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WHITEFIELD CREATIVE ARTS



Issue 4 January 1st 2024

WHITEFIELD CREATIVE ARTS

Welcome to the fourth issue of Whitefield Creative Arts

The intention of this magazine is to promote, publicise and connect creative people who have a link with Whitefield.

This includes anyone who was born and raised in the town, works here, lives here, belongs to and engages with creative organisations within Whitefield, those who perform here... it's a very broad and inclusive grouping.

The term 'creative' covers the visual arts, performing arts, music in its many forms, creative writing, poetry, venues, design, dance, fashion and textiles, exhibitions, mixed and multi-media, the list goes on.

The magazine will be published digitally every six weeks, and available for download on Facebook:

[Whitefield Creative Arts](#)

If you would like to contact the magazine, you can e-mail:

whitefieldcreativearts@hotmail.com

Pete Haigh

Contributing Editor/Designer

Cover Photograph:
Whitefield Golf Course
Steff Walters

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Above: Photo by Dave Boam

NORTHERN EXPOSURES

CONTEMPORARY STREET PHOTOGRAPHY IN THE NORTH WEST

Robert Mandel

Street photographers are, in general, a fairly insular breed of enthusiasts. 'StreetSnappers North West' arose out of a desire for photographers to meet up socially, produce new work and improve our skills. The group now totals 15 members based throughout the northwest. We are all members of a large, successful, national street photo collective 'StreetSnappers' founded and run by Brian Lloyd Duckett. Brian runs multiple workshops each year in this country and overseas, publishes an annual yearbook and provides a lively forum on Facebook/Meta for street photographers to share images, critiques and get to know what's happening in the world of SP.

Our local team consists of male and female photographers with differing levels of skill and experience – in fact, some are more comfortable with landscapes, portraits or abstracts than with candid shots of the public. Others have won awards for their work. Planning and pulling together this exhibition at the Garrick is a first for us all and we're very much 'learning on the job' – but not lacking enthusiasm.

StreetSnappers North West Exhibition: Garrick Foyer

Street photography is arguably one of the toughest genres in photography but has, nevertheless, become one of the most popular. Why? It is in part about creating a sense of order and extraordinariness from the chaotic jumble of everyday life. It allows us to take time to observe our environment and show what otherwise might not be seen.



Photography on the streets can be a solitary preoccupation, photographers love to share work, ideas, techniques face to face. It can be daunting photographing strangers in public, so a bit of company, mutual support and humour helps with motivation and creativity. I suspect most SPs would not consider themselves as 'artists', yet most aspire to originality, relevance and impact in their work. **RM**



*Above: Dave Boam
Top Right: Robin Maryon
Centre Right: Neil Johansson
Bottom Right: Robin Maryon*

STATEMENT OF WITNESS

In my time
I have met many witnesses
to so many different incidents
from shoplifting to murder
their accounts were recorded
as evidence in Witness Statements

In 2017, Richard Easton met Chaim Ferster.

Richard Easton is a poet and retired police officer.
Chaim Ferster, 1922-2017 was a holocaust survivor
of 7 Nazi concentration camps

The following poem, Statement of Witness, is
Richard Easton's personal response to that meeting.

But one man really stands out
a man who survived it all
a witness to an evil that happened
who thankfully chose to recall

how in 1939
with Poland invaded
his community was wracked with fear
of a terror encroaching
from the West
their futures were suddenly unclear





When the soldiers arrived
the synagogues burned
whilst people were locked inside
and those who escaped
were machine gunned down
at the start of a genocide

Parents humiliated in front of their children
and their businesses confiscated
the intention made clear
with unimaginable fear
when 30 elders were publicly executed

Random selection
that stole away relatives
who would never be seen again
People were death marched
to stark satanic camps
or in cattle trucks drawn by trains

Through freezing weather
with starvation rations
conditions extreme and acute
These Yellow Star brothers
sisters and mothers
so many were executed on route

And many others expired
exhausted and tired
too weak to stay alive
Whilst others pushed on
they remained so strong
to ensure witness, to this horror, survived

Then subjected to Selection
death awaited rejection
in a wash house with gas introduced
The crematoria incinerating
with flames emanating
as their bodies were industrially reduced



Poetry: Statement of Witness



And those who were selected
might envy those rejected
as cruelty was brought to bear
These innocent prisoners
were tattooed with numbers
as the death camps drove the despair

A mark on the arm
of this witness to the harm
read B I 0 9 2 4
his account is harrowing
of humanity failing
and what these people were destined to endure

