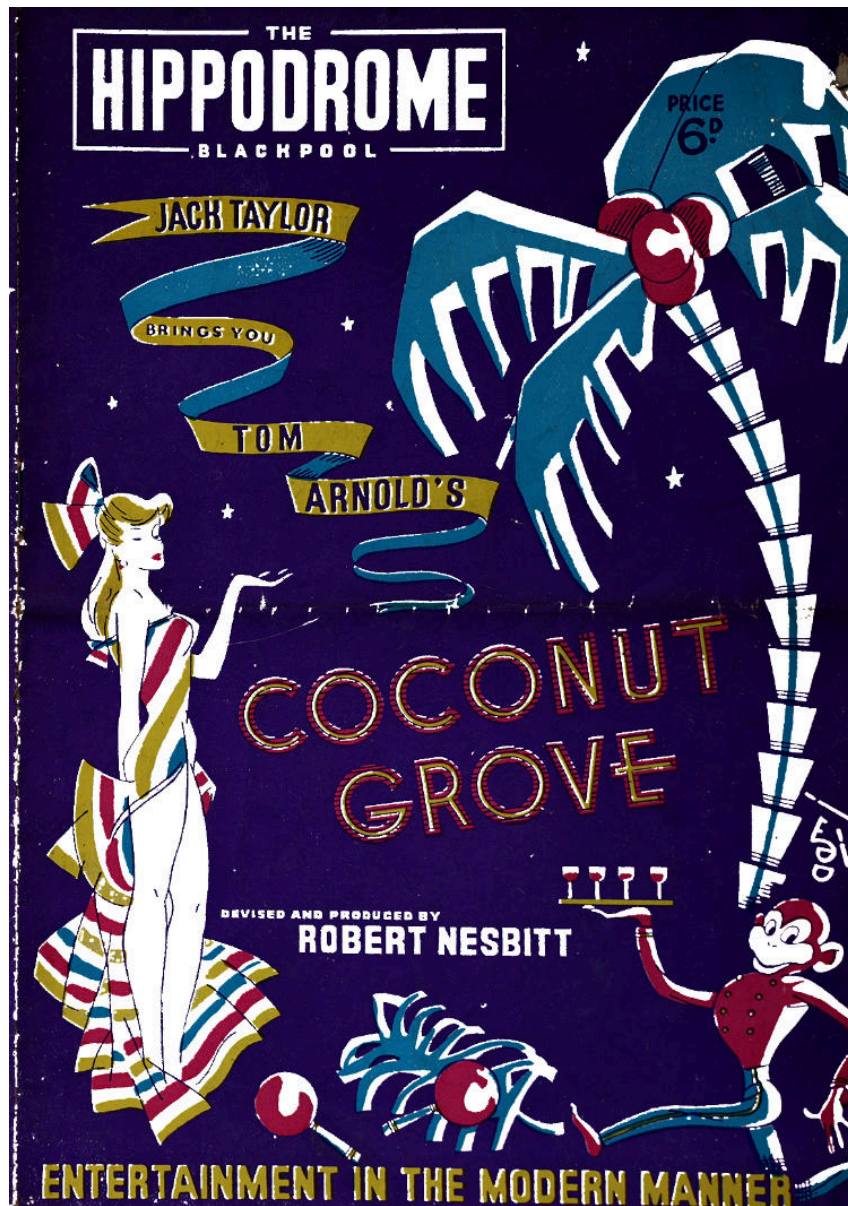


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WHITEFIELD CREATIVE ARTS



Issue 7 May 15th 2024

WHITEFIELD CREATIVE ARTS

Welcome to the Seventh issue of Whitefield Creative Arts

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

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

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

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

[Whitefield Creative Arts](#)

