

WAW

WHITEFIELD CREATIVE ARTS

Gibbet companions

“ I thought Wild Goose
would launch his boat,
the weather bottle creaking,
and head chains fluttering,

these casual night visitors,
dangling in the moonlight,
overhead alive or dead,
close to the island ?

the spirited lantern clouds
rising in the west,
were slowly swung backward
above his distant rags

Hang a heavy mass
of lurid more curious
at the Wild Goose.

“ Who’s afraid you blockhead ? ! ”

WHITEFIELD CREATIVE ARTS

Welcome to the first 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, work here, live here, belong to and engage 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 Poem:
Gibbet Companions
by David Bellairs

Contents

- 4** Whitefield Garrick Theatre: 'Neighbourhood Watch' by Alan Ayckbourn
- 6** Blues Rock Live: *Wednesday's at the Eagle and Child*
- 14** Whitefield Life Drawing Group
- 18** The Last Thing To Burn by Will Dean. *Book Review by Gill Campion*
- 20** An Unblinking Eye. *A photographic exhibition by Phil Cohen and Steff Walters*
- 26** Claire's Night Out. *A Whitefield Life Drawing group evening event*
- 28** Helen Mandel. *Secretary of Whitefield Drawing Group*
- 28** Steve Parry: *New member - Whitefield Drawing Group*
- 29** Dorota Nutter: *A selection of artwork*
- 30** Origins: Besses o'th' Barn Band
- 36** Events
- 41** Further.. a Field: *Some events in and around Greater Manchester*

NEIGHBOURHOOD WATCH

by Alan Ayckbourn

Director Geoffrey Shindler

16th - 23rd September 2023 7.30pm

It's all very well keeping the feral world of drugs, violence and incest out, but those same fences can keep keep the madness trapped in.

Whitefield Garrick Theatre opens its 79th Season with the darkly comic 'Neighbourhood Watch' by Alan Ayckbourn. Directed by the highly experienced Geoffrey Shindler, who directed the Garrick's very successful production of David Hare's 'A Moderate Soprano' in 2022, Neighbourhood Watch explores how the pursuit of good intentions can unleash appalling consequences. This being Ayckbourn, it's done with wit, warmth and a sharp eye on character.

The peaceful middle-class housing development of Bluebell Hill is under threat from the local sink estate where "drugs, violence and incest" thrive, probably. The police seem unwilling, perhaps unable, to help so Bluebell Hill's new Neighbourhood Watch scheme is enthusiastically embraced. As the quest for security and the promotion of public morality takes hold, the peaceful lives of the inhabitants become darker, malign and much more violent.

And there's a garden gnome.

Whitefield Garrick Theatre, Bank Street

E-mail: whitefieldgarrickmail@gmail.com

Website: www.whitefieldgarrick.org

Ticketsource.co.uk/whitefieldgarrick

Ticketsource Box Office

0333 666 3366

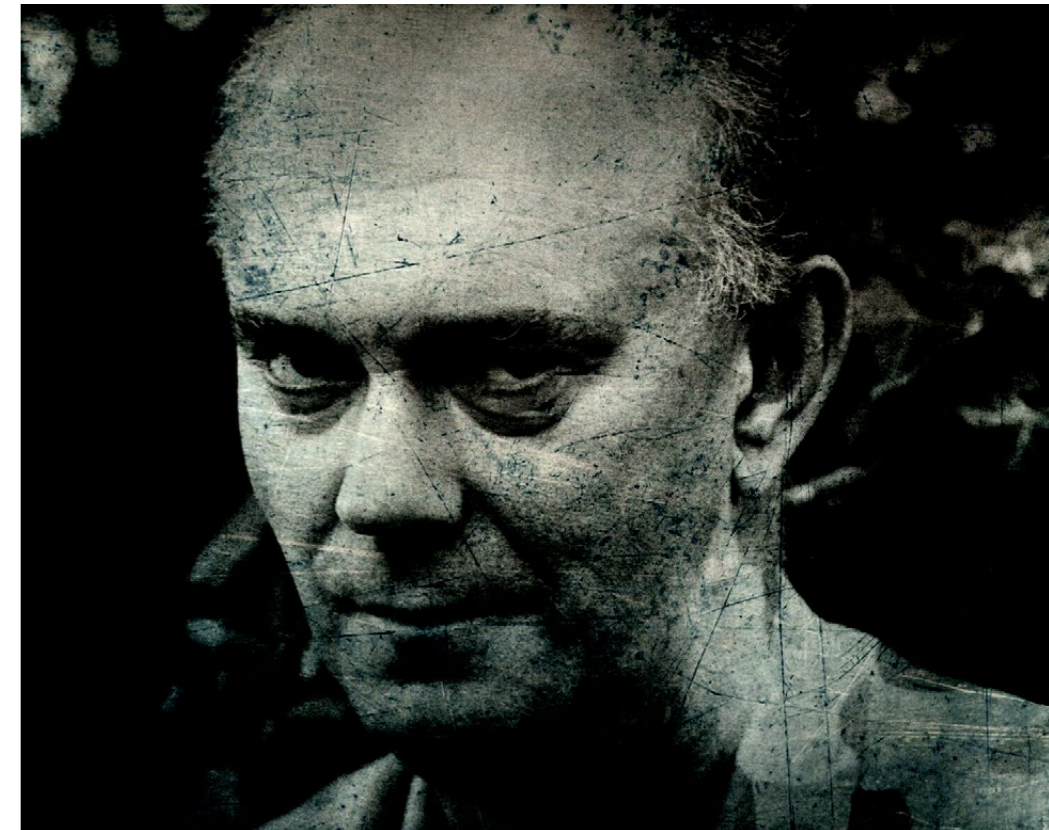
Sir Alan Ayckbourn CBE FRSA is a prolific and highly influential British playwright and director. He has written and produced 89 full-length plays and was, between 1972 and 2009, Artistic Director of the *Stephen Joseph Theatre* in Scarborough. Ayckbourn has had over 40 of his plays produced in the West End, at the National Theatre or by the Royal Shakespeare Company. The plays have been translated into over 35 languages and have been performed, both on stage and television, across the world.

A constantly raised issue regarding Ayckbourn's work is the level of autobiography within the plays. He has acknowledged that he often sees himself in many of the characters but the extent to which his personal life informs the content of his plays is a more difficult question. Ayckbourn has always been a deeply private man, guarding that privacy carefully, so it seems unlikely he would reveal himself in so obvious a manner. As a sharp and sensitive social observer, however, it's more likely Ayckbourn assesses his own response to situations were he to find himself in them.

Ayckbourn has always experimented with theatrical form. *Woman in Mind* explores the experience, from the character's perspective, of a nervous breakdown. *Intimate Exchanges* has one beginning but sixteen possible endings, while in *House and Garden* two plays take place simultaneously on two stages. In *Roundelay*, members of the audience are invited to extract five coloured ping pong balls from a bag before each performance, leaving the order in which each of the five acts is played left to chance. This permits the play to be presented in 120 possible permutations. In *Arrivals and Departures*, the first half of the play is told from the point of view of one character, while the second half dramatises the same events from the point of view of another.

With hugely successful productions of his plays such as *The Norman Conquests* trilogy, *Absurd Person Singular*, *Bedroom Farce* and *Just Between Ourselves*, Ayckbourn has been described as the most performed British playwright in the English language, second only to Shakespeare. Throughout his career though, he has remained committed to regional theatre, with all but four of Ayckbourn's plays receiving their first performance at Scarborough's *Stephen Joseph Theatre*.