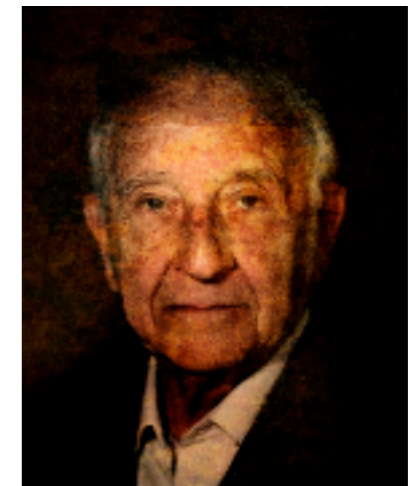
Through sickness and disease
they were worked to their knees
and many were worked to their death
Roll Call in the cold
for hours exposed
until the camps took away their last breath

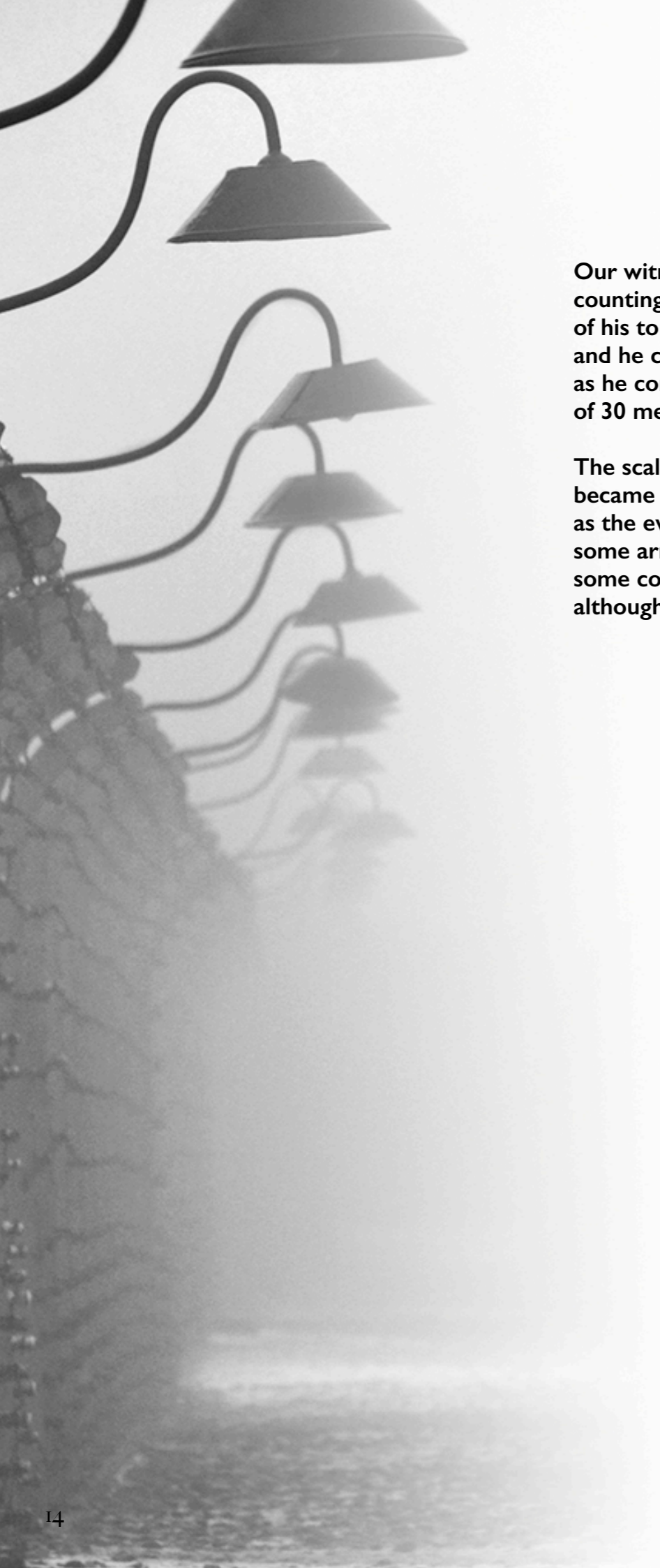


Markstädt
Klettendorf
Faulbrück and Gräditz
Death Camps with electrified walls
Annaburg
Auschwitz
Niederorschel and Buchenwald
our witness distinctly recalled

how dehumanised people
desperate for survival
made soup from a guard dog Alsatian
else starve through the raze
of 20 hour days
fuelled only by stale bread rations