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

whitefieldcreativearts@hotmail.com

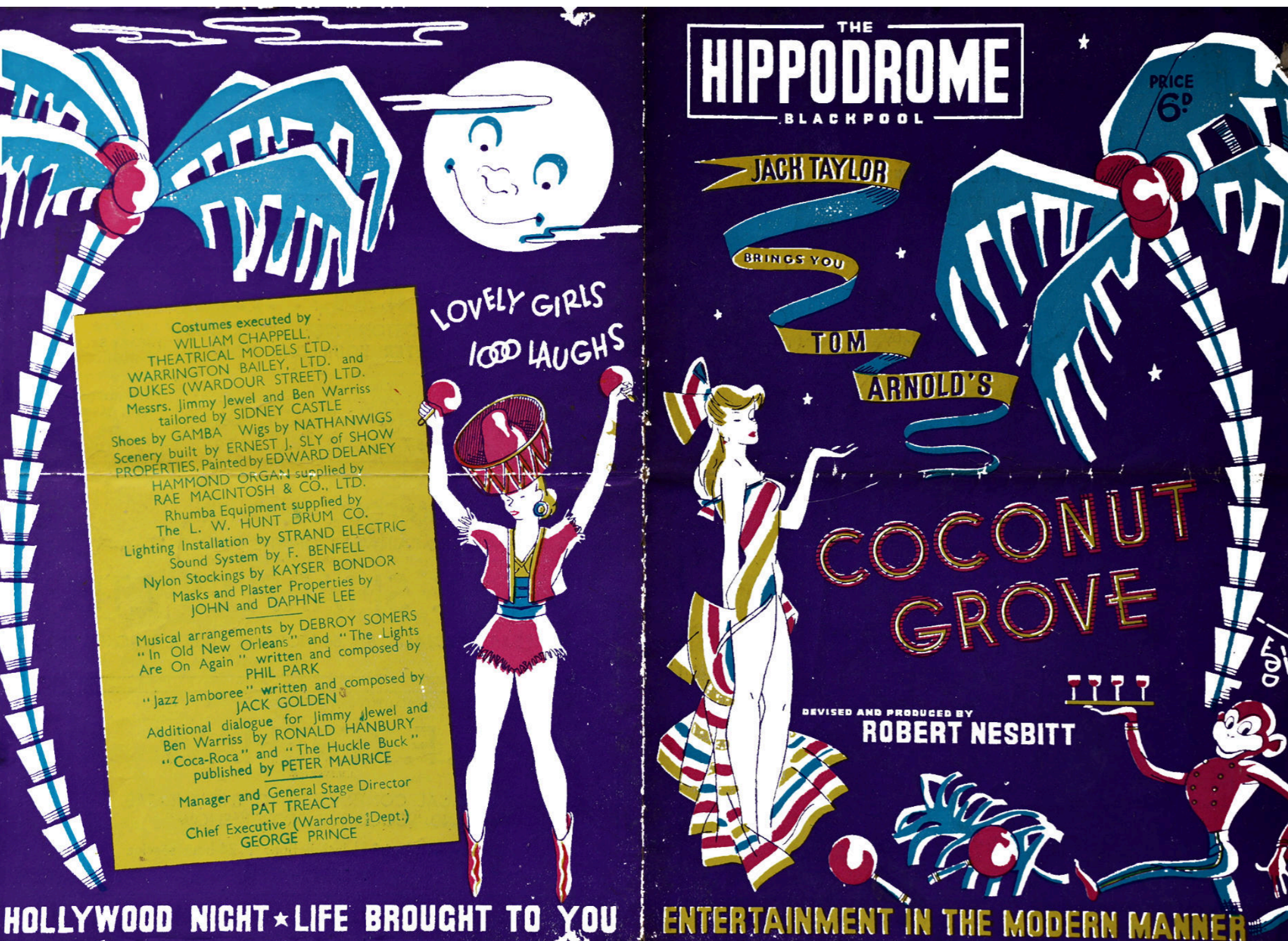
Pete Haigh

Contributing Editor/Designer

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Cover: Coconut Grove. Vintage programme cover from the exhibition, 'ephemera' at the Garrick Theatre Foyer.



'ephemera' is an exhibition of Review and Pantomime programmes from the mid-1940s to the mid-1950s from theatres in Blackpool, Manchester and Bolton.

ephemera

The exhibition, 'ephemera', will be open to those attending performances of 'Things I know to be True' at Whitefield Garrick Theatre from 11th-18th May 2024 and for those attending performances of events at the theatre during Summer 2024

All pieces displayed in the exhibition have been kindly lent by Jane Unsworth, Props and Stage Manager of the Whitefield Garrick Theatre



Left: 'Highlights of 1945'. This is the oldest of the programmes on display. This popular series of annual variety shows had begun in 1943 and continued until 1948.