PH



EAGLE+CHILD



BLUES+ROCK

BLUES ROCK LIVE!

*"There is only one better thing than music – live music."
Jacek Andrzej Bukowski*

The Eagle and Child pub, Higher Lane, Whitefield is the premier Rock/Blues venue in the town. Mike Wright (right) is the man keeping this show on the road.

Twenty years ago the Wednesday Night Blues Rock sessions began at the Eagle and Child pub, organised by Noel Ward, who went on to become well-known around Manchester as the busker, The Hoochie-Coochie Mancunian. It was a long and winding road before it returned to the Eagle and Child to make the pub the best Blues Rock venue in Whitefield. Mike Wright has been central to the story and that success.

When, long ago, the then landlady of the Eagle and Child, moved on to the Welcome Inn on Bury Old Road, she took the Wednesday Blues/Rock night with her. Iain Veitch and his band, The Torpedoes, were among the four regular bands who played there building the Wednesday evening's reputation as a good night out. A regular, Geoff Winter, assembled a wider list of Blues Rock bands to play at the Welcome Inn and it's reputation grew further.

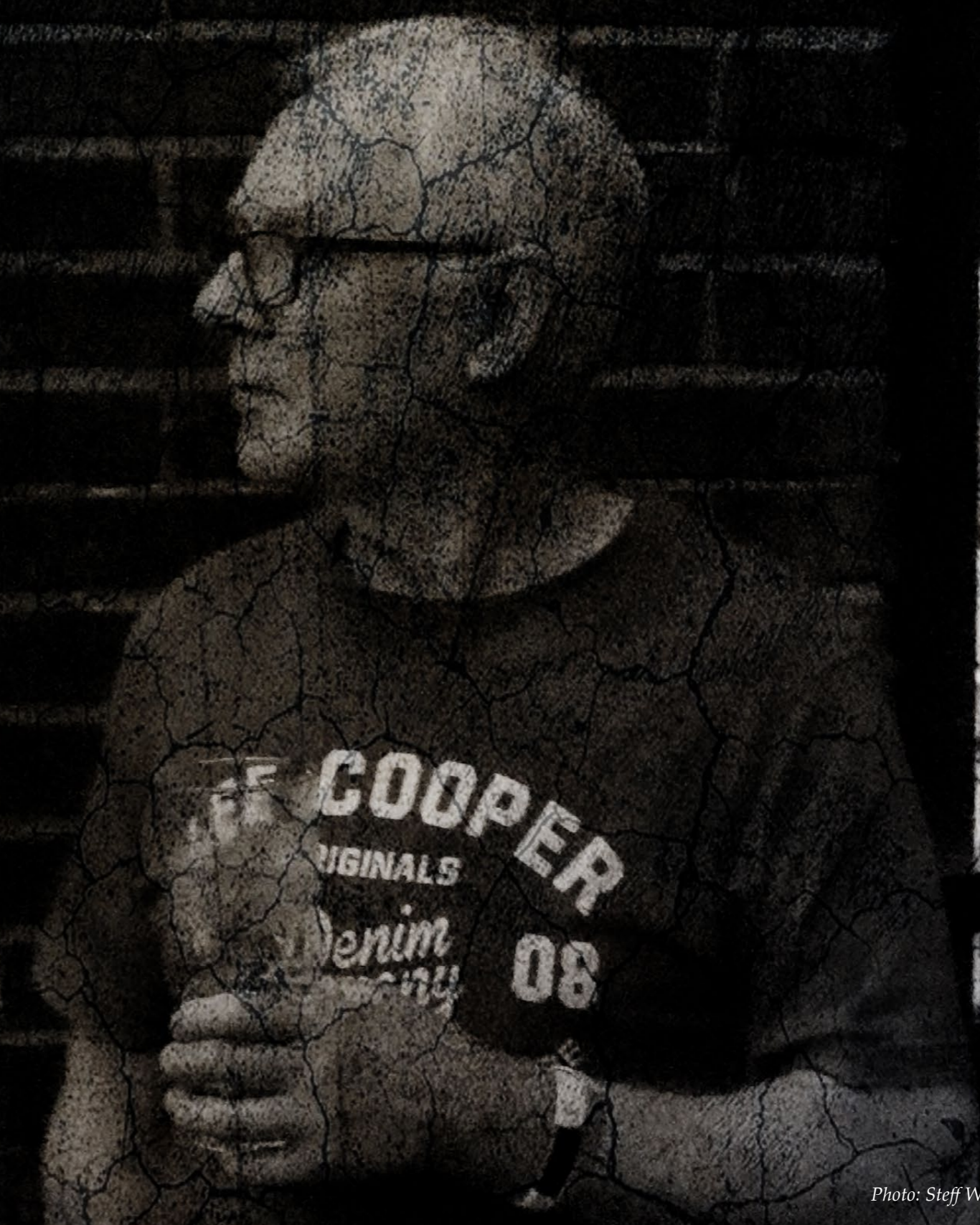
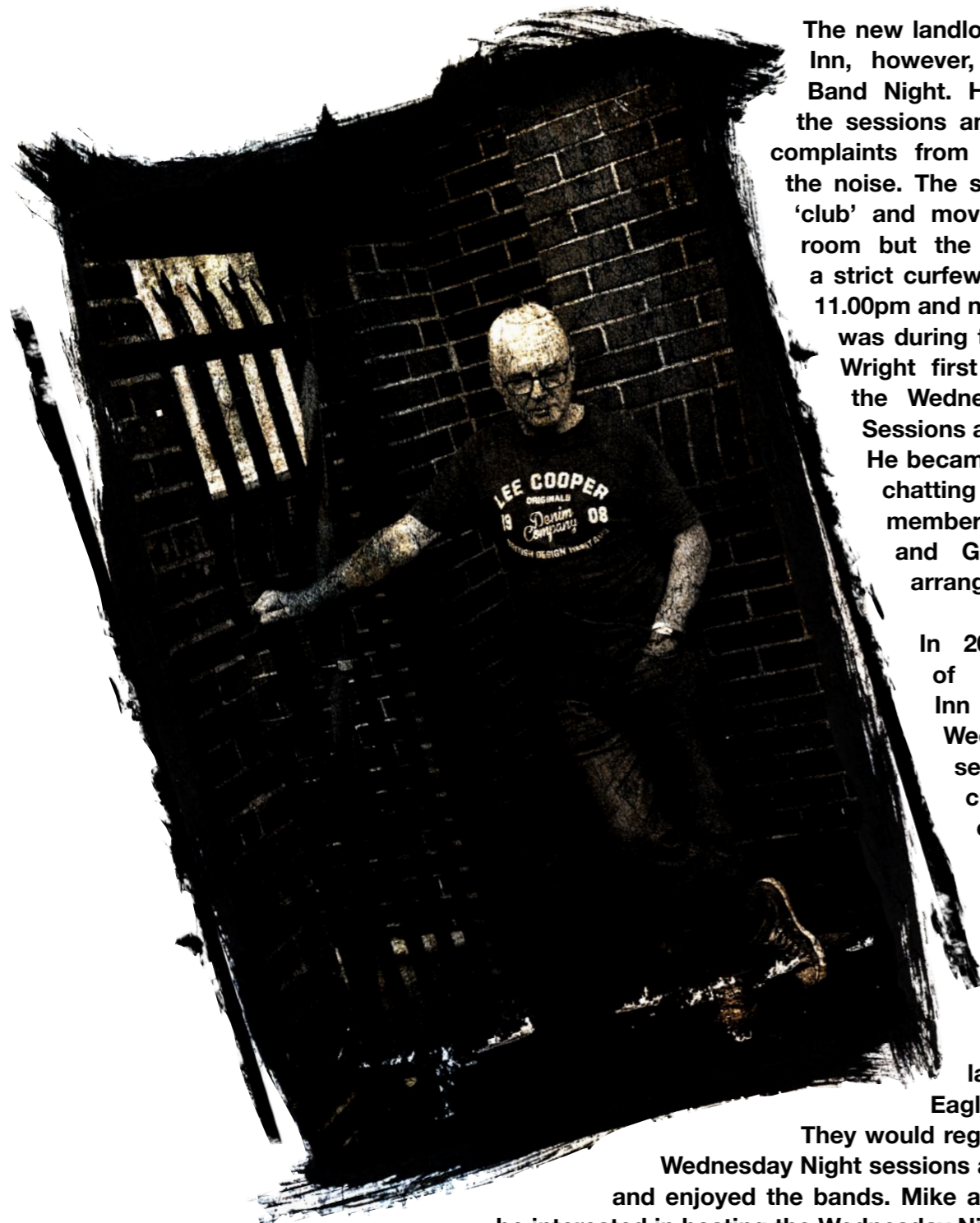


