saw in the past, a dandy's call to action.**

*'A map of the world that does not include Utopia is not worth even glancing at, for it leaves out the one country at which Humanity is always landing. And when Humanity lands there, it looks out, and, seeing a better country, sets sail.'*

F. Scott Fitzgerald

### **The Great Gatsby**

PENGUIN, 2000

**The most glamorous, saddest, most beautiful book ever written.**

*'... shirts with stripes and scrolls and plaids in coral and apple-green and lavender and faint orange, with monograms of indian blue. Suddenly, with a strained sound, Daisy bent her head into the shirts and began to cry stormily.*

*"They're such beautiful shirts," she sobbed, her voice muffled in the thick folds. "It makes me sad because I've never seen such - such beautiful shirts before."*

Philip Hoare

### **RISINGTIDEFALLINGSTAR**

FOURTH ESTATE, 2017

**The story behind the Tale.**

*'And if our home is a living thing, then the sea is its pumping heart, swelling as the moon swings around the earth, tugging at our blood ... Its tides are our future, always racing ahead of us, every day an hour further on, a reminder that we will never catch up with ourselves, no matter how fast we swim.'*

William Shakespeare

### **The Tempest**

ARDEN BLOOMSBURY, 2011

**A phantasmagorical, shape-shifting imagining of the sea's magical power.**

*'Those are pearls that were his eyes; Nothing of him that doth fade, But doth suffer a sea-change Into something rich and strange.'*



## THE TALE EXTRA EVENTS

If you'd like to explore the world of *The Tale* further, there are several special events taking place over the three weekends.

### DAWN SWIMS with Philip Hoare

**6.30am every Saturday & Sunday of *The Tale***

*A relaxed dip in the sea to greet the sun! Swimmers swim at their own risk. Children welcome. Under 16s to be accompanied by an adult. Please bring warm clothes.*

Meet by Meadfoot Beach Café, Meadfoot Sea Rd, Torquay, TQ1 2LQ. Free. No need to book.

### FAMILY WORKSHOP with Philip Hoare

**Sat 16 Sept: 3.30pm – 4.30pm**  
**Sat 23 Sept: 3.30pm – 4.30pm**

*What Does A Whale Do? We dive into the world of whales & dolphins.*

Torquay Museum,  
529 Babbacombe Rd,  
Torquay, TQ1 1HG  
Free, but booking essential.

**Please note:** It is not possible to attend this workshop on the same day as a Meteor ticket.

### ARTISTS' TALK Chris Watson in conversation with Ellen Gallagher, chaired by Philip Hoare

**Sat 9 Sept: 3.00pm – 4.30pm**

The Guardhouse Café,  
Berry Head Nature Reserve,  
Brixham, TQ5 9AW  
Free, but booking essential.

**Please note:** We do not advise booking a Meteor ticket on the same day as this talk.

### LISTENING TO LIFE UNDERWATER IN BRIXHAM with Chris Watson

**Sun 10 Sept: 1.00pm – 3.00pm**  
Brixham Harbour to Berry Head Quarry

*Join one of the world's foremost natural history sound recordists for an unforgettable walk. Along the way Chris will use hydrophones & speakers to tune into the ebb & flow of the tides & marine life under the surface. He will try to interpret these sounds for everyone & comment on how he uses these sounds to make his installations.*

The walk starts at Brixham Quay & finishes at Berry Head quarry with Chris's sound installation. Along the way the group will stop & listen to the sounds at places such as Shoalstone & Breakwater Beach.