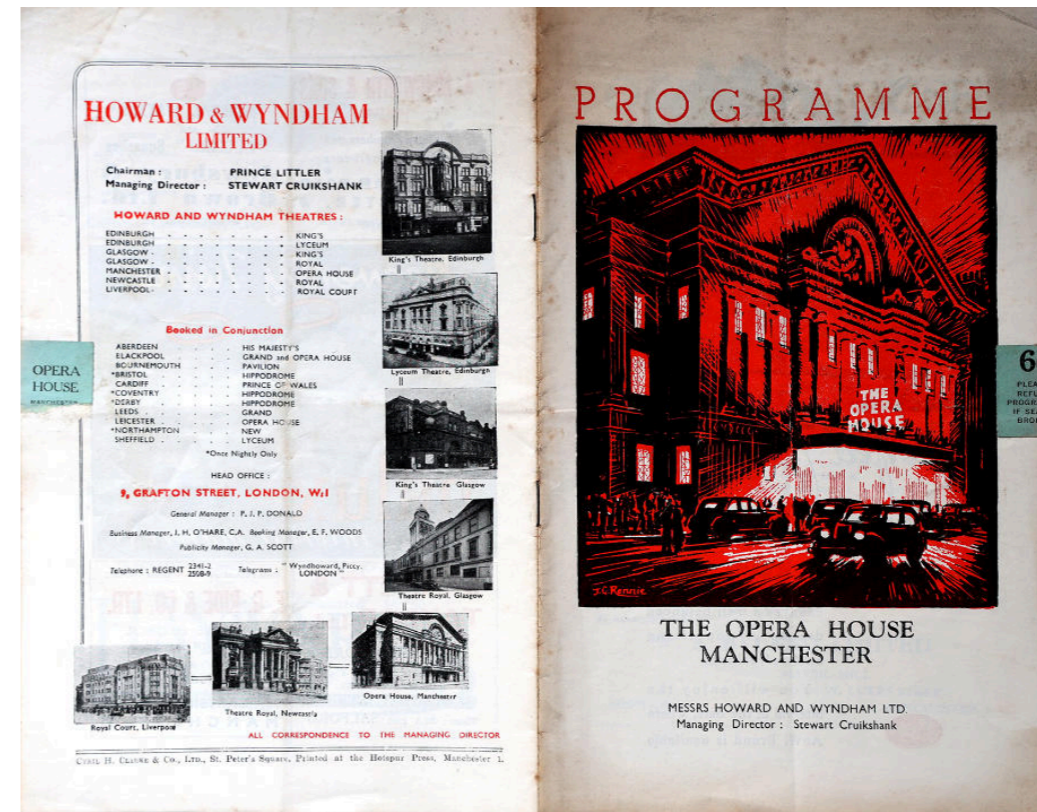
While Roy Barbour, actor and comedian, was top of the bill, these reviews were notable for introducing upcoming talent.

The most notable here is ventriloquist, Arthur Worsley. Born in Failsworth, Manchester in 1920, Worsley developed his skills with dummy, 'Charlie Brown'. Charlie did all of the talking, becoming increasingly exasperated with Worsley who never spoke throughout the act. A highlight would be Charlie repeatedly shouting, "Bottle of Beer!" into Worsley's impassive face with no movement being visible from Worsley's lips. After appearing on the US TV show, 'The Ed Sullivan Show' that could draw in an audience of 50 million viewers, Sullivan described Worsley as 'the greatest ventriloquist in the world.'

Right: Palace Theatre Manchester programme for their 1952/3 production of Humpty Dumpty. The main draw would have been Norman Evans, depicted on the cover as the pantomime Dame, Martha.

Evans here would be adapting his famous, 'Over the Garden Wall' routine in which he played Fanny Fairbottom, a toothless hatchet-faced Lancastrian housewife gossiping over a garden wall. The caricature was reportedly based on his mother and was later adapted by comedian Les Dawson who freely acknowledged his debt to Norman Evans. Evans has been recognised as the best pantomime dame since Dan Leno.

Interestingly, the advertisement on the back of the programme promotes the New Shades restaurant as the perfect place to relax over a meal before the show. The restaurant is within the department store Affleck and Brown'. This store became the famous alternative emporium, Affleck's Palace.



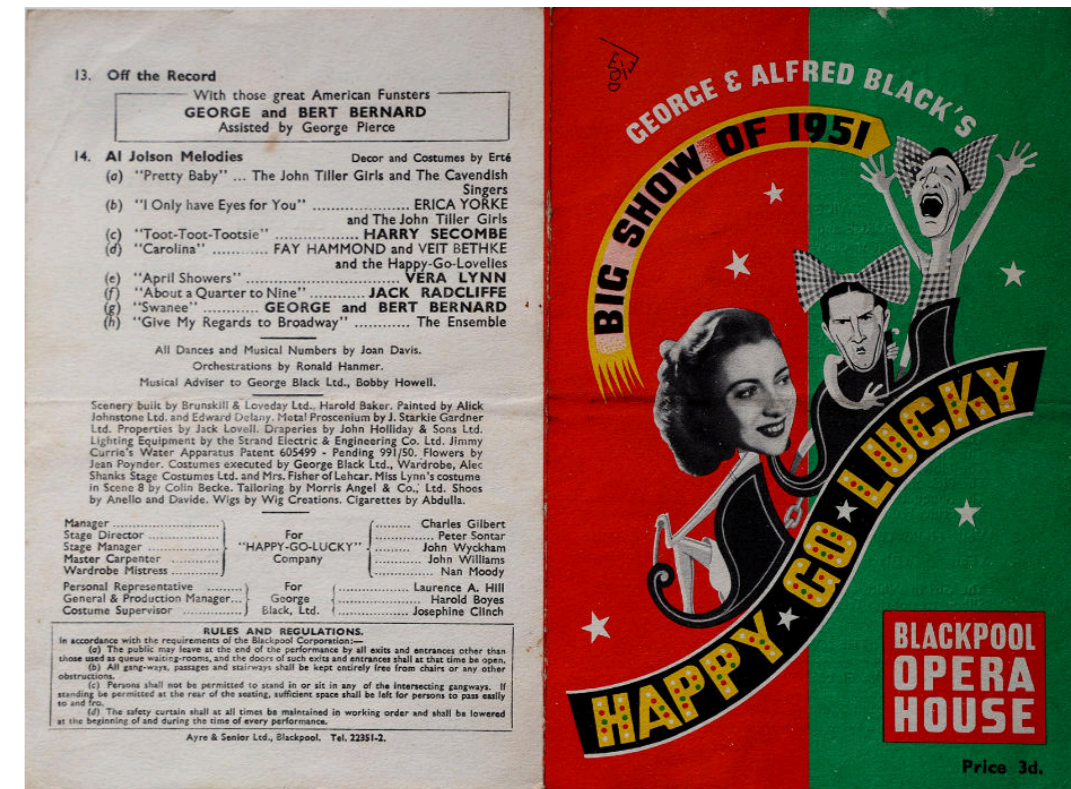
Left: Where most theatres used their programmes to promote the production, this highlights both the theatre, the Opera House, Manchester, and its holding company, Howard and Wyndham.