Photo: Steff Walters

Holts, the brewery who owned the Welcome Inn, made a weekly entertainment fund for the bands available and this was topped up by a pint pot passed around the crowd for contributions during the evening.



Above: Mike Wright, impresario of the Eagle and Child Blues/Rock Sessions

Photo: Steff Walters

The new landlord of the Welcome Inn, however, didn't really like Band Night. He rarely attended the sessions and there had been complaints from neighbours about the noise. The sessions became a 'club' and moved to an upstairs room but the landlord imposed a strict curfew on the sessions - 11.00pm and not a minute later! It was during this time that Mike Wright first started attending the Wednesday Night Band Sessions at the Welcome Inn. He became a regular, quietly chatting with the band members, the audience and Geoff Winter, who arranged the sessions.

In 2016, the landlord of the Welcome Inn announced the Wednesday evening sessions would be cut back to every other Wednesday evening. This was very unpopular among the regulars. Mike Wright had got to know Sue and Michelle, the landladies of The Eagle and Child pub.

They would regularly attend the Wednesday Night sessions at the Welcome Inn and enjoyed the bands. Mike asked if they would be interested in hosting the Wednesday Night sessions at the Eagle and Child in the weeks when the bands wouldn't be playing at the Welcome Inn. Sue and Michelle agreed in principal but said they would have to check with their area manager (The Eagle and Child is also a Holts pub) to ensure they weren't treading on anyone's toes. The area manager agreed to the new arrangement and the Wednesday Night sessions returned, after many years, to the Eagle and Child.

Geoff Winter recognised the importance of what Mike had done for Blues Rock music in the town and gave him his precious band contact

list. This was invaluable. Mike was able to contact bands directly and arrange sessions during these alternative Wednesday nights at the Eagle and Child. The first band Mike Wright arranged to play was 'The Cheating Hearts'. Mike had publicised the event with flyers quietly placed around the Welcome Inn the previous week but he wasn't sure how many people would come to the first session. At first the Eagle and Child was quiet, then a few arrived that Mike recognised from the Welcome Inn, then more and more. Eventually there was a crowd of about forty, not Welcome Inn numbers, but a good start and the evening was well received by the crowd and band alike. The Eagle and Child Blues Rock nights were a growing success.



Above: The Cheating Hearts. The self-described 5 Piece shit-kickin' bar band, they opened the new, regular Eagle and Child Blues/Rock Wednesday night sessions

Then Covid arrived.

For 18 months from March 2020 everything stopped. The pubs stayed shut, the bands didn't play.

When the pubs finally reopened, Holts, like many companies desperate to restore its finances after the lockdown, said there was no money available for entertainment. It was Nick Bold of the band Nick Bold and the Raging Sea who asked Mike Wright about the return of bands to the Eagle and Child. Nick Bold suggested the band might even play for drink from the bar and whatever might be put in the pot. The landladies, Sue and Michelle, agreed and on 4th August 2021 Nick

Live Music Venue

Bold and the Raging Sea re-opened the Blues Rock Wednesday night sessions at the Eagle Child with a hugely successful show. A second band agreed to the same terms, then a third. The Wednesday Night sessions at the Eagle and Child were back. The Eagle and Child was still sharing these Wednesday evenings with the Welcome Inn hosting the Blues Rock sessions on alternative weeks.

Mike Wright was able to line up a further six bands to play at the Eagle and Child and Holts agreed to restore the entertainment funds. Bands were to receive a fixed fee plus whatever could be collected in the pot on the night. The Welcome Inn, however, decided it wasn't going to continue with the Rock Blues sessions and Mike put it to Sue and Michelle of the Eagle and Child that they put on a live Blues Rock band each Wednesday evening. They agreed, and since late 2021 the Eagle and Child Wednesday band night has grown, establishing The Eagle and Child as the major Blues/Rock venue in Whitefield.

Mike Wright carefully reviewed the band list he'd been given by Geoff when the Welcome Inn was the venue. He felt the list was too heavily skewed towards Blues Bands and he introduced more Rock bands into the mix which he felt gave a greater balance. Under his stewardship the list has grown and he finds bands now approach him asking for an opportunity to play at the Wednesday night sessions. Bands regularly travel to the Eagle and Child from as far as

Oldham and Lees, Liverpool and Southport, Bolton and Burnley as well as leafy Cheshire. Mike will often discuss a band's return at the end of an evening's session with re-bookings six or, now more often, 7 months apart, so high is the demand of bands to play the Wednesday night Blues Rock sessions. Such is Mike's standing in his creation of these highly successful sessions that, should a new band approach landladies Sue or Michelle, or any of the bar staff about playing, they are immediately pointed in the direction of Mike Wright. He'll be in his usual place, at the corner of the bar, listening to the band or talking quietly with those musicians and performers who make up part of an evening's audience.

One of Mike's proudest moments was when someone pointed out to him that a man sitting in the audience enjoying the bands was the legendary Blues musician, Victor Brox. Mike introduced himself and persuaded Victor to appear with his band, Victor Brox Blues Train, at the Eagle and Child. The night was a massive success and Victor enjoyed himself so much he immediately agreed to appear at the Eagle and Child Blues Rock Wednesday session again later in the year.



*Above: Nick Bold.
He initiated the return of
bands to the Eagle and Child
after lockdown.
<https://www.nickbold.co.uk/>*

Victor Brox

Victor Brox, Blues singer and musician, was born in 1941 in Ashton-under-Lyne. He had a long career playing blues, working with performers such as Eric Clapton, Jimi Hendrix, Ritchie Blackmore and Ian Gillan of Deep Purple, Screaming Lord Sutch, Charlie Mingus, Memphis Slim, Dr. John, Alexis Korner, John Mayall and Keith Moon.



Jimi Hendrix and Tina Turner both described Brox as their favourite white blues singer. Jimmy Page and Robert Plant of Led Zeppelin acknowledged what a huge influence Brox had been on them.

