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WHITEFIELD CREATIVE ARTS



Welcome to the second issue of Whitefield Creative Arts

I'd like to thank everyone who has been extremely generous with their praise for the first issue of the magazine. It's really appreciated!

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, and 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:

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Cover Art:
Study of Ian Curtis
by Dennis Markuss

Contents

- 4** Portrait of an Idol: *Dennis Markuss, Portrait Competition*
- 10** Daisy Leather, Actor: *Review*
- 12** Tony Auton, Eclectic Angel: *Salford Angels, Guitar and Vocals*
- 16** Heaton Park Drawing Visit: *Whitefield Life Drawing*
- 18** Richard Easton Poet: *An interview with Richard Easton*
- 26** Small Things Like These: *Book Review by Gill Campion*
- 28** Salford Cinderella: *Poem by Pink Yoko*
- 30** Hallowe'en Events and Treats: *Places to Haunt, Things to Devour*
- 36** Garrick Success: *GMDF Awards*
- 38** ReThreaded: *Recycling Exhibition*
- 39** The Orange: *Poetry Review*
- 40** Dave Eyre, Theatre Director: *An Interview with Dave Eyre*
- 48** Events in Whitefield: *Art, Music, Theatre... and Firewalking!*
- 53** Further.. a Field: *Some events in and around Greater Manchester*



Portrait of Ian Curtis by Dennis Markuss 2023

In August I heard about a charity painting competition to be held at The Hard Rock Cafe in Manchester on 5th September, Freddie Mercury's birthday, in aid of the Mercury Phoenix Trust. The idea was to produce an artwork of a rock star in the café on that date, the final works to be auctioned off in aid of charity.

Portrait of an
IDOL *by* Dennis
MARKUSS

*Dennis Markuss is a member of the
Whitefield Life Drawing Group*

PORTRAIT COMPETITION

I wanted to paint a Mancunian rock idol, this seemed appropriate to me as the competition was to be held in Manchester. Incidentally I only saw Freddie Mercury and Queen live once, in Burnley in the 1970s: they were the support act to Budgie who I recall had album covers painted by Roger Dean.

So I researched Ian Curtis, a near contemporary of mine, the singer of the band Joy Division, whose mesmerising stage dancing videos I found on the internet. It was this aspect and his 'thousand yard stare' that I thought would make a striking painting.

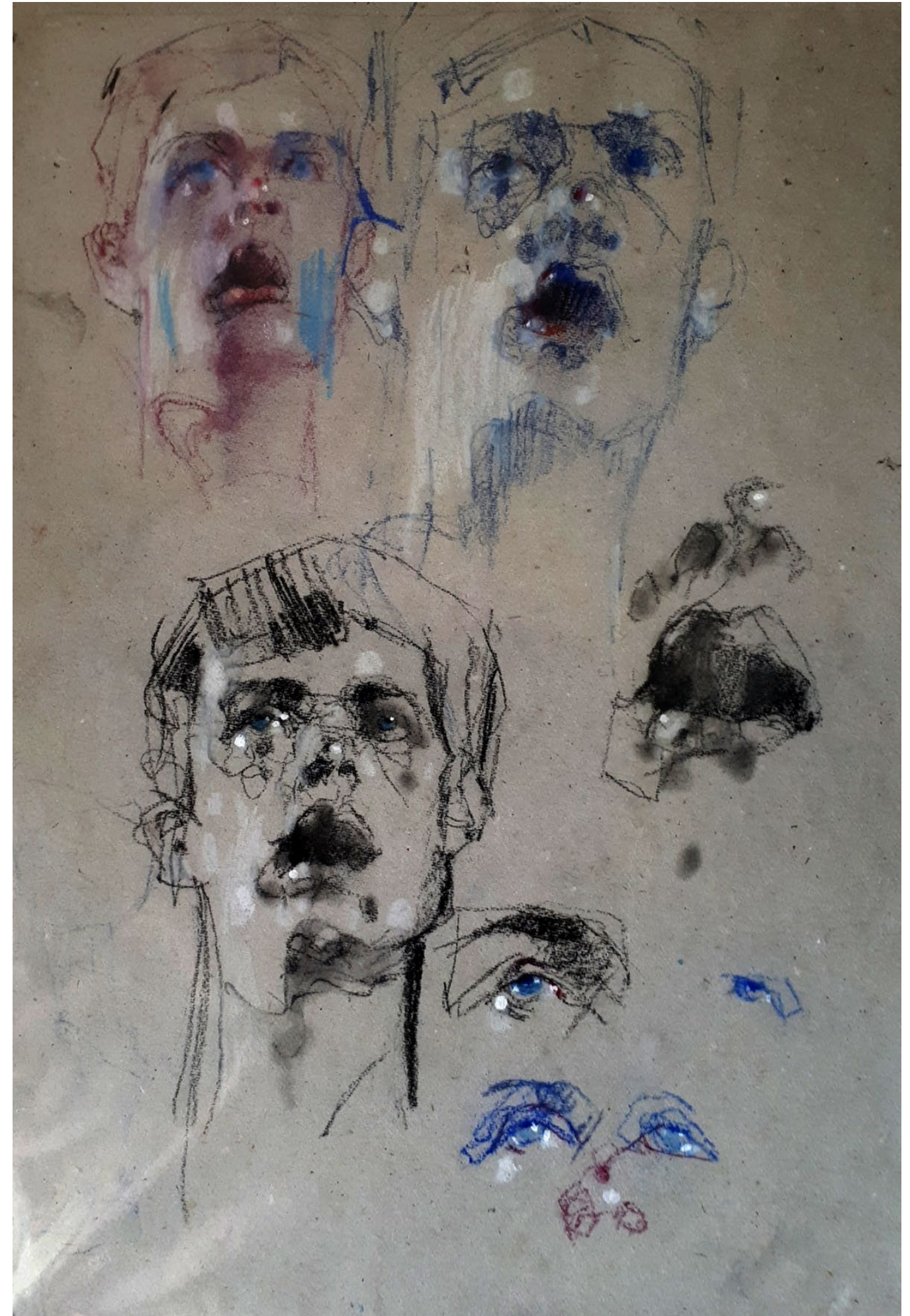
As I wasn't confident about drawing with an audience I devoted some practice and planning to my final work. The drawing with several arms and the word 'meths' was the first rough idea. I wanted the sense that his arms were moving, but this looked too much like a many armed figure rather than movement.

The 'meths' note was to remind me to create puddles in the wet paint, by flicking on solvent with a toothbrush, to break up the large flat areas of background and create visual relief. This never happened on the final work due to limited time.