Howard and Wyndham was a theatre owning, production and management company, the largest of its type in the UK. The Company's policy committed it to "the best work of modern writers, together with the classics of the past." These included touring Shakespeare productions and opera alongside pantomime and musicals.

Right: Competition was fierce among theatres in Blackpool to draw audiences during the summer season. In 1951, the Blackpool Opera House knew singer Vera Lynn was a huge draw after her period as the 'Forces Sweetheart' during the Second World War. She would always end her show with her most famous song, 'We'll Meet Again'.

One upcoming performer who was about to make his breakthrough later this year is Harry Secombe. Secombe was a comedian and singer who broke into radio in 1951 and recorded the first of a series of bizarre comedy shows which went on to become 'The Goon Show'.

Harry Secombe had a highly successful career in stage musicals, film, and television where he had his own shows.



Right: The original Theatre Royal was built on Churchgate, Bolton in 1853. It was destroyed by fire in January 1888 and architect Frank Matcham, who designed many theatres in the UK, was employed to design a new Theatre Royal. It opened on 19th November 1888.

The headliner here is Jimmy Clitheroe. Clitheroe was a hugely successful performer, famous for his character, 'The Clitheroe Kid.' Jimmy Clitheroe never grew taller than 4'2" (1.27m) and he based his act as the cheeky 11 year old schoolboy around that. Performing on stage, cinema and for a short period TV, his BBC radio show, 'The Clitheroe Kid' ran from 1956-72.

Specialities by
JIMMY CLITHEROE
 Everybody's Favourite

GUS AUBREY The Woman who Knows	JOAN BOOTH The Local Boy
BARBARA DAVIES The TV and Radio Vocal Star	ANN SCOTT "Ballerina"
BARBARA WALKER "Little Red Riding Hood"	DORRIE HORNE'S 16-DINKIES-16
DICK RAY presents LA BURL A Kaleidoscope of Colour and Fantasy	THE REXANOS "Falling for You"
VOGELBEIN presents "The Wonder of the Age"	GILBERT "Like Father, Like Son"

The pantabulator used by Jimmy Clitheroe kindly loaned by Bolton Co-operative Society Ltd.

SEE LOCAL PRESS FOR FURTHER ANNOUNCEMENTS

OF THE ATTRACTIONS AT THE
THEATRE ROYAL

Lessees - LIDO CINEMA (BOLTON) LTD.
 CHURCHGATE • BOLTON

PROGRAMME • THREEPENCE

Right: Advertised for the following week's show at the Palace Variety Theatre, Blackpool was an all star line up including Pat Kirkwood. She was a stage actor, singer and dancer who appeared in dramas, cabaret, revues, music hall, variety and pantomimes. She also performed on radio, television and films. In 1954, BBC Television broadcast 'The Pat Kirkwood Show'. She was the first woman appearing on British television to have her own series.

Anton Karas shot to fame playing 'The Harry Lime Theme' on the zither which he had written for the 1949 film, 'The Third Man'. By the end of 1949 Karas had sold over half a million recordings of the evocative tune.

Wilson, Keppel and Betty are best known for their 'Sand Dance' routine where they adopt angular poses while soft-shoe shuffling across a sand strewn stage.

Strangely, their 'Cleopatra's Nightmare' routine was condemned in 1936 by Joseph Goebbels as indecent, but it remained the most popular part of their act in the UK into the early 1960s.