He played with a number of bands including Victor Brox Blues Train. Brox never stopped performing, his final session being at the Great British Rock and Blues Festival in Skegness alongside his daughter, Kyla, and her band. Devoted to playing live, his daughter said of him, "He needed an audience and he loved being on a stage, but he was just as happy playing in a pub as a festival. He lived for the music."

Victor Brox died on 20th February 2023 aged 81.

Mike carefully mixes the style of bands playing each month, introducing new bands and giving a nudge to those he hasn't heard from for a while. Mike is mindful of what the crowd wants to hear and he chooses not to include Tribute Bands in the line-up. A good Blues Rock session is a range, standards, classics and a band's own songs, but that range and variety of sources is important for an audience's good night out. Equally, the venue matters. Good sight lines allow the audience and band to engage and enjoy the performance more. Too many pub venues lack this, with limited sight of the band because of walls and pillars. The Eagle and Child has always had good sight lines and has room to have some in the crowd up and dancing the night away.



*Above: Gin Pit.
Max, Neil, Dave and Steve.
Due to appear at the
Eagle and Child,
23rd August, 2023*

Mike's own taste in music runs to the bands from '63 through the '60's - the Stones, the Beatles, the Kinks and the Who but includes '70s bands such as 10cc and Squeeze. Top of his list however, is David Bowie, whose music he fell in love with on hearing 'Space Oddity' when it was first released in 1969. For someone with a huge love of Rock Blues music and the core around whom the Wednesday Night sessions have been built, Mike laments the fact he can't play an instrument himself. Given the choice, it would be keyboards, but the family piano was sold by an older brother when Mike was young and replaced by a radiogram. Mike was delighted with the radiogram, but still wonders about that piano.

Standing at his favourite corner of the bar, Mike Wright remains the quiet impresario that has steadily established the Eagle and Child Wednesday Night Blues/Rock sessions as one of the cultural highlights of the Whitefield scene drawing bands and crowds from far and wide.

With huge thanks to Iain Veitch and Mike Wright for their help and advice in putting this article together. Pete Haigh

BLUES

with a feeling is a 5-piece 'Chicago Blues' band who have been performing regularly since July 2019. They take their inspiration from a joint love of classic Chicago Blues players and also the British Blues Bands of the 1960s. They combine the energy and strong sense of feeling characteristic of both sources. 'Chicago Blues' is a style of Blues based on the electric guitar and harmonica. The harmonica is played through a PA system or guitar amplifier, both harmonica and guitar being heavily amplified, often to the point of distortion. There is always a strong rhythm section of drums and bass combining to create a strong, solid urban sound.

The band quickly settled on the name, 'Blues with a feeling', referencing the classic song associated with Little Walter's 1953 recording. This version highlights the harmonica and guitar interplay characteristic of Chicago Blues. It's since become a classic, and is often referenced by harmonica players as the song that brought them to becoming a performer.

'Blues with a feeling' built their solid reputation in the early 2020s, successfully navigating the dry period of the Covid lockdown and now average two gigs per month. All of the band have a love and knowledge of the blues and share suggestions of what songs the band might perform. They have a core of 30 songs at the moment with Ken, lead guitar, finalising set lists.

Dale on bass echos so many bands with his praise for the Eagle and Child as a venue bands love to play. "It's a great venue, a really good space to play but never forget the audience." he says. "The crowd at the Eagle and Child are among the most appreciative you'll find. They're there for the music and the band bounce back off that enthusiasm! Add to that, those from the crowd who get up and dance just add to the buzz of a great venue." Dale praises, too, the work Mike Wright puts in week after week to keep the Eagle and Child, far and wide, one of the best Blues Rock venues there is.

<https://blueswithafeeling.co.uk/>

BLUES WITH A FEELING

*The Eagle and Child,
Higher Lane Whitefield
30th August 2023
9.00pm*



BLUES WITH A FEELING



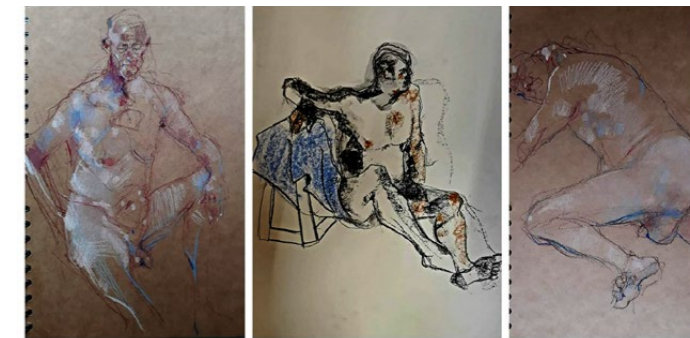
whitefield life drawing



*These and the following pages:
Examples of work by members of the group
demonstrating the range of approach and media*

*It is not bright colors but good
drawing that makes figures beautiful.*

Titian



Whitefield Life Drawing is the longest established Life and Figure drawing and painting group in Whitefield. The group meets twice a week, Mondays and Fridays, from 10.00am -12.30pm in the All Saint's Stand Church Hall on Church Lane in Whitefield.

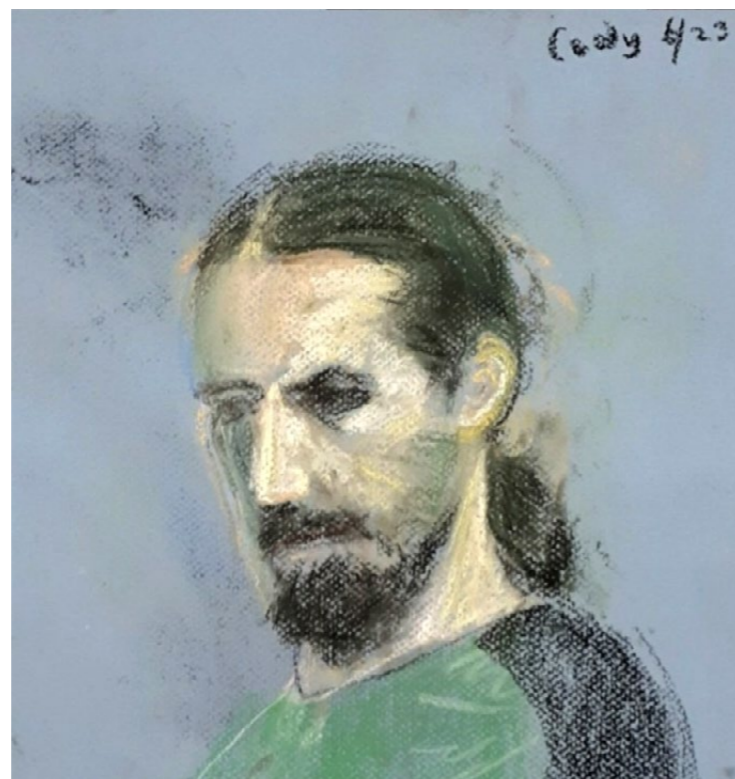
Mondays are dedicated to drawing and painting the clothed model with longer poses ranging from 30 minutes to an hour, giving the opportunity for figure and portrait work. Fridays are focused on drawing and painting the life model, with poses varying from 5 - 30 minutes. There is no tuition although members are always generous with help and advice. You are asked to bring your own art materials and paper as these are not supplied.