**Please note:** As spaces are limited, we recommend reserving tickets in advance.

## MASTERCLASSES & PROFESSIONAL WORKSHOPS

Masterclasses with Claire Cunningham

### PERMISSION TO SPEAK... Thurs 14 Sept: 2.00pm – 5.00pm

*For professional dance artists & those with established dance or physical practice. Claire will explore techniques that inform her own practice – building methods of communication, trust, layers of perception. Permission to speak is focused on process, rather than results or product.*

Dartington Hall, Totnes, TQ9 6EL  
£10 / £8 Concessions

### MOVEMENT EXPLORATION WORKSHOP

**Thurs 21 Sept: 2.00pm – 5.00pm**

*For dancers aged 16+ with some experience of movement. Claire looks at methods & concepts that underpin her performative and choreographic practice, focussing on aspects of awareness, presence, perception & individuality.*

Both masterclasses are accessible to disabled & non-disabled participants. Please let us know of any access requirements in advance – email [josie@situations.org.uk](mailto:josie@situations.org.uk)

### MASTERCLASS with one step at a time like this Thurs 21 Sept: 10.00am – 5.00pm

*Explore Torquay like never before & find out how **one step at a time like this** develop a new performance. You'll be introduced to techniques used by the performance company, explore the backstreets & beaches of Torquay & develop your own short walking performance. For educators, students, artists, performers & anyone interested in sharing new ways of exploring & understanding urban & natural environments.*

Unit 28, First Floor, Fleet Walk Shopping Centre, Torquay, TQ2 5EB

£20 (£15 conc). Refreshments provided. Bring your own lunch. Capacity limited so early booking advised.

**DIGITAL STORYTELLING**  
Delve deeper into the artworks, performances and the story of *The Tale* as it unfolds at [taletorbay.tumblr.com](https://taletorbay.tumblr.com) and follow @situationsuk #taletorbay, supported by The Space on Facebook and Canvas on Youtube.

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All tickets available online at: [the-tale.co.uk](https://the-tale.co.uk)  
Or by calling 0117 930 4282

No need to reserve for the wild swims with Philip – just meet us on the beach!

## THANKS AND ACKNOWLEDGEMENTS

*The Tale* has been a collaborative project from the Situations' team first visit to Torbay in summer of 2014. Much of the work behind *The Tale* is hidden. The conversations and sharing of knowledge and experience that have gone into this project, particularly with young residents of Torbay, have been an essential to its development and we are enormously grateful for all the support we have received. There are so many people who have helped us to make *The Tale* happen. Thank you to everyone involved.

### ARTIST PROJECTS: PERFORMERS AND CREDITS

**Museum Custodian:** Margaret Grimoldby, Cyrus Larcombe-Moore, Philip Sturman

#### one step at a time like this – *Immurgence*

*Created by:* Suzanne Kersten, Clair Korobacz, Julian Rickert and Sharon Thompson. *Associate Artist:* Sam Halmarack. *Co-devised with Collaborators from Play Torbay:* Annoshka Bradshaw, Hugh Malyon, Jade Willow Whatley, Lucas Bradshaw, Robin Evelyn, 21 Guns. *Sound:* Dan Hobson. *Media:* Theo Wright

#### Marc Rees – *Alphington Ponies*

*Dancers:* Sophie Northmore, Kay Crook. *Make up:* Anya Botterill

#### Britt Hatzius – *In Order Not to Be There*

Children and staff at Curledge Street Academy

#### Chris Watson – *No Man's Land*

Ocean Youth, Sound Communities

#### Ingri Fiksdal – *Diorama for Shoalstone Pool*

*Music:* Jenny Hval and Lasse Marhaug. *Costumes:* Fredrik Floen. *Developed and performed by:* Rannei Grenne, Pernille Holden, Harald Beharie, Louis Schou- Hansens and Jeffrey Young. *Local dancers:* Isolde Allen, Klara Lukznik, Kane Mills, Caitlin Moore, Becky Moss, Cathy Palmer, Ellie Petherick Davies, Lauren Pomfret, Hannah Saunders, Nadjeschda Schaefer, Lauren Smith, Gemma Ward, Suzie West

Visit [the-tale.co.uk](http://the-tale.co.uk) for full details of artists' projects

### SITUATIONS TEAM

#### Hannah Brady

Producer

#### Claire Doherty

Director

#### Andy Field

Artistic Associate

#### Eleanor Fogg

Programme Assistant

#### Joon Lynn Goh

Producer

#### Simon MacColl

Production Manager

#### Deirdre Makepeace

Volunteer Co-Ordinator

#### Laura McDermott

Artistic Associate

#### Ailsa McKay

Communications Co-ordinator

#### Alison O'Neill

Accounts

#### Clare Parker

Assistant Producer (Engagement)