6.15 OPERA HOUSE 8.50
 LESTER FERGUSON ★ TERRY THOMAS ★
 IN GEORGE & ALFRED BLACK'S
TOP OF THE TOWN
 WITH RADIO'S STAR PIANIST SEMPRINI

NEXT WEEK

THE GLAMOROUS STAR OF STAGE & SCREEN
PAT KIRKWOOD
 DIRECT FROM THE LONDON PALLADIUM
 At the Piano: BERT WALLER

"ZITHER MAN" WILSON,
 ANTON KARAS AND
 BETTY
 PLAYING THE "HARRY LIME THEME" FROM THE FILM "THE THIRD MAN"
 AND ALL STAR VARIETY

PALACE VARIETY THEATRE

6.15 GRAND THEATRE 8.45
 JACK HYLTON presents
JACK WARNER
 in the Stage Play of the famous Film
THE BLUE LAMP
 BONAR COLLEANO
 SUSAN SHAW
 GORDON HARKER

Ayre & Senior Ltd., Printers, Blackpool

Price 3d.

JACK AND THE BEANSTALK

Book by TOM ARNOLD and HARRY BRIGHT
 With special Lyrics and Music by HARRY BRIGHT

CHARACTERS in order of their appearance:

Squire Benton	CLAUDE JONES
Amos	PETER & SAM
Andy the Giant's Henchmen	SHERRY
Julie (the Squire's Daughter)	GRACE MARS
Sammy (his Bailiff)	MAX BYGRAVES
Maggie Trott	NAT MILLS
Sarah (her Maid-of-all-work)	BOBBIE
Jessie (her Cow)	DENNIS MARTYN
Bobo (her Dog)	BILL HALLS
Bridget	JACK PERRY
Jack (Mrs. Trott's Son)	NORAH CHAPMAN
The Fairy Sylvan	MARGERY MANNERS
The Giant Brabazon	MARGOT ANDERSEN
	REGINALD DE HAVILLAND

THE FIVE SKYLINERS
 Premiere Danseuse MAUREEN SIMS
 ANNETTE'S CORPS DE BALLET
 PALACE THEATRE ORCHESTRA directed by CHARLES WINDSOR

Produced by TOM ARNOLD
 Staged by HARRY BRIGHT
 Ballets and Ensembles arranged by BEATRICE APPELYARD

SYNOPSIS OF SCENES

Part One

Scene 1	THE VILLAGE OF ARCADEE
Scene 2	THE BLACKSMITH'S FORGE
Scene 3	THE STABLEYARD
Scene 4	THE COUNTRY FAIR
Scene 5	OUTSIDE THE COTTAGE
Scene 6	MAGGIE TROTT'S COTTAGE
Scene 7	THE MAGIC BEANSTALK
Scene 8	UP IN THE CLOUDS
Scene 9	THE FAIRY BOWER (The top of the Beanstalk)
Scene 10	THE FAIRY CASCADE

INTERVAL

Part Two

Scene 11	BRABAZONIA (The village near the Giant's Castle)
Scene 12	THE ASCENT TO THE CASTLE
Scene 13	THE COURTYARD OF THE GIANT'S CASTLE
Scene 14	GIANT BRABAZON'S KITCHEN
Scene 15	THE SONG GLADE
Scene 16	THE WEDDING RECEPTION AT JACK'S GOLDEN CASTLE

Costumes designed by "Brunet" and executed under the supervision of George Prince
 Scenes designed by Ted Kingman and A. W. Daniels of Keystone Ltd.
 Magical Effects by James A. Jenkins, Birmingham
 Scenes constructed by Ernest L. Sly of Show Properties Ltd. and painted by Keystone Ltd.
 Properties by Joe Glyn of Show Properties Ltd.
 Principal Ladies' costumes executed by Louis Carré, Duke's of Warwick Street Ltd.
 Men's tailoring by Morris Angel & Son Ltd.
 Wig by Nasherwic Shows by Gamba

Stage Director (for Julian Wylie Productions Ltd.) HAROLD CURLE
 Manager WILLIAM TAYLOR Secretary THOS. H. COOKE
 Stage Manager CLIFFORD FENTON Publicity Manager DOUGLAS BUSH

Left: An early appearance in the pantomime, 'Jack and the Beanstalk' is Max Bygraves as Sammy the Bailiff.

Bygraves had a very successful career as an all-round comedian, singer, actor and variety performer. He appeared on stage, cinema and television. Between 1952 and 1960 he had 7 top ten hits and in the 1970s he sold millions of his 'Singalongamix' albums.

The lead in this pantomime is Nat Mills who for many years had a comedy act with his wife, Bobby. Here Mills plays the Dane, Maggie Trott while Bobby plays her Maid-of-all-work, Sarah.

STANLEY WILLIS-CROFT
 HENRY LYTTON from Charlie Chester's Show
 MAUREEN SIMS PREMIERE DANSEUSE

28th YEAR
Lawrence Wright's ON WITH THE SHOW
 1952 Edition NORTH PIER PAVILION BLACKPOOL

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 "ON WITH THE SHOW" STARS WILL APPEAR EVERY SUNDAY COMMENCING JUNE 1st
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 SUNDAY SHOW - 7.45 p.m.
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Left: Lawrence Wright was a successful songwriter, composer and music producer who came to Blackpool in the 1920s. As well as his music, Wright was known for 'On with the Show' - a production on Blackpool's North Pier which brought many famous bands and singers to the resort.