Above: Initial line and tonal studies of Ian Curtis

Right: Advanced tonal and colour studies of chosen pose

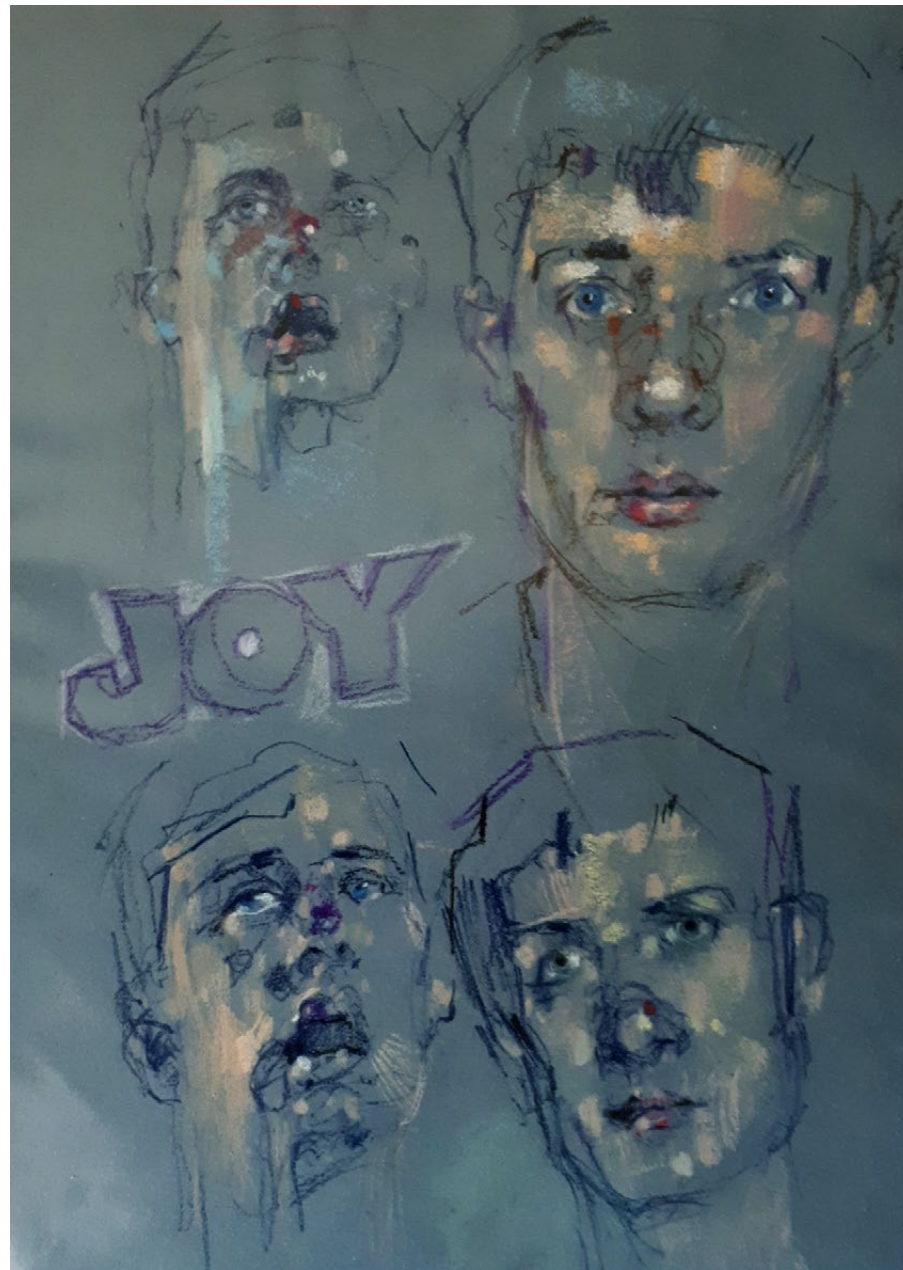


Photos during performances aren't ideal reference as often they are out of focus and shadows often obscure detail, so I tried to draw my subject from a few different images to get a sense of his facial structure and facial details. One, the last photo before his suicide, at 23, shows him as almost boyish.

I did a colour 'rough' which is pretty much how the finished work looked but I dispensed with the band name behind the figure. My school art teacher told me that text on a painting tends to draw the eye away from the main subject, although Braque managed OK; but still, he had a point.

I took my reference, an A2 folder, and a rucksack with paints, water pots, brushes, rags etc on the tram from Bury on the 5th. Acrylic paint in tubes are heavy! The painting was done on an A2 canvas board, also heavy. I'd painted a background colour of ultramarine on the board as I prefer working on a coloured ground.

The drawing took place from 11.30 to 17.30 but I found part way through that I'd left my tube of ultramarine, the vital background colour, at home so on one of the hottest days of the year I marched up to Cass Art on Oldham Street to buy another then marched back.



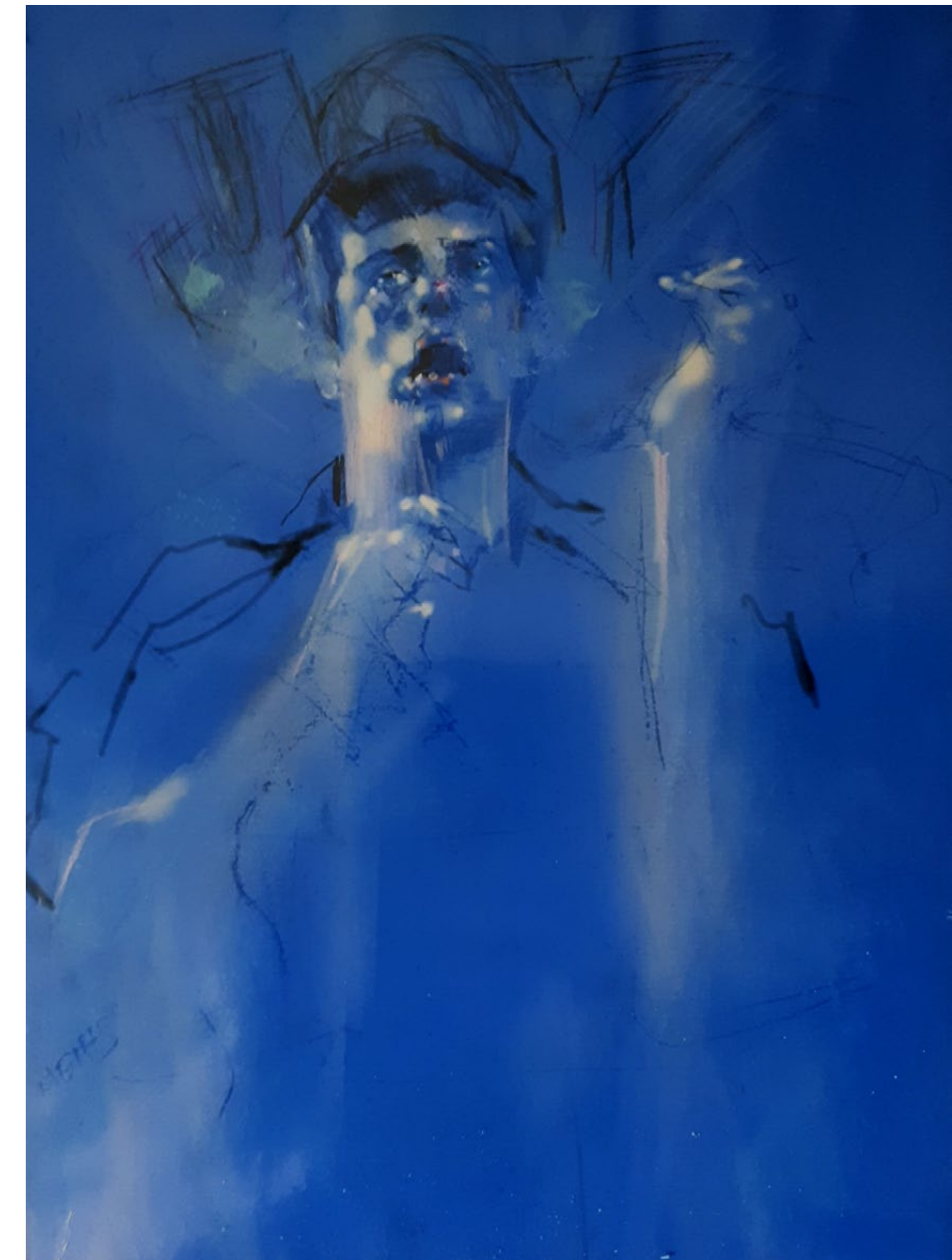
The blurring of the arms was achieved by brushing the flesh colour with acrylic flow enhancers and retarder, to keep the paint workable as acrylics dry very quickly, and one of my wife's old hair product spray bottles. These spray bottles are one of my essential tools for acrylics and I have a good collection now.