#### Michael Prior

Associate Producer (Engagement)

#### Anna Rutherford

Executive Director

#### Claire Skelcey

Communications Manager

#### Josie Spencer

MA Curating Student

### PARTNERS

Exeter University, International Agatha Christie Festival, Paignton Picture House, Play Torbay, Pro Audio Systems, Shoalstone Pool, Sound Communities, South Devon College, Torbay Coast and Countryside Trust, Torbay Community Development Trust, Torbay Culture, Torquay Museum

### THANKS – ORGANISATIONS

Artizan Gallery, Artory, Ben & Laura and the team at The Corner Shop, Calling The Shots, Canvas Arts, Curledge Street Academy, Dance in Devon, Diverse City, Doorstep Arts, Encounters Arts, English Riviera Geopark, English Riviera Tourism Company, Fourth Estate, Funfish Trips, Hauser & Wirth, IBEX canoe club, International Agatha Christie Festival, Ocean Youth, Real Ideas Organisation, ROC Creative, South Devon College, South West Colour Laboratories, Spindrift, Terry's Zimmers, The Foyer, The Torcroft, Torbay Council, Torbay Development Agency, Torre Abbey

### THANKS – PEOPLE

A huge thank you to all the volunteers who have joined us since this guide went to print. See [the-tale.co.uk](http://the-tale.co.uk) for full list.

Nicole Amil, Karen Annis, Siri Aronsen, Jay Auburn, David Bartlett, David Bartlett, Robert Bazely, Ruth Ben-Tovim, Phil Black, Emma Blake Morsi, Georgina Bolton, Mel Border, Julie Brandon, Josephine Brown, Edson Burton, Tracey Cabache, Jade Campbell, Richard Carter, Victoria Carter, Rachel Cartwright, Shelley Castle, Carolyn Custerson, Ruth Dartington, Rupert Davies, Bojana Daw-Srdanovic, Gareth Day, Carmen de Silva, Alan Denby, Nadja Dias, Kevin Dixon, David Ellington, Kate Farmery, Steve Gear, Adam Gent, Anne Gilroy, Basil Greenwood, Ross Hamilton, David Harbott, Patrick Hargadon, Sophie Haworth, Sheila Healy, Jess Hellens, Phil Hobson, Owen Hopkin, Miranda Jacobs, Sarah James, Simon Jutton, John Kieffer, Owen Kimm, Lara Lloyd, Hugh Malyon, Shonagh Manson, Kurt Motridge, Dave Musgrove, Hugh Nankivell, Damian Offer, Evelyn O'Malley, Jon Opie, Steve Parrock, Kate Paxman, Simon Pinder, Nick Powe, Kate Rudman, David Sadler, Nicole Schuchardt, Ralph Stobart, Tanny Stobart, Anne Torreggiani, Paul Trainer, Lu Travers, James Tyson, Julian Vayne, Jo Verrent, Molly Waiting, Suzie West, Emily Williams, Paul Woolnough, Seema Patel, Rowan Wilkinson

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**ARTS COUNCIL ENGLAND**

**John Ellerman Foundation**



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### PROJECT FUNDERS & SUPPORTERS



Supported using public funding by  
**ARTS COUNCIL ENGLAND**



The Claire Milne Foundation



UNIVERSITY OF  
**EXETER**

**JERWOOD**

CHARITABLE FOUNDATION



**pro audio** systems



Norwegian Embassy

sound communities



UNLIMITED...  
**impact**



# the Tale


**1. DARK STAR (p.6)**  
Jonathan Anderson  
Torquay Museum



**2. THE SOCIETY OF LOST SOULS (p.7)**  
Philip Hoare & Marc Rees  
Torquay Museum TQ1 1HG


**3. IMMERGENCE (p.13)**  
one step at a time like this  
A backstreet tour. You'll be led from Torquay Museum

**4. THE ALPHINGTON PONIES (p.16)**  
Marc Rees  
Torquay Harbour & Princess Pier  
Catch a glimpse of these Victorian Ladies

## Key:

 Artworks & Performances *A winged figure marks the path. Follow their flight.*

 Parking  National Rail

 For accessibility, toilets and places to eat see over page.