Wright had set up the Lawrence Wright Music Co. in 1911 in Denmark Street, London. Following Wright's example, Denmark Street went on to become the most important music publishing, recording and musical instrument street in the Capital. He set up the famous 'Melody Maker', a weekly music publication, in 1926.

This 1952 show included acrobats, Chas Warren and Jean, close-harmony singers, Bob and Alf Pearson, and Henry Lytton, an actor and singer who combined his North Pier performances with his role as Ringmaster at Blackpool Tower Circus.

POETRY

It's hard to concentrate
On the black and the red
When you are every thought
Floating around my head

Your charm
Your grace
Run right through my veins
The anticipation of your presence
Drives me totally insane
I need to win this game

Playing 501
Wearing my 501 Levi cut off shorts
I'm aiming high
On the love life dart board

Standing at the oche
Accompanied by Miss Barclay
And the pink YOKO posse
I'm seven feet and nine inches
Away from kisses
From you

All I have to do
Is not hit the single digits
Or a double twenty
I'm going for the treble
To score points a plenty

My beautiful and strong arrows
Adorned by lucky flights
Are heading
My dear
For your heart tonight

You're not like all the other guys
You're like Bully's Special Prize

'One hundred and eighty!'
Shouts Miss Brady
The crowd go crazy
Can this pink lady
Maybe
Get through to the special round?
Where your affection resides
And my destiny can be crowned

I don't want to see
What I could've won
I'd cry so much
My tears
Would extinguish the sun

I don't want to be
Consoled by a carriage clock
A speed boat
Or a Mercedes

All I want is you
Your strawberry blond curly hair
And the slow boat
Back to the 80s



Poem by **pink YOKO** Illustration by Pete Haigh

Bully's Special Prize

Whitefield Garrick Theatre

Things I know to be True

by Andrew Bovell

Director: Peter Scofield
11th-18th May 2024

**A play about love... love in it's many forms.
Comforting and suffocating, supportive and
destructive, love that simply wants to do its
best... and doesn't know how.**

Photographs: Steff Walters



Whitefield Garrick Theatre



Catherine Cropper as youngest daughter, Rosie Price. Her opening soliloquy on a Berlin Train platform.



Right: Adam Green as father Bob Price with youngerst daughter, Rosie.



Above: Cameron Watson as Mark Price, the deeply conflicted eldest son who realises his future has to be outside the family



Left: Jayne Skudder as Fran Price, the tough, sharp-tongued matriarch around whom the family revolves.

Things I know to be true is an investigation into love.

How does the love of parents and children, brothers and sisters help or hinder as children grow and struggle to define themselves beyond the love and expectations of their parents and each other.

Director Peter and Scofield allowed Whitefield Creative Arts magazine to watch the rehearsal process as they explored the relationships and crafted the characters of this emotionally complex play.



Above: The kitchen. One of the things youngest daughter, Rosie, knows to be true is that things will always be the same at home; warm, safe and comforting. She's wrong.

Left: Abbie Jones as daughter, Pip Price. Mother Fran acknowledges her perpetual conflicts with her eldest daughter is "Because she's me, only stronger."

Top Right: Fran begs her eldest son to reconsider a life-changing decision.

Centre Right: Younger son Ben, (left) played by Tom Wilson, wants more from life than his father. There is, however, always a price to pay.

Bottom Right: A quiet moment for Bob and Fran. "It wasn't meant to be like this. I thought they'd be like us. But better than us. Better versions of us."



GREATER MANCHESTER POLICE at 50

1974 - 2024

A poem commemorating 50 years of the GMP by Richard Easton



As the 80s arrived
new tensions did rise
through social issues and unemployment
Large scale riots
scarred many big cities
and Manchester was to be no different

With the Regular officers
policing disorder
the demands caused force wide disarray
But members of our
Special Constabulary volunteered
and policed Manchester's streets by day

Civil disorder
saw resources stretched
and Greenheys Police Station was attacked
The Scarman Report
brought changes to the job through
The Police and Criminal Evidence Act

The Job was reformed
Legislation transformed
how we worked
with the enactment of PACE
Some old Cops were concerned
but we all quickly learned
detainee's rights were easy to embrace



Above Right:
Manchester Evening
News
Front page Wednesday 8th
July 1981

Right:
Burnt out shops in
Moss Side, 1981

Five decades have passed
since my Dad was tasked
with designing a new police force for Manchester
With new boundary lines
the plan would combine
Borough forces from Cheshire and Lancashire

In April '74
amalgamated Borough Forces
became Greater Manchester Police
A metropolitan force
with a duty to enforce
Law and order and keep the Queen's Peace

This policing transition
created 14 divisions
across an area of 500 square miles
With 'The Blue Book' to set straight
how to police, investigate
and prepare basic prosecution files