I'd normally complete a painting over several days with lots of staring in between and wasn't satisfied with end result: I think the arm at the right could be longer, the pink on the mouth could have a deeper redder glaze over it, and the light blue on the hair at left looks like greying. On the plus side I like the blurring of the arms and the likeness is reasonable, but a bit crude. Acrylics dry with harder edges than oils and if I had time I'd have run a glaze of the background colour over everything to 'knock it back'.

I didn't win the competition which went to the portrait of Kate Bush, and was so sapped by the heat I missed the photo call and prize-giving. If I did something similar again I think I'd use pastel pencils, which I love using, and are much, much easier to carry. **DM**

Left: Further development investigating how text might be incorporated into the portrait.

Right: Final study with Ultramarine Blue background and exploration of blurring effects.



*You can follow Dennis Markuss' work at:
www.dennismarkuss.co.uk
<https://www.facebook.com/DennisMarkussart>
https://www.instagram.com/dennismarkuss_artwork*



Daisy Leather -

in the Drawing Room... with the poker?

The Farnworth Little Theatre recently presented a highly successful production of 'Party to Murder' by Marcia Kash and Douglas E. Hughes. A fast-paced tribute to Agatha Christie murder mysteries, the play reveals and conceals, rapidly shifting tone with tantalising twists and wrong-footing the audience all the way. The ensemble cast skilfully established their characters in a murder mystery game... all good fun until the bodies start piling up. And there's a secret passage...

One intriguing character, Henri Addison, has probably the wildest shifting arc of any of the cast. Played by Daisy Leather, a regular actor at the Whitefield Garrick, Henri moves from eccentric Medium to shy, nervous younger sister to gun-toting steely-eyed monster. Daisy makes these dramatic shifts seamlessly, throwing the audience's guesses of 'who dunnit' into doubt until the final reveal. In less skilful hands, these shifts could have given away the culprit, but Daisy sharply defined the contrasts and brought audience's expectations to a screeching halt. Indeed, in the interval competition that the theatre held to allow the members of the audience to guess the killer, only two correctly named the murderer... and none got the motive.



Top: Daisy Leather
Above: Daisy and cast at the seance



Above: All may not be as it seems at the Halloween Party

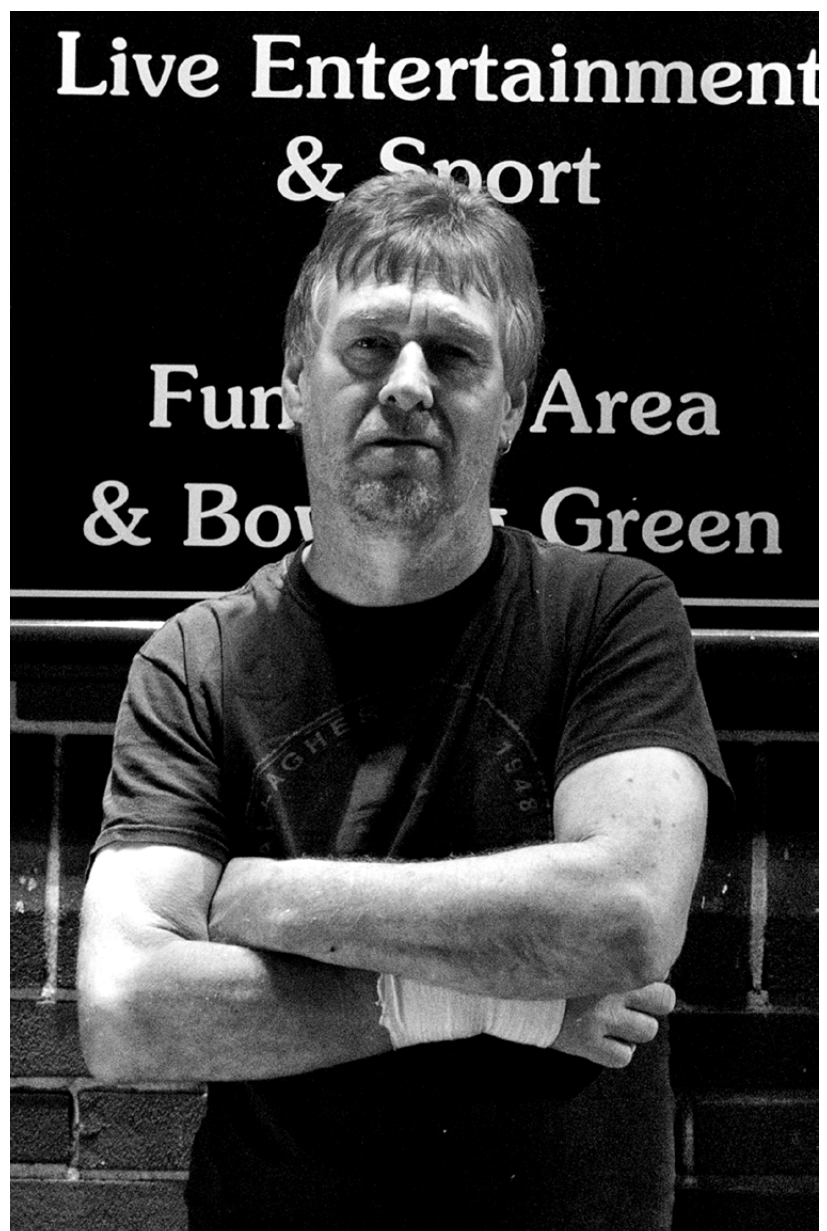


Daisy Leather will be appearing in 'Be My Baby' directed by Alfred J Howard at the Whitefield Garrick from 13th - 20th January 2024.

Photo Credit: Bolton Times

Left: Full cast of 'Party to Murder': Nicholas Eccles, Jo Beck, Robin Thompson, Esme Burrell, Julie Burrell, Daisy Leather.

TONY AUTON



ECLECTIC ANGEL

“Three chords and the Truth!”

Tony Auton isn't a Punk, but he used to be... more than he thought. Punk was raw, Punk was style, but mainly Punk was attitude and the core of that attitude was, “Never follow their rules!” In his musical choices, Tony Auton has never followed their rules.

Guitar and vocals of the hugely popular ‘The Salford Angels’, Tony Auton insists he is not the leader of the band, more like Team Captain. The difference is telling. He is the charismatic front man of the band, playing guitar and bantering with the crowd, but he insists that all three members of the band are vocals. There's Craig Fletcher - bass and vocals, Marc Isherwood - drums and vocals and Tony Auton himself, guitar (his beloved Fender Stratocaster) and vocals. If either Craig, who also plays with the band JL Barclay James Harvest, or Marc are unavailable, Tony brings in other musicians, but the band then isn't the Salford Angels; instead they perform as ‘The Tony Auton Band’.