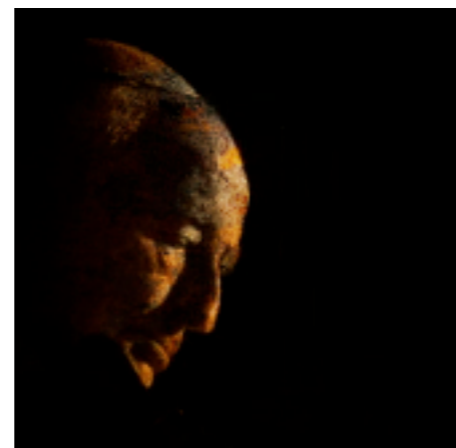
The violence extreme
as this brutal regime
worked to ensure none of these people survived
and with the War all but lost
they tried to complete this holocaust
before The Liberators arrived





Our witness recalled counting the bones through the skin of his tortured and emaciated body and he counted the cost as he considered the loss of 30 members of his own close family

The scale of the atrocity became clear for all to see as the evidence began to take shape some arrested and prosecuted some convicted, some executed although some Nazi psychopaths escaped



Just a sister and cousin survived incarceration in the extermination camps they employed to murder 6 million innocent souls with compassion and humanity devoid

I met Chaim Ferster in 2017 just 10 days before he passed away he played “Hatikvah” on his violin for all who had gathered that day

I bear witness to his account of the holocaust first hand evidence of the evil he encountered that such atrocities could ever have happened must never be forgotten or doubted.

Richard Easton

Chaim Ferster was born in 1922 in Sosnowiec, Poland. Following the Nazi invasion, he went through seven concentration camps. In September 1944 he arrived in Auschwitz-Birkenau, followed by a horrendous journey in cattle trucks to Niederorschel in Germany. In early April 1945, the camp was closed and all the inmates were ordered onto a death march. Arriving at Buchenwald on 10th April 1945 the camp was liberated the following day by US troops.

Only Chaim and younger sister, Manya, members of a large extended family, survived the Holocaust. Chaim settled in Cheetham Hill, Manchester, where he and his wife went on to have three children, six grandchildren and two great grandchildren.

In his later years Chaim Ferster dedicated himself to sharing his story of pain and loss with following generations.

Now the eyewitnesses to the Holocaust are passing it is up to all of us to keep their legacies alive.

**International Holocaust
Remembrance Day
27th Jan 2024**





THE FRAGILE LIGHT

Whitefield Golf Course, Winter 2023

A Photo Essay by Steff Walters







Between the Shadow and the Light

John Darwin
and the
Crooked Man

John Darwin is a performer and a poet. On stage he confidently organises the assembled spoken word performers, allocates time slots, announces poets and performs his own poetry. The venue is the Crooked Man in Prestwich, where John Darwin founded the 'Crooked Man Spoken Word' events. These have run for a little over two years, drawing poets and performers to these first Tuesday of the month sessions from all over the UK.

Performance poetry straddles poetry and theatre, often being the entertainment end of any poetry spectrum. At its best it's a glittering display of words, a combination of stage presence and comedy timing. Occasionally it's deeply confessional, while often it allows an enjoyment of simply having a verbal rant. Audiences act as collaborators, sounding boards and instant critics.

There's an adrenaline crackle in the room before any show, of nerves, excitement and anxiety. John Darwin, as compare, focuses this with a calm efficiency. A skilled performer, he knows he has one shot to get his words across, creating an engaging experience for the audience and setting the bar for the rest of the performers. Performance poetry is a competitive sport.



In John Darwin's own poetry, language is always strong and confident but his themes find him often returning to a sense of loss and fragility. Relationships are illicit, or on the edge of dissolution, places impermanent and transitional, and everyday drudgery is always to be escaped.

A good illustration is the poem, 'Drenched', which John Darwin considers among his best.

*Your face still damp from your undried hair
an echo of the sweat you wore on the brow
last night, as you sighed your first farewell
of our long goodbye
and our lives untwined*

The handling of language is confident, rhythms swing through the lines, a relationship in breakup is separated by a single comma and concluded by the haunting phrase 'our lives untwined'.

Again, in 'Daylight Comes With Me', the first stanza concludes with an effortlessly haunting regret,

*and I go back to her
and you to him.*

Alcohol too is a theme that trickles through the work, from

*Ale for when I'm sociable
Wine for when I'm not
Champagne for pretending
I'm something that I'm not*

to a definitive

I just like art galleries and getting pissed

All suggest a searching for something long lost, so long it might not even be recognised if rediscovered.