*Drawing is the artist's most direct
and spontaneous expression, a species
of writing; it reveals, better than does
painting, his true personality.*

Edgar Degas

*Learning to draw is really a matter
of learning to see – to see correctly –
and that means a good deal more than
merely looking with the eye.*

Kimon Nicolaidis



The group has two main intentions. The first is to allow members to explore, develop and enjoy the sociability of the art of drawing and painting the figure within a group. The second is to enjoy the sociability of meeting people who love drawing and painting the figure and there is a 20 minute break during the session for tea and coffee and the opportunity for group members to chat.



Each session ends with a 10 minute 'throw down' where members are encouraged, though not obliged, to show their session's work and share the opportunity to engage with other members about their drawings and paintings. The 'throw down' is a recent introduction to the group and has quickly become a valuable and popular part of the sessions. It's during these 'throw downs' that the wide variety of styles, media and techniques are on display.

The group has also started occasional short workshops exploring specific aspects and addressing difficulties encountered in drawing the figure. It's intended that there will be further occasional workshops looking at a range of aspects of drawing and painting the figure.



The group started in 1986, originally as part of the Whitefield Adult Education classes that were held in the Higher Lane school. As there was no disabled access to classes, however, the group had to find new premises. Current member Jean Oldfield found the new premises at All Saints' Church Hall on Church Lane on 2004 and it had been there ever since.

The club successfully survived the Covid lockdown. By using Social Media and online weekly drawing sessions, members kept in touch as a social support, encouraging each other to keep drawing.

The group recently changed its name from the 'Whitefield Painting and Drawing Group' to 'Whitefield Life Drawing' to better state the group's location and purpose. New members are always welcome and the first session is free. The ethos of the group is 'just try it', reflected in the membership which ranges from complete beginners to professional artists. During December 2022 the group had a successful exhibition of work done and it's intended there will be further exhibitions of both drawings and paintings produced by members in the clothed and life sessions.

For further information about the club, the dates of sessions, times, costs and examples of work produced by members can be seen on the website: <https://whitefield.co.uk> or if you have further questions you can e-mail: whitefieldpaintinggroup@gmail.com. There is also a Facebook page at Facebook: *Whitefield Life Drawing*



Never become an artist if you can't learn to draw.
— *Sergei Bongart*

Drawing is the basis of art. A bad painter cannot draw. But one who draws well can always paint.
Arshile Gorky

Drawing makes you see things clearer, and clearer and clearer still, until your eyes ache.
David Hockney

There is no possibility of cheating. It is either good or bad.
Salvador Dali

THE LAST THING TO BURN

By Will Dean

(Hodder 243pp £7.99)

Reviewed by Gill Champion

There are numerous reasons why we love to immerse ourselves in the world of fiction. Reading is a great form of entertainment which allows us to get carried along on a different journey and view events from a new perspective.

Will Dean's latest thriller is set in an isolated farmhouse where the main character, initially introduced as 'Jane', lives with her farmer husband. Dean immediately plunges us into a shadowy world permeated by a sense of foreboding. Despite the fact the farmhouse is surrounded by wide open fields the oppressive feeling of claustrophobia is hard to bear.

The story is told from Jane's point of view; the events that led her to this particular point in her life make for a tough but gripping read. The depiction of the circumstances of her daily life is revealed retrospectively to show how the characters became what they are.

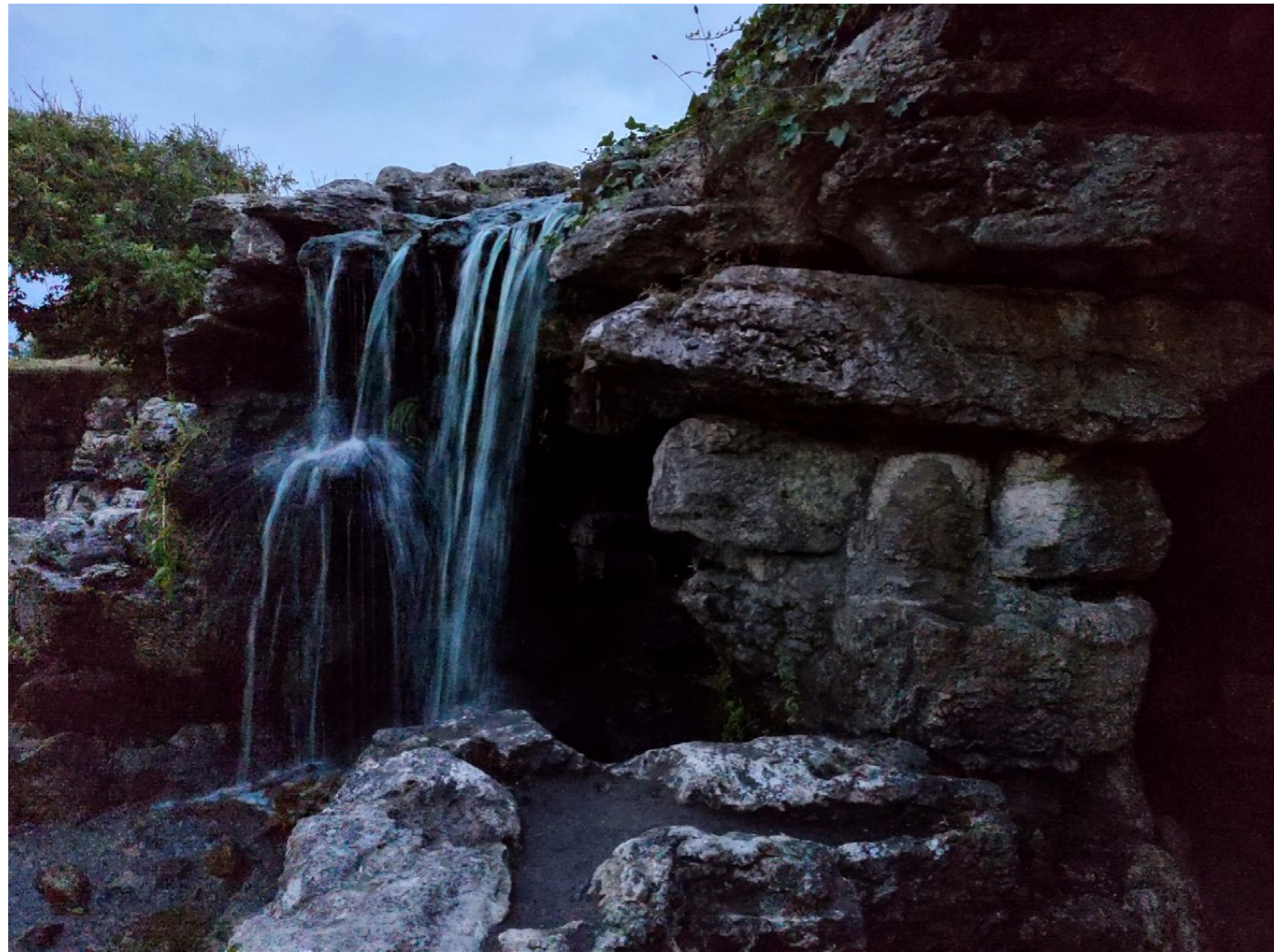
If all of this sounds too bleak, it is credit to Dean's skilful plotting and authentically rendered characters that we are rooting for Jane from the outset. Dean takes the exploration of human resilience to a new level, one where the protagonist refuses to give in to the seemingly insurmountable odds she faces. Fuelled by self-belief and her sense of hope, she maintains her resourceful nature throughout.