Photos: Steff Walters

Vocals are a big part of the Salford Angels performance. They don't harmonise like the Eagles or the Beach Boys but each bring their own vocal character to the Salford Angel's lyrics. Tony describes the Salford Angels as 'upbeat Rock/Country' but that disguises the true Punk inspiration he brings to the band, the incredibly wide range of unexpected influences that create their distinctive sound.

Tony Auton started playing guitar at 13, buying his first from a friend, Gerard Debotte, for £5. Like many teenagers, he'd gone round to mate's houses where he'd been shown the basics, and the tricks, of playing the guitar and found he could do it. He also learned an important lesson, "You learned how to play an amazing lick or riff... and it wasn't amazing anymore." It was like a magic trick, knowing how the trick was done meant something had been



lost. Performing that trick in front of others, that was the gain. Tony found he enjoyed performing live.

His first band was 'Westcode' and they played their first gig at St Margaret's Youth Club in Prestwich. By his 20s, Tony was playing with a band, 'The Big Five Four'. Playing in Piccadilly Gardens in Central Manchester he was introduced to Blues legend Victor Brox who invited Tony to watch Brox' gig at The Band On The Wall. It was seeing Victor Brox perform that night that made Tony Auton realise he wanted to play, not simply to be a star.

Tony had loved the Punk bands of the mid and late '70s, buying the albums of the Ramones, the Clash, the Sex Pistols and the Buzzcocks, but had already been listening carefully to singles by The Beatles, The Stones, The Troggs, The Who and Eddie Cochran. He was fascinated seeing in tiny writing under the name of the song on the 45 the names of the songwriters and, a sign of a true Rock/Pop lover, he loved the 'B' sides. Mott the Hoople fed Tony's musical imagination, as did the sound and showmanship of Slade. All of this he fed into the Salford Angels music.

Too often you'd hear, "If you love this kind of music, you don't listen to that kind of music!" Bands would restrict themselves, channelling and defining themselves as a 'this' group or a 'that' group. Tony Auton took his punk ethos of "Never follow their rules!" and lived by it. He enthuses over singers and styles most Blues/Rock bands would never admit as inspiration. He loves Country and Bluegrass music, particularly the playing of Marty Stuart. He's inspired by the vocal quality of George O'Dowd, and he insists people listen to how Rick Astley sings his latest songs. Tony Auton has an infectious "I don't care, just listen to this, it's great!" attitude that was Punk's greatest legacy.

Tony Auton also once turned down an opportunity to tour with Eric Clapton as he already had a gig with his own band lined up... and that's very Punk too!



PH

The Salford Angels will be at the Eagle and Child Blues Rock Sessions on Wednesday 15th November 2023 from 8.30pm

Heaton Park Visit...

"A Grand Morning Out!"

Sketching in the Park .. 18th August 2023.

Ajaunt into Heaton Park for the Whitefield Life Drawing group who were officially on their summer break until 11th September. However, now and then, folks like to meet up for some 'extracurricular' art. This time drawing a variety of people, animals, and landscape... a large choice.

Normally we stick to human beings, but in the Animal Centre we found some eagerly posing goats, turkeys, ducks & pigs. The extraordinary nature of these animals can really be appreciated when you try to draw them. A turkey sounds quite mundane, but when you study those multi-coloured, reptilian faces and look at their outrageous tail feather arrangement, you can appreciate their uniqueness.

We moved on to the equally extraordinary human beings in the courtyard cafe, and then to the Observatory for some landscape. Nature provides its own tools, so we had a go with twigs and ink. All in all, a grand morning out!

If you are interested in joining our life drawing sessions, we meet Monday & Friday mornings, 10-12.30 at All Saints' Church Hall, Whitefield. You can try the first session for free.

See our website for further details:
<https://whitefieldart.co.uk>

Helen Mandel

Above Left and Left: Very Curious Goats and Artists



*Above: Stick Drawing
Above Left: Very Big Stick Drawing
Left and Below: Amazing turkeys... when you look!*

Photos: Helen Mandel



Richard EASTON POET

In an upstairs room in a friendly domestic pub the crowd, the poets and the curious, sit on couches and in armchairs. The compare, John Darwin, sets the structure of the evening; each poet gets 4 minutes, 20 seconds at the mic to perform and impress. Each too get a similar intro.

“According GQ magazine, The best ‘Richard Easton’ the world has ever seen! Ladies and Gentlemen... Richard Easton!”

For the next 4 minutes and 20 seconds, Richard Easton holds both mic and stage with poems about policing, dodgy concrete, family, and holocaust survival.

Richard Easton is a poet.

Photos: Steff Walters

RICHARD EASTON Poet

It was never obvious that Richard would ever be a poet. At 16 he failed GCE English Literature while attending Castlebrook School, Unsworth but never told his own kids until they had successfully passed theirs. He didn't want them to think exams were optional. He had, however, written a poem when he was 16 during the '83 election campaign. He'd found it both easy and rewarding. The poem was about CND and nuclear weapons and had been published in the School magazine. Even then, he'd asked himself, "But when you ban them, what do you do with them?"

Questions are the generators of poetry. That's why 'Ban the Bomb' is a slogan but 'Ban the Bomb?' might be the start of a profound poetic exploration. Poetry can be found in a shift of intonation, or punctuation.

Right: Richard Easton at the Crooked Man, celebrating the first birthday of the spoken word events



Richard became a policeman. His father had been a cop and Richard followed him into the Force with poetry forgotten. Policing was walking that boundary across which the rest of us prefer not to look: domestics and gangs, drugs and stabbings, suicides, custody sergeants and informing next-of-kin. There too, the ever present threat and nightmarish fact of being brutally assaulted. Perhaps the first indication of the toll this took is that Richard can roll out the following record... 30 years, 3 months and 15 days. That's how long he was a cop.

**“that peace he could find
as he fell, was he sure?
that this is what he wanted?
a sorrowful scene
and his family haunted.”**

from 'The Jumper'

*Below Left to Right:
Performing alongside Richard Easton were poets:
Chris Bainbridge, Sean Fitton
Brett Evans, Holly MaGill, Danny Murphy*



RICHARD EASTON Poet

'The Jumper', like many of the Police Poems, echoes with consequences. The use of lower case throughout the poem gives a haunting, everyday quality to the impact of actions on the lives of others.

"Some coppers didn't book off
At the end of their shift
An eternal duty
Their families bereft."

from 'ACAB'

Sometimes, the significant line gets missed, the reader passing it by. Only the context of the full stanza gives those five words,

"Some coppers didn't book off."
their full significance. The acronym that gives the poem its title adds heavily to the irony.

Probably the most dramatic and impactful of the Police Poems, "Heart Shaped Scar", explores the shock and outrage still felt decades after an attack. In this account of escalating violence after a sudden attack, told in impressionistic fragments, time slows and expands, showing how a single minute can still echo decades later.

Right: The audience at the Crooked Man first birthday celebration of its Spoken Word events



"Again and again, disoriented, confused"

"... A dog was pushed out
a bull terrier, with lots of teeth in its snout
intended to intimidate..."

"... as the teeth lock again
a crushing and tearing kind of pain
the punches don't hurt ..."

"... in just one minute
from getting out of the van, to unconscious on the floor"
from 'Heart Shaped Scar'

The failure of a jury to convict the attacker inflicted deeper, more insidious wounds.

Equally damaging was a culture within the police force that wouldn't admit or acknowledge vulnerability among its members.