John Darwin originally came from St Albans in leafy Hertfordshire, moving to Leeds when he was about 12, hinting perhaps at that sense of impermanence of place found throughout his poetry. He now lives in Prestwich but, if pushed, he feels his Welsh roots most strongly. He's never felt English.

An Interview with John Darwin, Poet and Performer

John Darwin came late to poetry. He'd always wanted to be a poet but first he was singer-songwriter for the indie band 'Flowers for Agatha'. "Lyrics were easy." He said. *You let the music cover up the gaps." From 1987 to 2008 he did little he'd call creative, working in Financial Services, a job he hated. It was his father's terminal illness that brought him back to poetry. He quit his job and went full time as a poet and performer.



Above:
Orhan Veli
(1914–1950)

He also developed a long term love affair with Turkey which he visits regularly. He became fascinated with the Turkish Garip movement which, while less known in the UK, has had a massive influence on 20th century Turkish poetry. Formed in the mid 1930s by three young Turkish poets, Orhan Veli (1914–1950), Oktay Rifat (1914–1988) and Melih Cevdet (1915–2002), the Garip movement, (Garip meaning 'strange' in Turkish) attempted to break with traditional Ottoman poetry that had relied heavily on lavish language, complex meter and heroic couplets. It was an elite court poetry of elaborate praise and high romance. Garip poetry detailed the lives of ordinary people, ignored by classical Ottoman poetry. Imagery was kept simple and the language stripped back, without meter or formal rhyming structures. Garip's 1941 manifesto, defining its intention to break with the past, had a huge influence on Turkish poetry with its comparative lightness and randomness. Its popularity has never diminished and is widely taught in Turkish Schools over 80 years since its founding.

Garip has not so much influenced John Darwin's poetry as confirmed him in the direction of his own work. In his book of poems, 'Ultrasilence', John Darwin includes a set of poems that include responses to themes introduced by Orhan Veli; women, gossip, drinking and quitting a hated job. The most noticeable is Darwin's 'Streetcar', which contains the lines,

*Young Oktay and Melih
Gossiping like children*

*About my kiss with Elena
How I nipped a stranger's arse*

In Veli's 'Gossip' or 'Dedikodu' in the original Turkish, a word Darwin prefers.

*Who started the rumor
That I have a crush on Sitheyla?
I dare you to tell who saw me
Kissing Eleni
On the Winding Steps in broad daylight?
Do they say I grabbed Melahat and took her to Alemdar,
Is that what they're saying?
Well, I'll explain that later, but
Whose bottom do they claim I pinched on the streetcar?*

If there is a difference between the work of Darwin and Veli, it is Veli's expression of delight and optimism which runs throughout his poetry. Darwin's shows a sadder and more wary tone throughout.



Above:
John Darwin being
interviewed for this article
in the Crooked Man pub

Both Orhan Veli and John Darwin hated their jobs, Veli a translator at the Ministry of Education, Darwin in Financial Services, and both gave them up to become full-time poets;

Veli explores this experience in LOVELY WEATHER / GÜZEL HAVALAR

*This lovely weather has brought on my ruin.
One fine day like this I quit
My job with the Pious Foundations Agency.
In such weather I got used to smoking
And on a day like this I fell in love.*

While Darwin, in 'Ministry of Fools', says,

*My job is soul destroying
Days of shifting paper
Working at the Ministry of Fools*

Again, the difference in tone and mood is characteristic.



John Darwin doesn't describe himself as a formal poet. He likes brevity, an economy of words and the distillation of feeling and tends to write his poems in his head, running the phrases and imagery back and forth, sensing possible rhythms until something begins to interest him. He then commits thoughts to writing by making notes on his phone. He's not prolific, instead writing and re-writing his work, creating drafts from fragments and then re-editing, searching for the right word, a sensed rhythm and meaning. At it's best, John Darwin's poetry is reflective rather than declamatory.

He can certainly make a statement though. In his poem, 'Cuckoo' he concludes his consideration on gentrification in Preswich with,

*In estate agents' bluster it isn't made clear
They jump from bridges round here*

Anyone knowing Prestwich will recognise the reputation of the M60 bridges.
Equally brash,

*Stretch-marked belly
Sunbed glow
Fake Givenchy head to toe*

These poems work easily in performance with bold statements and thrusting rhythms. He is a skilled performer of his work, his one man show, Happy Hour, winning the Best Spoken Word Performance Award at the Greater Manchester Fringe Festival in 2021. He's working on his next one man stage show, 'Killing the Darkness Ox', and he runs the successful and enjoyable 'Crooked Man Spoken Word' sessions the first Tuesday of each month in Prestwich's Crooked Man pub.