Left:
Confrontation on the
picket lines between police
and striking miners

And around the same time
A dispute would define
how policing in the 80s was remembered
Miners walked out on strike
we had never seen the like
as the 'right to go to work' was defended

But the NUM
and Arthur Scargill's men
continued their strike, disaffected
Pitched battles were fought
and tensions were fraught
on the picket lines where positions were contested

A terrible fire
saw ten people die
at the Piccadilly Woolworths Store
Thick furniture smoke
caused victims to choke
and stopped them finding the exit doors



Left:
Woolworth's fire,
Piccadilly Gardens,
8th May 1979



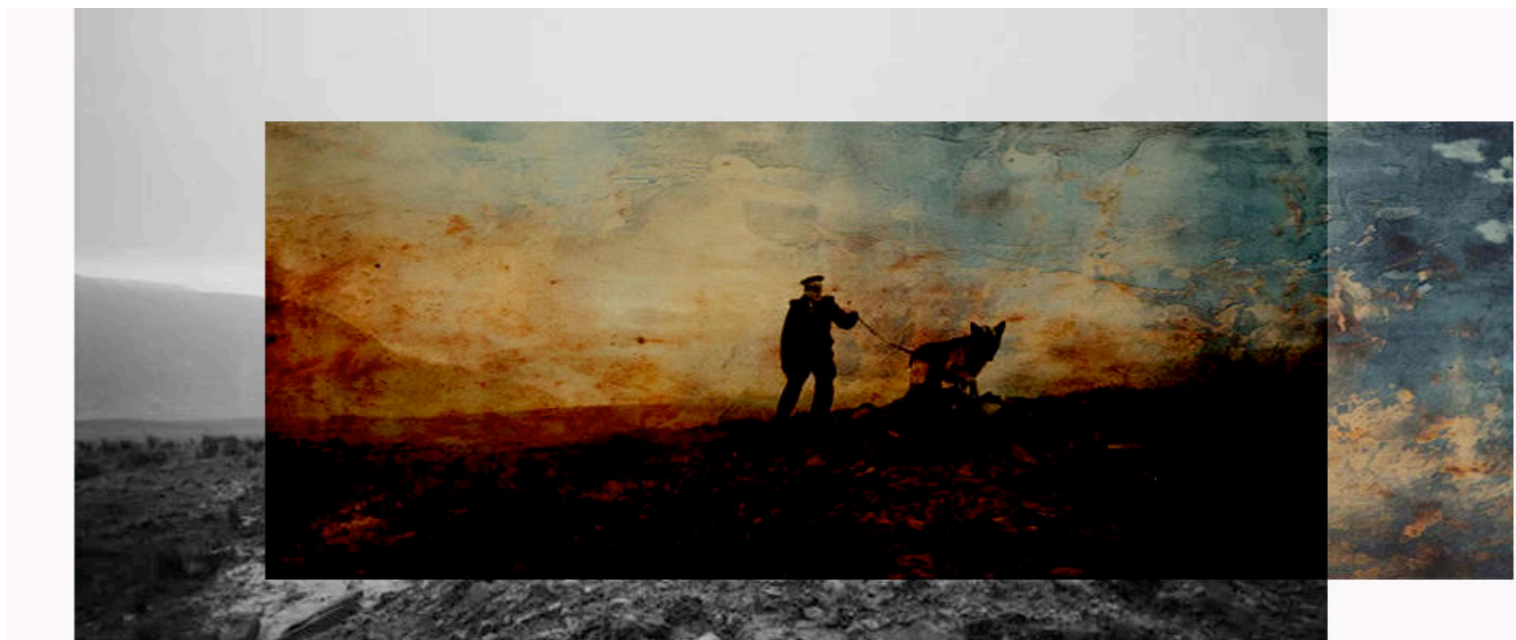
Above:
Remains of British
Airtours flight 328 at
Manchester Airport.

Pope John Paul the Second
at Heaton Park, it was reckoned
there were quarter of a million amassed
a monument now stands
where he laid on hands
and delivered his open-air Mass

A British Airtours
Boeing 737
caught fire at Manchester Airport
55 people
lost their lives that day
thankfully the Pilot had chance to abort

Below:
Police search
Saddleworth Moor

A Moors Murder victim's
body recovered
after a painstaking search of the Moors
A young girl laid to rest
the teams did their best
but a missing boy means the story endures





A letter was sent
to a Chief Superintendent
My Dad was awarded the Queen's Police Medal
with a proud tear in his eye
a young poet applied
to become a GMP police constable

I started my time
in April 89
two days after the Hillsborough Disaster
A dreadful event
so many lives spent
and an Enquiry that spanned my career

The woollen trousers we wore
made parts of me sore
and they didn't half chafe in the summer
The helmet was imposing
the tunic, composing
but restrictive if someone did a runner