"Desperate for help, but prevented by fears
that to ask for help, would betray further inadequacy
desperate that someone would notice, and help me."
from 'Heart Shaped Scar'

*Poets performing at the Crooked Man Left to Right:
Helen Mandel, Tony Potts, Keri Moriarty
Steve Waling, Dominic Berry*



RICHARD EASTON Poet

After retiring from policing the poems began to form - poems about family, about the environment and the natural world, about memory and almost inevitably, about policing. If most people can expect to face four major traumas in their lifetime, the police can face them in a year, or a month, perhaps in the same week. Cops don't express these feelings, especially not to each other and this can become a corrosive experience. For Richard, however, he found expression through his poetry and a set of powerful 'Police' poems are a result - personal and shocking - a view across that boundary the rest of us prefer not to visit.

Some poems come quickly, an immediate response to an event in the news, others form slowly... a phrase, perhaps only a title or a theme. Some simply fade, while others gestate gradually into a completed poem, a syllable added here or subtracted, always listening for the rhythm, searching for that better word. And almost always the rhyme, the rhyme that shapes and disciplines, giving better expression, clarity and creativity.

The poem, "Shoelaces" looks at the difficult experience of watching a parent age and how a simple action and a reversal of roles can trigger overwhelming emotional memories.

"we both wear older faces
I help you putting on your shoes
and then I tie your laces."

from 'Shoelaces'

The nature poems, celebrating the natural world through rhythms and glittering imagery, reflect a renewal Richard experienced on leaving the police.

"The wheel keeps turning
winter frosts thawing
spring is awakening."
The year is alive"

from 'The First Bumble Bee'

From the nesting of swans...

"She chose her cob
and they danced on the water"

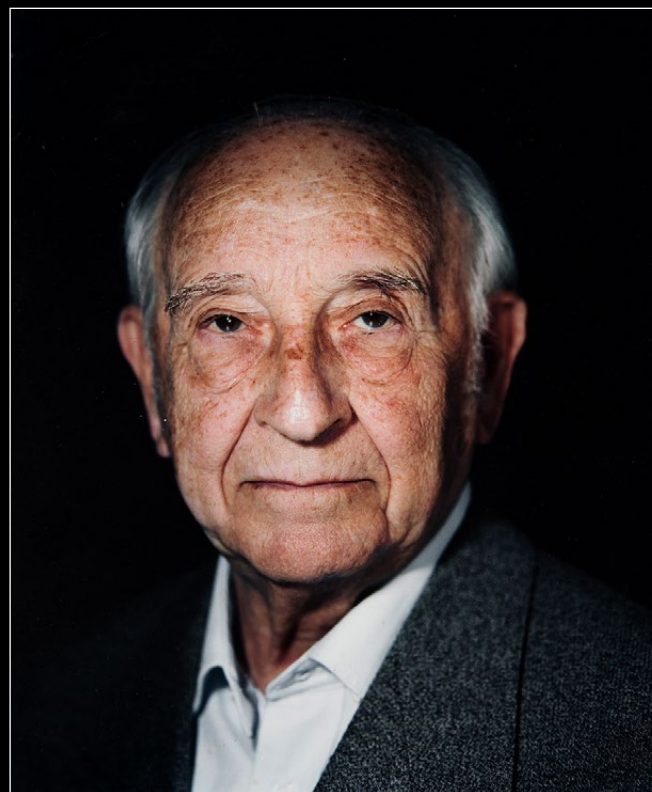
from 'The Pen'

... to the sound of snow in a landscape,



Above: Richard Easton

Below: Chaim Ferster



"The snow that fell
across the Vale
has changed the way it sounds
the deadened noises
flattened and dampened"

from 'Footsteps in the Snow'

Equally, the mist...

"a haunted land of dampened sounds"

from 'Into the Mist'

and frost evoke an elegiac mood,

"as white turns green
steam, briefly rises from a thawing branch
before disappearing, condensing
into tears lamenting defrosted formations
that drizzle the ground below"

from 'A Frosty Morning'

and then, celebration!

"As the sun casts rays, low and long
yellow flames ignite the lane
their trumpets blast amarillo song"

from 'Daffodils'

Richard Easton's present project is poetry around the theme of an extraordinary man, Chaim Ferster. Chaim Ferster had been born in 1922 in Sosnowiec, Poland. Between March 1943 and April 1945 he went through seven concentration camps including Auschwitz-Birkenau, Niederorschel and eventually Buchenwald, where he arrived the day before it was liberated. From his large extended family, only he and his younger sister, Manya, had survived the Holocaust. Chaim Ferster moved to the UK where he married and dedicated his life to sharing his experiences, hoping to keep his memories alive in the minds of others as a legacy and a warning. Chaim Ferster died in 2017. Richard Easton is using his creative skills, with the endorsement of Chaim Ferster's son, to create a poetic memorial of words and imagery that will continue that legacy. **PH**

You can buy 'Shoelaces', a collection of poetry by Richard Easton for £9.99 including p&p from: <https://www.jeffersonpoetry.co.uk> or by emailing directly at richardeaston66@gmail.com

Book Review: Gill Campion



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

While we may embrace the change of season, September can be a busy month and our free time somewhat limited. Rather than tackle a weighty novel, as the nights draw in the solution might be to immerse ourselves in a novella. Author Ian McEwan in *The New Yorker* (January 2021) stated that the novella...is long enough for a reader to inhabit a world or conscience and short enough for the whole structure to be held in mind at the first encounter.

In Keegan's novella the world we inhabit is that of a small Irish town, New Ross, in 1985 a few weeks prior to Christmas and the conscience is that of the protagonist's, Bill Furlong. The town is struggling to survive the inevitable cultural and social shifts underway, both on home soil and on the wider scale of global modernisation, all of which pose further challenges to the town's residents, whose community and traditional way of life is regulated by the Catholic church, to which the town is beholden

The story opens with a description of the locals: shopkeepers and the tradesmen, men and women in the post-office and the dole queue, the mart, the coffee shop and the supermarket, the bingo hall and the chipper... as they go about their customary business. Well-known and respected as an integral member of the community is family man, Bill Furlong, the town's hard-working coal and timber merchant. Interwoven throughout the plot is Furlong's reflection on his own upbringing, how he and his unmarried teenage mother were reliant for their well-being on the kindness and pragmatic support of his mother's employer.

Whether conveying Furlong's childhood memories or the present-day lives of the Catholic community, Keegan's prose is finely tuned throughout - as she herself pointed out in an interview in *The Guardian* (02/09/23): I love to see prose being written economically... saying just enough. Her skill at conveying such depth of character and emotion in such lucid prose is a key strength.

Furlong's prevailing ethos, his appreciation as the title suggests, of the small things which need to be done, and his deep gratitude for his loving family and his livelihood which provides them with a decent standard of living, makes him an appealing and authentic character. Keegan invests him with great warmth and insight.

As the weather turns bitterly cold in the run up to Christmas, Furlong wants to ensure the local convent has the fuel it needs by delivering their order himself. This visit sets in motion a chain of events which transpires over the following few days. The revelations that unfold are heart-rending and incensing. Insights linger, not only on Furlong's conscience, but in the reader's long after the plot is complete. A sense of hope and humanity permeates this powerful gem, which makes it ultimately an uplifting read. And along side other great moral and noble characters in literary fiction, such as Atticus Finch and Jane Eyre, a place should be saved for Bill Furlong.