John Darwin, however, is not a preacher. He acknowledges the influence of American poet Wallace Stevens and this may be an indication of a future direction John Darwin's poetry may take. Stevens was long considered a difficult poet, his ideas and diction both obscure and elaborate. He had, however, a single theme, the interaction of imagination with the real world. He gives order to the world through his vocabulary, powerful imagery and an ability to both reflect and lampoon. Stevens, like Darwin, composed poetry in his head. John Darwin, despite his undoubted skills as a performer, acknowledges his own social anxieties. His ability to reflect on experience with sensitivity and imagination and his desire to be a page poet has already led him to the publication of two books of poetry, 'I Meet Myself Returning', 2019 and 'ultrasilence' 2022, both published by Flapjack Press.



If 'Performance Poetry' is the showy end of the poetry spectrum, a dazzling display of words, dramatic presence and immaculate timing, then 'Page Poetry' plays to John Darwin's more subtle, internal and shadowy strengths. Go to the 'Crooked Man Spoken Word' sessions, read John Darwin's poetry books and you'll discover a subtle and determined sensibility, a care and precision with words and imagery, and not least, wit.

PH

The Crooked Man Spoken Word event will be taking a break in January.

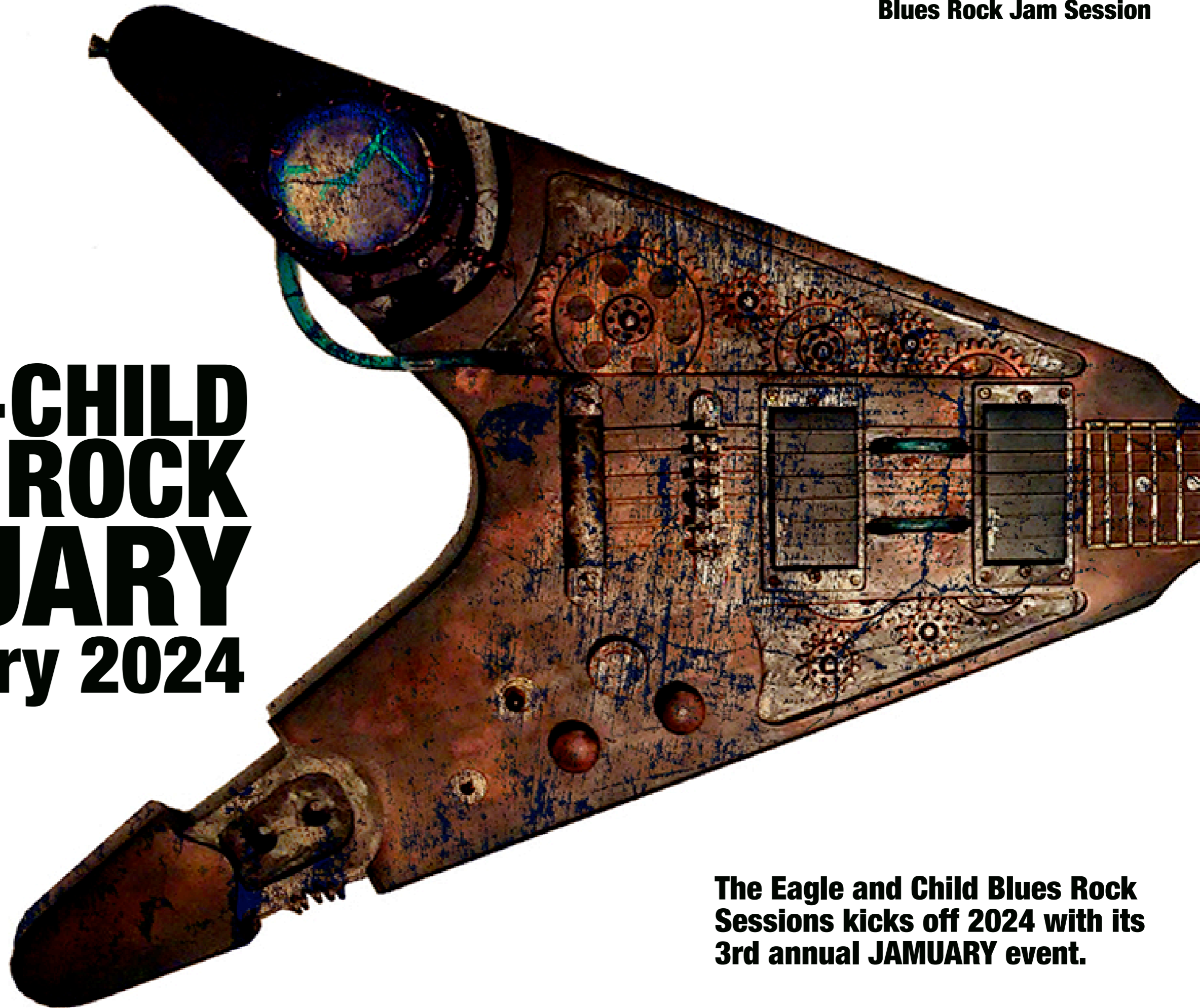
The next event, on Tuesday February 6th 2024, will headline Tony Curry, whose solo spoken word shows include Brit Boy, Complicit Relations, Moving and The Odyssey which was performed at Manchester's Royal Exchange Theatre. His play, The Teddy Bear, was staged at Manchester's Contact Theatre and his work has been exhibited at the city's art gallery and museum. Since 2016, Tony has been the host of Word Central, the monthly open mic and spoken word event at Manchester Central Library coordinated by Flapjack Press and Manchester Libraries.