## Meteor transport

 Boat departure point  The Tale Bus

## If you lose your way...

The Tale Journey requires some navigation from Travellers. Follow the winged figure or ask a Steward for directions. Call The Tale Box Office on 0117 930 4282

**5. IN ORDER NOT TO BE THERE (p.19)**  
Britt Hatzius  
Paignton Picture House, TQ4 6AA  
11.30am – 5.30pm  
Dur. 20 min. Repeats every 30 min  
Last entry 5.45pm

**6. BEYOND THE BREAKWATER (p.23)**  
Claire Cunningham  
Brixham Breakwater, TQ5 9AF  
3pm – 5pm  
Come and go as you wish.  
Meteors need to leave by 4.15pm to allow time to walk to Berry Head (7 & 8)

**7. CHALK WATER (p.25)**  
Ellen Gallagher  
Berry Head Quarry  
10am – 6pm  
Come and go as you wish

**8. NO MAN'S LAND (p.26)**  
Chris Watson  
Berry Head Quarry, TQ5 9AQ (car park)  
10am – 6pm  
Venture down to the quarry.  
20min walk from Berry Head car park or 30min from Breakwater Beach (6)

**9. DIORAMA FOR SHOALSTONE POOL (P28)**  
Ingri Fiksdal  
Shoalstone Pool TQ5 9FT  
6pm start  
Arrive promptly. Dur. 60 min



Look out for the winged figure



## TORQUAY



Park once in Torquay

- Harbour Car Park (533),  
Montpelier Road, TQ1 1DD\*
- Meadfoot Road Car Park (57), TQ1 2JP\*



- Torquay Museum\*
- Beacon Quay Car Park Public Toilets, TQ1 2BG\*



- Pengelly's Café, Torquay Museum
- Below Decks, Beacon Quay, TQ1 2BG\*

## PAIGNTON



- Great Western Car Park (68), TQ4 5EB\*
- Station Lane Car Park (77), TQ4 5AR\*



- Paignton Picture House
- Paignton Station Public Toilets  
(Platform 2, until 4.30 pm)\*
- Victoria Square Public Toilets, TQ4 6AE\*



- Hallet's The Bakers, Torbay Road, TQ4 6AA
- If you're catching a Ferry we also recommend*
- The Harbour Inn, 59 Roundham Road, TQ4 6DS
- Olive, Tapas Bar, TQ4 6DS\*

## PUBLIC TRANSPORT



Public Ferries Run Between Torquay,  
Paignton & Brixham

Ask at the Quayside or Speak to *The Tale*  
Info Desk at Torquay Museum

## BRIXHAM



You can park at either of the car parks below  
& walk up to Berry Head (20 - 30 min) & back to  
Shoalstone Pool to finish your Tale. Alternatively  
drive up to Berry Head & back.

- Breakwater Car Park (103), TQ5 9AF\*
- Shoalstone Car Park (66), TQ5 9AH



- Breakwater Car Park Toilets, TQ5 9AF\*
- Shoalstone Pool Toilets, TQ5 9FT\*



- Breakwater Bistro, TQ5 9AF\*
- Shoals Café, Shoalstone Pool, TQ5 9AE

## BERRY HEAD



- Berry Head Car Park (100), TQ5 9AW\*



- Berry Head Car Park Toilets, TQ5 9AW\*
- Guardhouse Café Toilets, TQ5 9AW\*



- Guardhouse Café, TQ5 9AW\*



\*Indicates that the site or facilities  
marked are accessible



A regular train service operates between  
Torquay & Paignton



The Number 12 bus operates Newton  
Abbot –Torquay - Paignton - Brixham. Key  
stops include Torquay Pavillion, Paignton Bus  
Station, & Brixham Town Square (Stand C).  
*See Stagecoach website for details.*

the-tale.co.uk

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