Salford Cinderella

by Pink Yoko

She's the kind of girl
Who's a real pleasure to meet
Intelligent
Funny
Sweet
But also street
Wise
Wisdom inside
Those distinctive eyes
Implies
She's had a life
Containing some strife
Once very nearly a wife

Maybe a phase
Because
These days
She's not waiting for a prince
Talks directly
Doesn't do hints
Never needs to be convinced
She knows
Who she is
A real sassy miss
Total bliss
Blows a kiss
But always stays a myth
Slightly p*ssed
Dancing
Table
Chair
Pole
Floor
Not one to take
Always giving more

She's a bright light
On a dark night
Emitting good vibes only
Is her plight
Unlimited
Gigabyte
Energy

Uses her body expertly
Cleverly
Entwines
Movement mastermind
Her stars are all aligned
Well defined
Womankind signed up
The best player
For the sisterhood club
She's got your back lady
Like a genuine woman does
Some might say
From heaven above

But

She can be both saint and sinner
Happy with a chippy
Or a posh tea - not dinner
Beautiful
Inside and out
Yet cross her
She'll give you a clout
With words from her mouth
Because that's the way
She sorts things out

Salford Cinderella
She don't need a fella
Or to be brought a glass slipper
She's got her own sparkle and glitter

You can take the girl outta the city
But not the city from the girl
On the banks of the Irwell
Is where her soul dwells and twirls
A real rare pearl
In this grey
Generic world

pink
YOKO

East Lancs Hallowe'en Steam Train

What terrors await those who are brave enough to ride... the Scary Steam Train?

Join the East Lancs Railway for this year's Hallowe'en Family Fun! Ghouls galore will join you, a vampire may flutter by, a Zombie or two may want to pick your brains... so much to fear... so much to enjoy!

Spooky fancy dress may be the best way to blend in with all of the evil that lurks... and lurk it does!



For further info about the East Lancs Railway Hallowe'en Special, go to: <https://www.eastlancsrailway.org.uk/events-activities/halloween-ghost-trains-2/>

Ordsall Hall Ghost Hunt

What better way to spend a night than in the company of spectres, lost among the rooms they once trod?

Ordsall Hall invites you to an evening of Ghost hunting. This historic hall, dating back over 800 years, still has parts surviving from the 15th century. You can sense why some of the previous inhabitants have found it hard to leave.

Perhaps you might be lucky enough to see the figure of the famous 'White Lady' who has haunted the house since the 17th century... or maybe that drop in temperature, that feeling of someone brushing past... that sense that it's you that's being watched!



For further information about this Ordsall Hall Ghost Hunt, go to: <https://www.ticketsource.co.uk/whats-on/salford/ordsall-hall/halloween-evening-ghost-hunt-ordsall-hall-salford/e-avazly>

Hallowe'en Spooktacular Big Top



Gandey's Circus brings the Hallowe'en Spooktacular Big Top show to the Trafford Centre this Hallowe'en from 13th-31st October 2023.

Over 30 international circus artistes inhabit the cast of skeletons, vampires, pumpkin-heads... you get the idea... bringing you the edge of your seat when you're not hiding under it... or have fallen off it laughing!

For further information, go to: <https://traffordcentre.co.uk/whatson/halloween-spooktacular>

...or perhaps you may be staying a little closer to Wight-field and entertaining at home this Hallowe'en...

Who hasn't wished to greet guests with the deathless words, "The master died 10 years ago this very night... I'll see if he's in."

For those who might wish to get a little 'creative' with refreshments for your guests, there are one or two suggestions you might try on the following pages... if you dare!!!

Mwhhh!!! Mmmwwwhhhh!!! Mmmwwwhhhhhhaaaaa!!!

Ooky Spooky Snacks...

Eyeballs... on a stick!



Ingredients

100g/4oz madeira cake
100g Oreo cookie
100g bar milk chocolate, melted
200g bar white chocolate
A few Smarties and icing pens, for decorating

You will also need

10 wooden skewers
½ small pumpkin
Pumpkin or butternut squash, deseeded, to stand the eyeballs in.

Method

Break the Madeira cake and cookies into a food processor, pour in the melted milk chocolate and swirl to combine.

Pour the mixture into a bowl. Use your hands to roll into about 10 eyeball-sized balls. Chill for 2 hrs until really firm.

Skewer into each ball, then carefully spoon the white chocolate over the eyeballs to completely cover. Stand the eyeballs in the pumpkin, then press a Smartie onto the surface while still wet. Chill again until the chocolate has set. Before serving, using the icing pens, add a pupil to each Smartie and wiggly red veins to the eyeballs. Mwahhh....

Sub-zero spectres!



Ingredients

200g bar white chocolate
White chocolate squares, broken into chunks
4 medium-large, ripe bananas
85g desiccated coconut (you won't use it all)
Handful dark chocolate drops

Method

Gently melt the chocolate either in the microwave (in short bursts on high) or over a pan of simmering water (make sure the bowl isn't touching the water). Set aside for a moment while you get the bananas ready.

Peel the bananas, cut in half, and push a lolly stick into the middle of each piece. Spread the coconut out in a shallow bowl. Line a large baking tray with baking parchment.

Coat a banana half in chocolate, letting excess drip away. Sprinkle with plenty of the coconut until coated, then set it on the prepared sheet. Now add two chocolate eyes, a mouth and eyebrows from the chocolate drops. Freeze the lollies for at least 4 hrs.

Aargh.... the bats, the bats!!!



Ingredients

125g butter, softened
85g icing sugar
1 large egg yolk
1 tsp vanilla extract
1 tsp milk
175g plain flour, plus extra for rolling
1 tsp fine espresso-style powder
coffee
50g cocoa powder
¼ tsp salt

To decorate

100g bar dark or milk chocolate
Milk chocolate squares
Chocolate hundreds and thousands
Coloured writing icing (or make your own with 100g icing sugar, 3-4 tsp water and some colouring)

Method

Heat oven to 180C/160C fan, gas 4 and line two baking sheets with baking parchment. Beat the butter and sugar together until creamy and pale, then beat in the yolk, the vanilla and milk. Sift the flour, coffee, cocoa and salt into the bowl, then mix together to make a soft dough. Shape the dough into a disc, wrap and chill for 15 mins.

Dust the dough all over with a little flour, then roll it between two large sheets of baking parchment, to the thickness of a £1 coin. Remove the top layer of the paper, stamp shapes with an 8cm bat (or other) cutter, and carefully lift to the lined sheets using a palette knife. Re-roll the trimmings. Cut a 1.5cm x 5mm notch at

the base of each bat's body. This is about right to sit the bats on thick tumblers; if your glasses are finer-edged, make the notches thinner so that the bats stay put. Bake for 10 mins or until the biscuits feel sandy and smell rich and chocolatey. Cool on the sheets for 5 mins, then lift the cookies onto a wire rack and cool completely.

To decorate, melt the chocolate over a pan of simmering water or in the microwave. One biscuit at a time, brush chocolate over the bat ears and wings with a small paintbrush, then cover with chocolate sprinkles. Tap off the excess. Pipe faces and fangs onto your bats, then leave to dry. Keep in an airtight container for up to a week.

...and to slosh it all down

Spooky Shirley Temple



Combine corn syrup and red food colouring to create the blood. Rim edge of glass with it. Add ice to serving glass and pour over vodka and lemon lime soda. Add grenadine to a clean syringe and inject into drink before serving.