Dean deals with current themes which are of particular relevance to today's society. It is an impressive and involving read that never fails to deliver. This hard-hitting thriller may even prompt you to reflect on your own attitudes and values. I can't wait to get my hands on more of Dean's work.

G.C.

Gill Champion is a former Lecturer in English Literature who lives in Whitefield.

'An Unblinking Eye' will be open to the public at the Whitefield Garrick Theatre foyer on Saturday 16th September and on Monday to Friday 18th-22nd from 2.00-4.00pm. Entry free



16th, and 18th-22nd September

AN UNBLINKING EYE

An Exhibition of Photographs
by Phil Cohen and Steff Walters
at the Garrick Theatre foyer



Above Left: Waterfall by Phil Cohen

*Above: "Don't Touch the Horse!"
St Peter's Square, by Steff Walters*



Above: 'Bird of Paradise, Windsor'
Phil Cohen

Art, and especially visual art, can be divided into two investigations. First is the search for the underlying, the permanent, the beautiful. The other is that exploration of the fleeting, the transitory, the moment. In its capacity to capture the never to be repeated fragmentary moment while simultaneously sustaining that unblinking eye, photography is particularly well positioned to explore both.

This exhibition of photographs by Phil Cohen and Steff Walters at the Garrick Theatre presents this parallel exploration. The work of Phil Cohen shows the photographer quizzing and analysing his subject, carefully bringing to the fore the essence of its shape, form, texture



Above: 'Before Night Falls, Richmond Street, Manchester City Centre'
Steff Walters

and colour. This isn't to reduce the image to its purely formal qualities, but Phil's photos thoughtfully combine that underlying abstraction with the individual expression of his subject, whether landscape, still life or portrait. Phil Cohen's enquiry in his photography is that constant probing and classical search for the beautiful.

The photographs of Steff Walters exemplifies that alternate path of photography - the search for a fragment of time, that never to be repeated moment. Chance encounters provide the raw material for any street photographer, but it is the fleeting emotion and mood that every street photographer works with. For Steff, it is clearly the composition of all of the elements of that moment that engage her. While spontaneity is at the core of her work, composition is the key to its success.

Both Phil Cohen and Steff Walters are conscious of the technology, but neither are absorbed by the



mechanics of photography as so many photographers can be. When he switched from film to digital, Phil found Canon cameras gave him good handling for a wide range of subjects, allowing the adjusting of settings to blur backgrounds and alter contrasts. He also found their range of lenses allowed flexibility regarding brightness levels and distances. He always shoots in colour and rarely converts to black and white in post-production.

Steff uses a Cannon digital SLR as it has good ergonomics. Her choice of lens, a 17-55mm, allows a great deal of light into the camera. This allows shooting in low light conditions, useful in Manchester, and its fast auto focus gives the opportunity to shoot instinctively. The downside is that the lens is not a telephoto, requiring her to move in close to her subject. It also weighs a lot.

Above: 'Pillar boxes, Windsor Castle'
Phil Cohen



This mattered when Steff was chased across Piccadilly Gardens by a drug dealer she had photographed, only losing him when she ducked into a Weatherspoon's. The photo provoking this incident is in the exhibition and she admits, "I never felt so alive!" In addition Steff now uses a smaller and much lighter silent camera, a Fuji Rangefinder. Lighter but not as easy to use as the Cannon which she describes as almost an extension of her arm.

Phil and Steff bring together those two traditions in photography in a particular way - composition. Both are skilled in leading the viewer's eye around the image, pausing at a point of compositional focus here, letting the eye slide over a transitional point there. It's clear they believe every aspect of the photo is important, not just the subject but what is at the corners and edges of the image. This keeps the photos visually alive, encouraging yet further investigation by a viewer. This investigation, in both Phil's and Steff's photos, is well rewarded.

Above: 'Spice, Piccadilly Gardens,
Manchester City Centre'
Steff Walters

This was one of the photos that led to
Steff being chased across Piccadilly
Gardens by a drug dealer



Event: Claire's Night Out

Tues 8th Aug

by Helen Mandel
 Photography by Robert Mandel

A themed drawing session with a live model, at a local bar, Wine & Wallop, Prestwich, 7.30-9.30pm, was hosted by Whitefield Life Drawing.

Whitefield Life Drawing is a daytime group that meets twice a week at All Saints' Church Hall, Whitefield. We wanted to try out an evening session to promote the group, provide an alternative for members who sometimes can't manage the daytime sessions, and introduce or reintroduce life drawing to people who want to give it a try, or haven't done it for years and want to get back into it.

Setting it up this new activity was both challenging and interesting. I wasn't sure how much interest there would be, so I tentatively put an advert on social media. It turned out to be very popular indeed and was fully booked within two days.

The space available to us was challenging in terms of layout, so set-up was quite a business. The Wine and Wallop cellar isn't huge, but after much table shifting and lighting manoeuvres it was all settled.

The evening was a lot of fun, with a variety of poses to challenge everyone, with the storyline of Claire waiting to meet someone who never turned up, and her reaction to the situation. Some interesting poses emerged!



Left: Claire, the tragic but resilient heroine of the evening.
 Above and Below: The Wine and Wallop cellar
 The drawing group depicting Clair's roller-coaster experience.



Helen Mandel
Group Secretary of the
Whitefield Life Drawing Group.



I joined the group (then called Whitefield Painting Club) during lockdown. We operated via zoom for that period of time, drawing mainly from photos, and comparing works on screen afterwards. It was a strange time for the group. We re-entered 'real life' with stringent covid procedures, meticulously wiping and cleaning up during and after

the sessions. We couldn't use the kitchen in the church hall because of the restrictions, so no chats/hot drinks at half time .

Life has returned to 'normal' now, and we have tea and chat at half time, we have plans for the future and ideas about developing different activities. A new activity we are trying is a pop-up evening session. Some of our group cannot attend as many daytime sessions as they would like for various reasons, so it is good to be able to offer an alternative now and again.

Helen Mandel

My name is Steve Parry and I am a newcomer to Whitefield Painting Group (now life drawing group), having only joined in April 2023.

I have attended as time has allowed, and I have to say that I have found the group to be both really welcoming, and also well organised. The models in both the life and portrait classes are really professional. No wonder the group is well supported.

I am pleased to find that my drawing skills seem to be gradually returning, after not picking up a pencil or a brush for a while. Still a way to go though.

Attending the group, and rediscovering drawing, has meant that I have now returned to regularly going out urban sketching, which has also been great.

I really hope to continue to attend this group.

Steve Parry



Left:
Road in Cornwall
monotype
2021



A Selection of
Artwork by

Dorota
Nutter

Website: <https://dorotanutter.com/home/>



Centre Left:
Teatime
monotype
2022

Left:
In black and blue
mixed media
2023

Besses o' th' Barn Band is one of the oldest and most famous brass bands in the world and is the oldest continuous cultural institution in Whitefield.

BESSES o' th' BARN BAND

*Pete Haigh
with Steve Hughes*

Right: Besses o' th' Barn Inn. The mangle room where the band rehearsed was at the back. The inn was later demolished and replaced by the ambulance station



The origin of Besses o' th' Barn Band is obscure, but is thought to have been around the second decade of the 19th century in Whitefield.