John McCullough, a Brighton based poet, is the winner of the 2012 Polari Prize for 'The Frost Fairs', shortlisted for the 2016 Ledbury Forte Poetry Prize for 'Spacecraft', winner of the 2020 Hawthorden Prize for 'Reckless Paper Birds'. He will be Guest Poet at the Crooked Man Spoken Word event on 2nd July 2024.

John Darwin's books of poetry, 'I Meet Myself Returning' 2019, and 'ultrasilence' 2022 are available from Flapjack Press www.flapjackpress.co.uk



**EAGLE+CHILD
BLUES ROCK
JANUARY
3rd January 2024**



The Eagle and Child Blues Rock Sessions kicks off 2024 with its 3rd annual JANUARY event.



**'January' this year is
on Wednesday 3rd
January 2024.**

**If you want to join in
with a great Blues Rock
Jam Session, come
along to the Eagle and
Child, Higher Lane,
Whitefield from
8.30pm.**

Everyone's welcome!



**A PA, mics and a drumkit will be
set up. Instruments are available
for you to use, or you can bring
your own.**



Be My Baby

Director Alfred J Howard

by Amanda Whittington



T

ransistor radios and a Dansette portable, the Beatles or the Stones? Mini skirts, feminism, Gay Lib and the Open University. If the 50's were monochrome, the 60's were in Technicolor... everything was changing, music, fashion, attitudes... sort of.

In the mid 1960's, being teenage, unmarried and pregnant was a source of shame for the whole family, and the girl was the scandal of the street.

Amanda Whittington's 'Be My Baby' follows four young girls who've 'got themselves into trouble'. They are in St Saviours, a Church of England institution where young, unmarried and pregnant girls prepare for the birth of their babies prior to handing them over for adoption.

Girl group songs of the period are used to set the time period, the mid 1960s, and heighten the contrast and ironies between the ideals of the time, dating, going steady and marriage forever, and the reality of complicated relationships and their consequences when these go wrong. The songs create an additional layer of meaning to the girls situation and the characters hopes for themselves.

*Sexual intercourse began
In nineteen sixty-three
(which was rather late for me) -
Between the end of the "Chatterley" ban
And the Beatles' first LP.*

*Annus Mirabilis
Philip Larkin*

Dansette





Top Left: Norma (Daisy Leather)
 Centre Left: Queenie (Catherine Cropper)
 Centre Right: Dolores (Rachel Slater)
 Top Right: Mary, (Gemma Walker)

Right: 'Going to the Chapel'

Rehearsal Photography: Steff Walters

The girls in 'Be My Baby' exhibit the differing responses to their common situation. Queenie, (Catherine Cropper) protecting herself with a mouthy sarcasm and a cynicism beyond her years is as vulnerable as the others. Dolores (Rachel Slater) is full of trusting, optimistic innocence, about to be brought up sharp by realities. Mary, (Gemma Walker) a bright 'Daddy's Princess', is being hidden by her mother to protect the family from the shame, while Norma (Daisy Leather) is simply bewildered by the events around her she just doesn't understand.