Spectral Shots



Prepare the jelly by heating tonic water and adding blue jelly mix and unflavored gelatin. Once it's cooled, add the vodka and coconut rum. Stir well. Pour the jelly mix into a ghost mold. Place in fridge to harden. Once firm, use black icing to colour the eyes and mouth.

Brain Haemorrhage



Add peach schnapps to shot glass. Slowly drip Irish Cream on top. It will curdle and resemble a brain. Add a splash of grenadine for a bit of decorative blood.

Here's looking at you, kid



Create the bloody eyeball garnish by placing a small amount of red jam into a lychee. Then place a blueberry inside the lychee on top of the jam. Add ice, coconut rum, peach schnapps and vodka to a shaking glass and combine until cold. Strain the mix into a shot glass. Add a little red food colouring for the blood. Garnish with the eyeball.

Detached Retina



Create green lime-flavored jelly following package instructions and add vodka after it has cooled. Pour jelly mix into plastic shot glasses and refrigerate until slightly hardened. Slice one quarter of a maraschino cherry and insert it into a lychee. Slice the end of a grape and insert it into the maraschino cherry to create an eyeball. Place the fruit eyeball into the firm jelly cups and top with more jelly. Refrigerate once more.

Vampyre's Victim



Combine corn syrup and red food colouring to make the blood. Set aside. In a shaking glass with ice, combine raspberry vodka, white chocolate liqueur, and single cream. Shake well. Drizzle the blood mix all over to garnish the glass and pour the mix in.

WHITEFIELD GARRICK THEATRE SUCCESSSES



Above: Alfred Howard and Samantha Taylor at the 2023 GMDF Awards

Photos: Janet Leather and Daisy Leather

Congratulations to Samantha Taylor and Alfred Howard of Whitefield Garrick Theatre for their success at the prestigious 2023 Greater Manchester Drama Federation Awards

Samantha Taylor won the award for Best Supporting Female Actor for her role as Audrey in 'The Moderate Soprano'. Alfred Howard won Best Supporting Male Actor for his performance as John Reid in 'After the Dance'.

The Greater Manchester Drama Federation (GMDF) promotes all aspects of amateur theatre in the Greater Manchester Area. This year, the GMDF annual award ceremony was held in July at the Guide Bridge Theatre, Audenshaw.

Congratulations also to John Scofield who played Christie in 'The Moderate Soprano' and received a nomination for Best Male Actor and to John Cunningham for his performance as Ebert, also in 'The Moderate Soprano', who was nominated for Best Supporting Male Actor

<http://www.whitefieldgarrick.org/>
<https://new.gmdf.org/>



Top Right: Samantha Taylor as Audrey Christie
Centre Right: Alfred Howard as John Reid
Right: John Scofield as John Christie
Far Right: John Cunningham as Carl Ebert

Bury Art Collective have always relished the challenge of a collaborative project and this October we are mounting an exhibition – Rethreaded – as part of the Fringe of the British Textile Biennial.

Our show is in keeping with “sustainable fashion”, the theme of the British Textile Biennial and is a collection of jewellery and accessories made from recycled, up cycled, reused and re-purposed textiles and other materials.



The eight contemporary artists have exercised great imagination and ingenuity in creating desirable objects from nothing in particular and the skill evident in these tiny art works is often quite remarkable. There are wearable pieces for most parts of the body and some which make interesting and pertinent points about waste and human values.

The Rethreaded exhibition is in the Gallipoli Room at the Fusiliers Museum near the interchange in Bury town centre. This working regimental dining room with its wood panelling and somewhat gothic ambience is not usually open to the public so this is an excellent opportunity to have a look. The setting is perfect for the large range of interesting art works which will be displayed.

Admission is free and the hours are 11 – 3 every day except Sunday. A warm welcome and a great experience awaits you.
Marguerite Heywood

The Orange

At lunchtime I bought a huge orange -
The size of it made us all laugh.
I peeled it and shared it with Robert and Dave -
They got quarters and I had a half.

And that orange, it made me so happy,
As ordinary things often do
Just lately. The shopping. A walk in the park.
This is peace and contentment. It's new.

The rest of the day was quite easy.
I did all of the jobs on my list
And enjoyed them and had some time over.
I love you. I'm glad I exist.

Wendy Cope



I discovered the poetry of Wendy Cope (1945 -), often referred to as a masterly comic poet, more than twenty years ago and have enjoyed each collection of her poetry for varied reasons. Cope has the skill to imbue a poem with humour, while creating an authenticity of tone and utilising an accessible register. To paraphrase Cope herself, who is the poem for if the reader can't understand it?

The above poem is taken from Cope's second volume of poetry: Serious Concerns (Faber & Faber 1992). It's a particular favourite because it reminds us to appreciate ordinary, everyday moments of life which we, all too often, take for granted.

Gill Campion

RETHREADED

DAVE EYRE: THEATRE DIRECTOR

Dave Eyre is a busy man. Straight from directing the highly successful 'Party to Murder' at the Farnworth Little Theatre, he's now directing the Whitefield Garrick's November 2023 presentation, 'Murder by Misadventure'.

Dave Eyre had worked on 'Murder by Misadventure' before, designing the set and the lighting when it had been produced by the Phoenix Theatre in Bolton. Aware of his experience with the play, Janet Leather of the Whitefield Garrick asked if he'd direct their November presentation. He agreed, but on one strict condition... sliding doors, the set had to have sliding doors. This was a deal-breaker!



Photos: Steff Walters



Dave Eyre isn't always this demanding as a director. In 'Party to Murder', the plan was that when the door to the secret passage slowly swung open, the body of the murdered victim would be hanging horrifically from it! A definite coup de théâtre... but they couldn't get it to work. The weight of the body warped the frame so the door wouldn't open or close smoothly. Eventually, Dave Eyre agreed the body would be propped up against the back wall, visible to the audience as the secret door swung open.

Clearly, Dave Eyre can compromise, but not with sliding doors. Fortunately, the Whitefield Garrick Theatre trusts his directorial instincts and bought a set of shiny new sliding



doors especially for this production. Early one Sunday morning in September, set designers and constructors, Martin and Christine Ashton carefully integrated these surprisingly heavy doors into the set. They're not there simply for aesthetic reasons, but important for the play's development. Dave Eyre knows that sometimes you know what you want.

Dave Eyre has been directing and acting in plays since the mid-1980s. A rock band he had been in had fallen apart and he was at a bit of a loose end. That Dave, the tall young man with an expressive face, was a natural performer was spotted by the landlady of a Little Lever pub who had connections with the Farnworth Little Theatre.

She suggested he do a reading there, recognising the theatre might be a new direction for him. It went well. The Farnworth Little Theatre liked him but it took a little time for Dave Eyre to gather the confidence to accept a role. His debut was a medium part in their production of Agatha Christie's 'A Murder is Announced'. The landlady had been right, Dave thoroughly enjoyed performing and quickly became fascinated with all aspects of production including the technical aspects of lighting and sound.

Never one to avoid a risk, Dave Eyre's directorial debut was the farce, 'Life Begins at Forty'. Farces are notoriously



difficult to get right. Fast paced, often frantically so, timing has got to be exact. Farces are meticulously planned chaos on stage and Dave Eyre has his own take on this. He feels 'straight' drama can be even more difficult to get right. The dramatic moment can be received in stunned silence by an audience, but how does a director assess the success of that silence? Farces might be technically a nightmare but if the audience is laughing, it's working.