Possibly begun as a 'string band' in 1815, it became a 'reed band' by 1818. The founders of the band were the brothers John, James and Joseph Clegg, cotton manufacturers in Besses o' th' Barn. As well as being members of the band, they paid for the instruments, uniforms and sheet music. The band was known as 'Clegg's Reed Band'.

Clegg's Band took a small room, the old mangle room, attached to the original barn-like inn at Besses. Besses was then a small hamlet of about 10 or



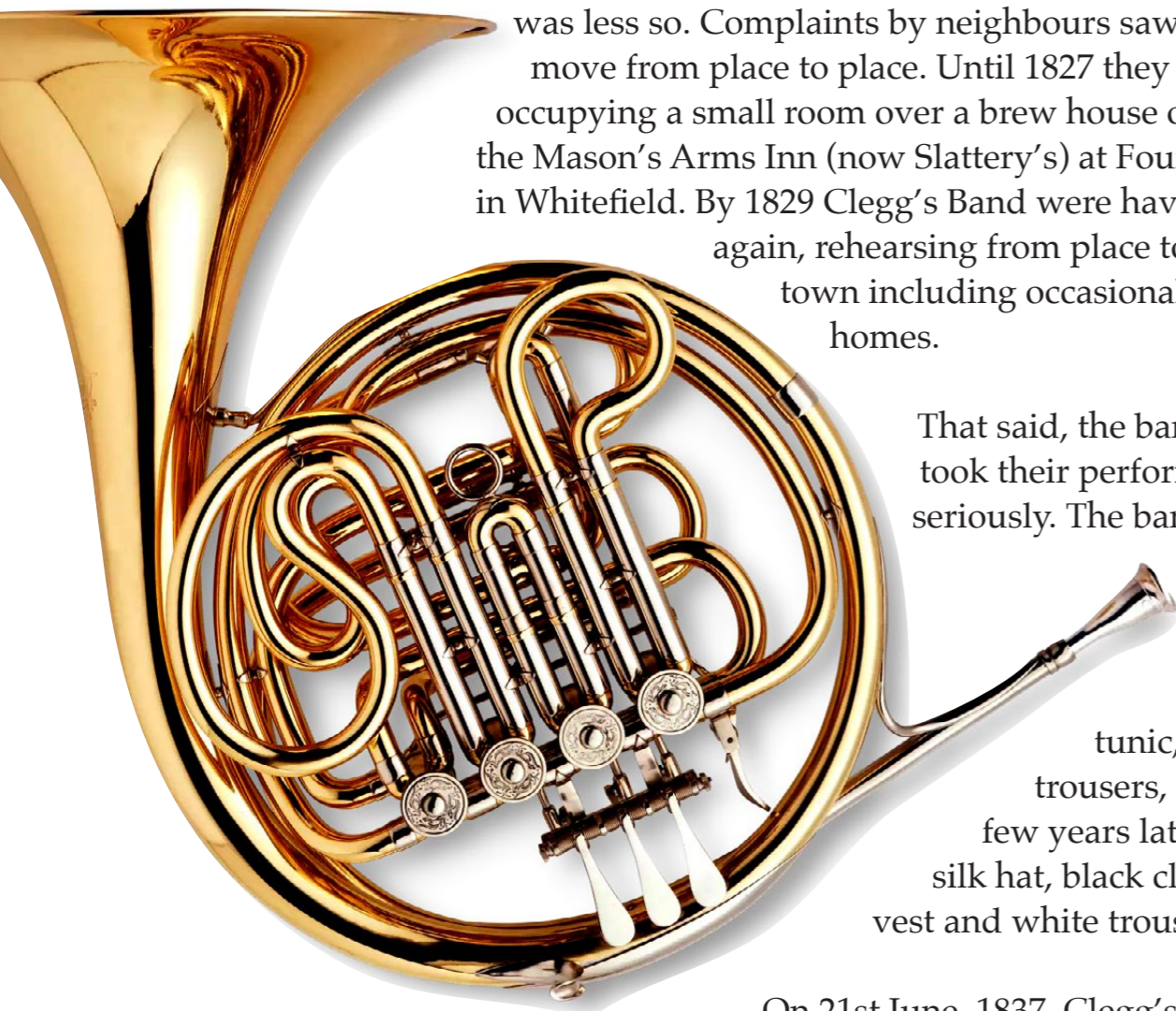
12 tenements. In the early to mid-18th century, the most prominent building in the area had been this inn, owned by a lady called Bess or Bessie and it had become common to refer to the area as 'Besses at the Barn'. The first recorded use of the name Besses was on 19th January 1747/8 where a newspaper advertisement announced the meeting of creditors at 'Bessey's-o'-th'-Barn'. A year later a house auction sale was announced in a newspaper as at 'Besses-o'-th'-Barn. The old mangle room was the first of many rehearsal rooms.

The first recorded success of Clegg's Band was on 19th July, 1821 when engaged to play along with a number of other bands to celebrate the coronation of George IV. While the procession was being organised, a prominent leader of bands, Mr William Johnson, suggested the bands entertain the crowds with the best being awarded a prize. By popular acclaim, it was Clegg's Band that won, the first of what was to become a long line of successful competitions.

While the band was popular, living next to their rehearsals was less so. Complaints by neighbours saw the band move from place to place. Until 1827 they were occupying a small room over a brew house owned by the Mason's Arms Inn (now Slattery's) at Four Lane Ends in Whitefield. By 1829 Clegg's Band were having to move again, rehearsing from place to place in the town including occasionally their own homes.

That said, the band members took their performances very seriously. The band uniform, originally a white cockade hat, scarlet tunic, and white trousers, developed a few years later into a tall silk hat, black cloth coat and vest and white trousers.

On 21st June, 1837, Clegg's Band along with three or four other bands played in the procession of Oddfellows at Dixon Green, Farnworth



Above: Lady Elizabeth Grey Egerton. Her wedding celebrations to the Hon. Dudley de Ros at Heaton Hall saw the last public performance of the Reed Band

to celebrate the coronation of Queen Victoria. After the procession, all of the bands played in competition. Clegg's Band, with their piece 'Hail! smiling morn,' was declared the winner and was presented, appropriately enough, with a crown.

The reputation of the band grew. The now 'Besses o'th' Barn Reed Band' were performing at such important local occasions as the 1849 cornerstone laying of St Margaret's Church in Prestwich and, on October 12th 1853, at the Heaton Hall society wedding of Lady Elizabeth Grey

Egerton to the Hon. Dudley de Ros. During the afternoon performance, there was a misunderstanding between some members of the band and a huge argument took place on the return home to Whitefield. The wedding was the last public performance of 'Besses-o' th'- Barn Reed Band' and after 35 years, the band broke up in bad feeling and acrimony.

A new band quickly formed. Abandoning the reed instruments and replacing them with brass, Besses o'th' Barn Brass Band was born. While the band had always been based around Whitefield, it was felt the name Besses o'th' Barn would be more noted and remembered.

At first, having nowhere else, the band rehearsed at the home of their leader, Robert Bradshaw. This was only a temporary solution and the band moved, first to New Jerusalem Church School, Charles Street, Besses-o' th'- Barn (known better as the Temperance Hall), then to other premises and finally back to the old mangle room at Besses Inn where they had begun.