Be My Baby is Alfred Howard's first Directing experience at the Garrick Theatre. He is thorough in his preparation, introducing his cast to videos of dance routines of the 60s, freely admitting dialogue-free choreography isn't his strongest suit. He encourages his cast to experiment with the songs and dance moves, for example where the routine drudgery of the laundry room is gently transformed by the girls into a hilarious yet touching rendition of 'Going to the Chapel'. Songs throughout are how the girls bond while heightening the contrast between an unattainable hope and a grim reality.





Alfred Howard is particularly aware of the dynamics of the Garrick's thrust stage. The Garrick is closer to theatre in the round than traditional proscenium



Above: Alfred Howard, Director

Right: Alfred Howard and Phil Cohen, Sound Engineer.

staging and he is careful, in regard to this stage, to the particular placing of actors, their interaction to each other and the sightlines of the audience. Alfred Howard worked closely with Martin and Christine Ashton, the set designers/builders, to create the location, a place of cold and sterile efficiency where the stories of these girls are played out. He first built a scale model of his initial thinking that he,

Martin and Christine were able to use to modify and refine, creating the final configuration of the set.

Lighting too is given a great deal of consideration. In this production, Alfred Howard has sectioned the stage into three parts; the bedroom/dormitory zone, the office, and a central area that has multi-functions such as the laundry. To give focus to these

areas, each of the heavy lights above the theatre have been taken down from the previous production, re-hung, grouped and angled to light specific areas of the stage. Lighting technicians Peter Hill and Neil Rider have put in a huge amount of time and thought into getting this just right, although, as Neil Rider said, "If no one notices the lighting, we know we've done a good job!" Sound plays an vital part in establishing the period. Phil Cohen, the sound technician, has worked closely with Alfred Howard in getting sound cues and timings, introductions and fading out of songs just right.



Be My Baby takes advantage of its strong ensemble cast, bringing sympathy and understanding to all of the viewpoints explored. **St Saviours** isn't shown to be brutal or uncaring, it is

family's reputation. **Mrs Adams** isn't a loveless, one-dimensional figure; **Jane Embury** brings a depth to the part, showing the emotional weight **Mary's Mother** carries alone.



*Above: Matron
(Janet Leather)*

*Right: Mrs Adams
(Jane Embury)*

simply a reflection of the social prejudices of the period. This duality, a brisk pragmatism and a genuine compassion is conveyed carefully by Janet Leather as **Matron**. **Matron** isn't simply shown to be a cypher of society's attitudes. While portraying the figure of authority, Janet Leather teases out a rounded and sympathetic character.

Equally, the traditional attitudes of 60's respectable society are conveyed firmly by **Mrs Adams**, **Mary's** mother, played by **Jane Embury**. While **Mrs Embury** may appear to be coldly determined to manage the situation caused by her daughter's 'single mistake', she is also determined to protect her daughter and the

Be My Baby explores with understanding and sympathy how brutal and unforgiving the neighbour's judgements, and those of wider society, could, and can still be to an unmarried mother.

Be My Baby will be at the **Whitefield Garrick Theatre** from 13th – 20th January 2024.

PH

E-mail: whitefieldgarrickmail@gmail.com

Website: www.whitefieldgarrick.org

Ticketsource.co.uk/whitefieldgarrick

Ticketsource Box Office 0333 666 3366



Poetry

I like you coz you're weird
Not sure
What it is about you
But your presence
I revere

You're not the type
That's usually
In my line of sight
There's something
I just can't quite
Put my finger on
Thoughts of you
Linger on
In my brain
Could you
Be driving me insane?

You're the anti-macho
Who drinks homemade gazpacho
While watching the sun fade low
No
Rolex
But a tatty old Casio
Coz you're the daddio
Of 80s un-chic
Maybe a one off
Possibly unique

You parade around
In socks that never match
your clobber
Somehow still manage to always look
No bother proper
You're a permanent squatter
In my mind
Maybe love
Has really made me blind
This time

You're sinewy
When my heads turned by Mr Muscles
You drink a Pina Colada
While I love to sip bubbles
Together
We could be the odd couple
That totally puzzles
Hop on a plane to Brussels
And get tickets for that club
Where anything goes
You know?
One of those
Where you wear no clothes
Or robes
Maybe we could elope?

I like you coz you're weird

Maybe I'll pluck up the courage
To tell you all this
My 'it's all in my head' plan
To capture total bliss

Or maybe
It'll just be my little secret
That I keep to enjoy
And think 'oh boy'
As I wiggle
Over to Mr Muscles
And to myself giggle
Because
Unfortunately
My love
I am the epitome
Of
Fickle



Poem by **pink**
YOKO

Illustration by Pete Haigh

events...