Between acting and directing, does he have a preference? He breaks into an easy smile, "Whichever I'm doing at that moment, I prefer the other one!"

With acting, Dave Eyre admits to loving the process of discovering the character, exploring the script, researching the social background and the period. "There are certain lines in a script that unlock the character, search for them, and if you get the walk right, you're nearly there!" He



admits comedy is his favourite genre but acknowledges the pride he took in the pathos and tragedy he brought to the part of Lenny which he played in 'Of Mice and Men'. The first acting role he had at the Whitefield Garrick was in Arthur Miller's 'A View from the Bridge', since when he's performed there in six or seven productions.

Pressed, however, Dave Eyre admits to a love of directing. For him, pre-planning is vital. He starts with the script, visualising the performance, running and re-running alternative options through his mind before working with the cast. After that come 'blocking'; placing and moving the



cast, using the whole stage, directing an audience's focus, and probably most important for a director, considering the overall effect. After that comes the adjustments; what in theory might have been a good idea, in practice clashes with even better ideas as the production is refined. All of this vital work is time consuming and Dave Eyre prefers to have a minimum seven or eight weeks' in rehearsal.

Dave Eyre chooses actors with care, considering their previous experience with a potential for creative growth,

but he regrets not always having the opportunity to audition actors. He knows there could be a new actor, unknown and untested who may be amazing for a part... but how will he know without the process of audition?

Having directed six or seven plays there, Dave Eyre is experienced using the Whitefield Garrick's thrust stage and its intimate space to its full potential. That said, his careful reading of the text means movement flows naturally from the script. 'Murder by Misadventure' is fairly simple in its lighting and sound requirements but he works carefully with the technical crew, adjusting and refining. That said, he admits quietly that overcoming technical difficulties only adds to the fun.

His proudest directing achievement to date was the setting and staging of Michael Freyn's 'Noises off'. He won Best Director for 'The Thrill of Love', a drama about Ruth Ellis, the last woman to be hanged in Britain from BATS, the Bolton Amateur Theatre Society. Modestly he notes that a great cast contributed hugely to that success.

Dave Eyre's advice to an aspiring theatre director? Pre-production counts. Start choosing the music early, it may seem a strange priority but music takes up a lot more time than you'd think. Spend time getting the right cast established and use their experience and creativity, and finally, but most importantly, rehearse a lot. Dave Eyre insists on a minimum of seven or eight weeks for rehearsal. That's it... oh, and if the set needs sliding doors, it needs sliding doors. Insist on that too!

PH

Murder by Misadventure, directed by Dave Eyre, is at the Whitefield Garrick Theatre, Bank Street from 11th-18th November 2023

EAGLE+CHILD



BLUES+ROCK

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

- 4 October **Nick Bold and the Raging Sea**
- 11 October **Stonehouse**
- 18 October **The Mear Catz**
- 25 October **Razor Holler**
- 1 November **The Power 3**
- 8 November **The Backwater Blues**
- 15 November **The Salford Angels**



Murder

by Misadventure

by Edward Taylor

Director Dave Eyre

11th – 18th November 2023

ALL SAINTS STAND

CHURCH LANE, WHITEFIELD



The World Famous **Besses Boys' Band** presents
Last Night of the Proms

with the fabulous **Nicola Fox**, *Classical Soprano*

Enjoy an evening of musical entertainment from stage and screen and a rousing Last Night of the Proms finale.

All Saints Church, Church Lane, Whitefield, M45 7NF

Saturday 7th October 2023

Doors open 19:00, Concert Starts 19:30.

Advanced booking is strongly recommended.

Tickets:

£9 Adults, £8 Concessions (Over 65), £8 Children (u12)

**BESSES
o'th'
BARN
BAND**

7th October 2.00-4.00pm

Eccles Parish Church

St Mary the Virgin

33 Church Road

Eccles. M30 0DF

12th November 8:00-10:00 pm

St George's Church, Tyldesley

Parish Church of Saint George (St

Georges' Church), Tyldesley

Elliott Street, Tyldesley, M29 8GX

A remembrance day concert in this lovely old church in Tyldesley town centre.

Free Entry



Whitefield Garrick Society
proudly presents:
A Bury Hospice Charity Night

**An Evening of Short Stories
by Duncan Battman**

read by Garrick Performers & Friends

The Whitefield Garrick Theatre

21st October 2023

7.30pm

Tickets £10

Available from:

<https://www.ticketsource.co.uk/whitefieldgarrick>

This event is part of the campaign

'Strictly Best Foot Forward for Bury Hospice 2023'



FIREWALK

EAGLE+CHILD, Whitefield

Friday 27th October 2023

(to raise funds for The Christie)

optional fancy dress

Brave volunteers wanted!

Training from 6.30pm

Firewalking 7.30pm



EAGLE + CHILD

Jam-u-ary Blues Rock Session

Wednesday January 3rd 2024

Come along to the first of the 2024

Jam Sessions and join in!

(Instruments provided or bring your own)



ALL SAINTS CHURCH, Church Lane, Whitefield

Saturday November 11th. 7.30pm

Bury Choral

The Armed Man

Bury Choral join with Gorton Philharmonic Orchestra to perform

Karl Jenkins : The Armed Man under conductor Juan Ortuno

The piece was originally commissioned in 1999 by the Royal Armouries

Museum to mark the museum's move from London to Leeds

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.

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/>



Richard Easton Poet

Richard Easton will be performing his poetry at 'Broadly Speaking' at the Broad Street Social, Broad Street, Bury on 14th November 2023.

The event is hosted by the amazing Keri Moriarty

events...

The Monday Singers

The Monday Singers started rehearsing again on Monday, 18th September. They meet at Bury United Reformed Church, Parsons Lane, Bury, BL9 0LY. No audition necessary, just an enjoyment of singing. The price is £18.00 each five weeks. You won't have to pay the first week, just come along and see if it's for you. The songs are varied, some from the Great American songbook and films and of course some winter songs in readiness for their charity concert on 4th December. (Email themondaysingers@gmail.com)



Thank you for reading this second issue of Whitefield Creative Arts. If there is anyone who you feel may be interested in reading this free 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 third issue of Whitefield Creative Arts will be available on

16th November 2023

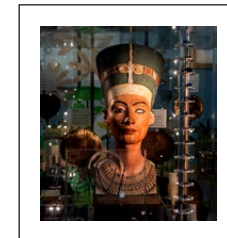
Pete Haigh: Contributing Editor/Designer

Further..a Whitefield



Manchester

Probably the best Art Exhibition in Manchester in years, 'Albrecht Dürer's Material World' at the Whitworth Gallery is the first major exhibition of the Whitworth's outstanding Dürer collection in over half a century. Tuesday to Sunday 10am to 5pm, Thursdays until 9.00pm Admission Free <https://www.whitworth.manchester.ac.uk/>



Bolton

Bolton Museum: with family friendly events and exhibitions available all year round. It contains one of the most important Ancient Egyptian collections in the UK. Le Mans Crescent, Bolton BL1 1SE <https://www.boltonlams.co.uk/museum> Admission Free



Prestwich

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



Middleton

Middleton Arena

Retro Rock Show: a live 2-hour high-energy rock tribute with songs by Queen, Starship, Fleetwood Mac, Def Leppard, Roxette, Berlin, Van Halen, U2 and many more!

Entry fee: Tickets from £22

Contact: Middleton Arena 0300 303 8633

<https://www.yourtrustrochdale.co.uk/whats-on/events/retro-rock-show/>