The new band was determined to outdo the now defunct Reed Band's successes and recruited the services of James Alfred Melling of Manchester. Under his leadership the band gained skill and experience, gaining 5th and then 4th prizes at Brass Band Competitions around the North. Sadly, while conducting the band at a friend's funeral on 10th November 1870, James Melling had a seizure and

Right: The Besses o'th' Barn Brass Band - 1860
(l-r) Mr. William Jones, William Stansfield, Walker Hulton, George Howarth, George Hulme, David Chadwick, John Lomax, William Tonge, Robert Bradshaw, James Allen, William Crossley, Henry Tattersall, Andrew Eastwood, Benjamin Eastwood, Jesse Hilton, William Sharples, Squire Ogden, Mark Eckersall



three days later, aged only 41, he died. Besses o'th' Barn Brass Band struggled to sustain its momentum under it's subsequent conductors though they continued to gain awards in competition. At the end of 1876, through discouragement and disagreement, all but four members of the band left.

Right:
The four who saved the band
Back row
Robert Jackson, Edwin Bleakley
Front row
John Bell, Abel Ogden



It was through the work of these four, Robert Jackson, Edwin Bleakley, John Bell, and Abel Ogden that the band survived. They recruited inexperienced but eager learners and rehearsed these at home in the evenings. The new band, under a variety of conductors, won more prizes in competitions including a highly successful 1884 visit to Scotland.

In the same year, a building on Moss Lane, Whitefield, next to the Red King pub came to the attention of some members of the band. The band decided this would be the perfect location for a combined rehearsal room and working men's club. The building was rented for the first year and in 1885 purchased from Mr Hacking, the owner. Stripped from roof to floor, cleaned and decorated throughout, it had a refreshment bar, a billiard table and space for the playing of cards and draughts. Many honorary members joined, subscribing one shilling per quarter, the profits being devoted to the tuition fund of the band. The 'Besses o'th' Barn Old Band Social Club Union was born.

In 1887, the year of Queen Victoria's Golden Jubilee, the band formed itself into the 'Besses o'th' Barn Old Band Union Limited', the first and only such institution in the country. From here, the band were to go on from success to success.

<https://besses.co.uk/>

PH



EAGLE+CHILD



BLUES+ROCK

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

- 16 August **The Witnesses**
- 23 August **Gin Pit**
- 30 August **Blues with a Feeling**
- 6 September **Bite the Dust**
- 13 September **Trilo3y**
- 20 September **Lemonade**
- 27 September **Rockin' Horse**



Neighbourhood Watch

by Alan Ayckbourn

Director Geoffrey Shindler

16th - 23rd September 2023 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

ALL SAINTS STAND

CHURCH LANE, WHITEFIELD

Last Night at the Proms

A Proms Party on the Lawn

Bring a blanket, chairs, picnic, fizz and flags!

Soprano Nicky Fox leads a traditional Proms finale after an evening of 60s and 70s pop and disco, 40s sing-along and musical theatre and popular operatic arias.

Stand Churchyard, Church Lane, Whitefield

5.30pm 26th August 2023

As this is a weather dependent event, please check:
www.nicolafoxsoprano.com/music
before setting out

Please support this popular free event

BESSES o'th' BARN BAND

Sun September 10th

2:00 pm - 4:00 pm

Glossop Band Club

The Bandroom, Derby Street, Glossop, United Kingdom, SK13 8LP

An afternoon concert at the well-known Glossop Band Club.

Free Entry



PHOTOEXHIBITION

An Unblinking Eye

An Exhibition of Photographs by Steff Walters and Phil Cohen
Whitefield Garrick Theatre Foyer
Bank Street, Whitefield
Saturday 16th September, and Monday to Friday 22nd September
2.00 - 4.00pm
Entry free

whitefieldlifedrawing



The group meets twice a week, Mondays and Fridays, from 10.00am -12.30pm in the All Saint's Stand Church Hall on Church Lane in Whitefield.

The first clothed drawing session is on 11th September 2023 and the first life drawing session is on 15th September 2023

Information about the club, the dates of sessions, times, costs and examples of work produced by members can be seen on the website:
<https://whitefield.co.uk>

If you have further questions you can e-mail:
whitefieldpaintinggroup@gmail.com.

There is also a Facebook page at:
<https://www.facebook.com/groups/212189623164093/>

EagleFest 2.0!

Raising money for The Christie Charity, Eaglefest 2.0
Sunday, 27th August 2023 from 2.00pm.

With a live music from:



Kingpin
Sam Collard Dance
Beg to Differ
Simon Winstanley Fuzzt Duck
Aidan Lucas-Egerton

Wrist Bands are £5 but it's free for under 16s
...and there's an outside bar and BBQ
Eagle & Child, Higher Lane, Whitefield, Manchester



Richard Easton - Poet

Richard Eason will be performing his poetry at Glaston-Bury 2023. 9pm Monday 28th August, Cheers Bar, Market Street, Bury.

The Monday Singers

The Monday Singers are a choir of mainly retired ladies who meet on Monday afternoons from 1.45 p.m. until 3.15 p.m. at Bury United Reformed Church, Parsons Lane, Bury BL9 0LY. They perform two concerts a year, one in December and one in June. The proceeds of the concerts go to local charities, for example, Porch Boxes, Bury Hospice and Bury Blind Society.

The Musical Director is Mr Keith Bentley. They sing songs which are chosen from musicals, films, The Carpenters, Abba and The Great American Song Book as well as other popular songs. No-one needs an audition to join the choir; just enjoy singing and making new friends.

Rehearsals for the autumn will start on 18th September 2023
Email: themondaysingers@gmail.com

The cost is £18 every five weeks (people don't have to pay on their first week). Please go along to one of their practices to see if you

Keith Bentley, LRAM, ARCM, ARMCMA GRSM (Hons) and Ricordi Prize Winner is the Musical Director of the Monday Singers. As a ISM Registered Teacher (DBS Certificate), Keith also offers individual piano lessons for pleasure or for examination, both for beginners or advanced players. He is happy to teach children and adults. If you would like to contact him please ring: Tel: 0161-766 3537



Thank you for reading this first 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 second issue of Whitefield Creative Arts will be available on
1st October 2023

Pete Haigh: Contributing Editor/Designer

Further..a Whitefield



Bury

With consistently excellent Music, Drama, Comedy for over 44 years, check out The Met, Performing Arts Centre Bury Town Centre Market St, Bury BL9 0BW
0161 761 2216
<https://themet.org.uk/whats-on/>

Bolton



FAULTY TOWERS - THE DINING EXPERIENCE
Be part of the action as Basil, Sybil and Manuel serve up mayhem on a plate alongside a 3-course meal and hours of non-stop laughter in this immersive comedy dining experience.
<https://www.visitbolton.com/events/event/89/faulty-towers-the-dining-experience>

Prestwich



The Prestwich Makers Market presents local producers selling a wide range of homemade food, homewares, artwork crafts and more at its Prestwich Makers Market. The market is free to attend and takes place from 11am to 4pm on Sunday by the Longfield Centre on the 2nd Sunday of every month.

Stockport



101 DALMATIANS
Sat, 9 Sept, 10.15am
The Light, Stockport
Redrock, Bridgefield Street, Stockport, SK1 1SA
Written by Whitefield-born author Dodie Smith, this classic 1961 Disney animation of Pongo and Perdy, trying to thwart the evil Cruella de Vil in her quest to kidnap Dalmatian puppies for that must-have spotted fur coat.