EAGLE+CHILD



BLUES+ROCK

THE EAGLE AND CHILD,
HIGHER LANE, WHITEFIELD.
M45 7EY

- 3 January **January Jam Session**
- 10 January **The Zimmerman Band**
- 17 January **Rock and Roll Gentleman Club**
- 24 January **The Tennessee Honeys**
- 31 January **The Grey Numbers**
- 7 February **The Bridgewater Blues**
- 14 February **The Hot Rock Trio**

Bands supplied by Mike Wright
Contact: 07958 474635



Be My Baby



by Amanda Whittington

Director **Alfred J Howard**
13th – 20th January 2024, 7.30pm

Whitefield Garrick Theatre,
Bank Street, Whitefield. M45 7JF
E-mail: whitefieldgarrickmail@gmail.com
Website: www.whitefieldgarrick.org
Ticketsource.co.uk/whitefieldgarrick
Ticketsource Box Office 0333 666 3366



NORTHERN EXPOSURES

Contemporary Street Photography in the North West
Photographs by the Streetsnappers Collective North West

OPEN NIGHT 5th January 2024 7.00-9.00pm
Free Entry Everyone Welcome

Whitefield Garrick Theatre Foyer
Bank Street, Whitefield, M45 7JF

The exhibition will be open to those attending
the production of *By My Baby* during its run from
13th to 20th January 2024



The Crooked Man Spoken Word Event

Live Performance Poetry

On Tuesday February 6th 2024, Tony Curry will headline the Crooked Man Spoken Word Event.

The evening will be hosted by John Darwin.

From 8.00pm

The Crooked Man
7 Fairfax Road
Prestwich, M25 1AS

events...



Sedgley Park Rugby Club

Park Lane, Whitefield,
Manchester M45 7DZ

<https://www.sedgley-tigers.com/>

*Yes, folks it is that time of year
again ... Oh yes it is!!*

The Sedgley Park Rugby Club Adult Pantomime,
Peter Pants

will be showing on the
1st, 2nd and 3rd February
in the Regency Suite.

It will include all the usual merriment and fun,
along with songs and jokes.

It is an adult Panto, so no Under 16s please.

Tickets can be obtained from this website under
"Events" (www.sedgley-tigers.com/events/)

Prestwich Camera Club

Prestwich Camera Club meet most
Tuesdays during the year.

*The Oasis Centre,
Whitefield Methodist Church
Elms Street, Whitefield, M45 8GQ*

Doors open at approx 7pm and
meetings start at 7.45pm
For more details about the club, see:
<http://www.prestwichcc.com/about>

For upcoming events, see:
<http://www.prestwichcc.com/whats-on>



Further..a Whitefield



The Met, Bury

IQ return by popular demand, bringing with them their
customary dramatic and visually exciting stage show
which, along with their innovative and accomplished
music, has earned them a reputation as one of the
world's leading progressive rock bands.

<https://www.iq-hq.co.uk/>
<https://themet.org.uk/>



Octagon Theatre Bolton

The Octagon Theatre present

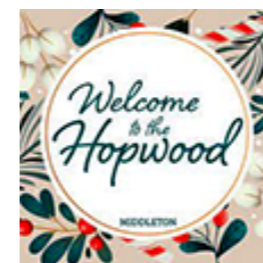
Around the World in 80 Days

Based on the novel by Jules Verne

A new musical adaptation by Kate Ferguson &
Susannah Pearse

Thu 16 Nov 2023 – Sat 6 Jan 2024

<https://octagonbolton.co.uk/events/around-the-world-in-80-days>



The Hopwood Arms

753 Rochdale Rd, Middleton, Manchester M24 2RA

Open Mic - Hopwood

Coming in the new year. First one 14th January!!!
Every other Sunday

All Welcome - listen, sign along, shake a
tambourine, borrow the acoustic, bass or cajon,
plug and play your own instrument.

Solo or even bring the band!!



Thank you for reading this fourth issue of Whitefield Creative Arts.
If there is anyone who you feel may be interested in reading this
magazine, please let them know they can download it from

Facebook: Whitefield Creative Arts

or alternatively

e-mail: whitefieldcreativearts@hotmail.com

Comments and contributions for the magazine to the same
e-mail address.

The fifth issue of Whitefield Creative Arts will be available on
15th February 2024

Pete Haigh: Contributing Editor/Designer