And the ladies had skirts
and had white, not blue shirts
and were routinely referred to as Police Women
they got an allowance for stockings
a cute little truncheon
and were issued with a handbag to put them in

*Above:
Police uniforms 1980s.*

*Right:
Strangeways prison riots
1st-25th April 1990*

*Below:
Rooftop rioter
Strangeways Prison*



On my very first day
I heard my Chief Super say
"If Strangeways goes up we're in trouble"
8 months from that date
they were battering the gates
as the prison was turned into rubble



In 1992
Two door staff bouncers
commit unspeakable crimes on their break
we caught up with you
through the appliance of science
our first convictions secured by DNA

*Below:
IRA bomb, 15th June 1996*

*Bottom:
Harold Shipman
It has been estimated he
killed 250 people*



December 92
and June 1996
IRA bombs detonated in Town
The blast, then kaboom
thousands of people to move
we were there as shattered windows rained down

In 1998
many people would state
that a Doctor couldn't murder his patients
But the evidence was heard
218 confirmed
he was guilty of those awful accusations

The times have changed
with all aspects of diversity
celebrated, encouraged and embraced
Support networks benefit
the well-being of all
so we can deal with the demands we all face



You can't make a rainbow
with just one colour
but all together make a sight of pure beauty
Colleagues from many nations
situations and persuasions
contribute to our policing duty

Not one of the other
UK Forces
has ever policed a Treble Winners Parade
But GMP has done two
the first Red, the next Blue
two of the greatest teams that ever played

So fifty years of policing
summed up in these words
Courage, Respect and Service
Our successes celebrated
lessons learned, deliberated
an organisation that progresses with purpose

But we know we're not perfect
there have been some mistakes
but we aspire to be the very best
and through the people we've protected
and the crimes that we've detected
we can see how the Force has progressed

*Below:
Policing the parades
through the city centre of
Manchester United in
1999 and Manchester City
in 2023 following their
winning the Treble.*



*Above:
Serial rapist Reynhard Tambos
Maruli Tua Sinaga. He was
convicted of 159 sex offences,
including 136 rapes of young
men committed in Manchester,
England, between 2015 and 2017*

A predatory rapist
drugged hundreds of victims
who he filmed for gratification
but these acts of pure decadence
provided the evidence
and secured this monster's conviction

So many ground breaking
high profile investigations
have convicted many serial offenders
Our thanks to those brave
and vulnerable victims
who supported our investigating officers

We have experienced many tragedies
such terrible realities
so many colleagues who didn't make it home
Despite the passage of time
the Thin Blue Line
still honours and remembers each one



It's true to say
that GMP today
bears little resemblance to 1974's plans
And it will continue to evolve
over the next fifty years
to meet society's ever-changing demands

I Am I Am I Am:

Seventeen Brushes With Death

by Maggie O' Farrell (Tinder Press: 288 pp £9.99)

It always piques curiosity when a popular author chooses to write in a different genre. The novelist Maggie O' Farrell has written a large body of best-selling works of fiction (*Hamnet* and *The Marriage Portrait* are the most recent) so several years ago when she decided to write her memoir with the intriguing title above, I couldn't wait to read it.

The author Salman Rushdie explains that a memoir differs from an autobiography in that '...an autobiography tries to be a full account of a life whereas a memoir is there to tell a particular story.' And what a particular story it is indeed which O' Farrell shares with us. Focussing on a specific theme, that of her multiple brushes with death, each chapter is heralded by a named part of the body, accompanied by its illustration and a date (Neck: 1990, Lungs: 1988, Whole Body: 1993...). Although the chapters, which span decades, are non-linear, each presents a stand-alone tale of her numerous near-misses. As these are viscerally relayed, her memories of events incite a growing sense of trepidation, heightened by each turn of the page. O' Farrell's feelings are easy to share - she takes you on a journey that leaves you breathless and disconcerted.

In an interview with *The Observer* (June 2018) O'Farrell herself described her memoir as 'A life told in a series of essays - a life through a lens of near-death experiences.' She went on to say that although she thought it natural not to want to talk about such traumatic events, for her writing the memoir was a road to self-knowledge and 'presented an undercurrent of ideas of identity, the self and the truth'.

O' Farrell's truth slams you up against the notion of the fragility of life as you engage with a montage of both small-scale and life-altering moments. Chapter after chapter, such moments amalgamate to evoke the random nature of mortality. O' Farrell's young daughter suffers from a life-threatening illness and it was a specific medical crisis, recounted in the shocking final chapter 'I touch her cheek, I say her name, I say stay awake, stay with us...' that inspired her to write such a memoir. It is a chapter filled with trauma, hope and courage, and a moving denouement to a memoir which radiates the resilience of the human spirit.

When the course of your future can be changed in an instant, O' Farrell recognises the consequences of a life-changing encounter 'When you've been to the brink, you come back altered'. We are fascinated by those who have travelled such a road and this is an account well-worth sharing.

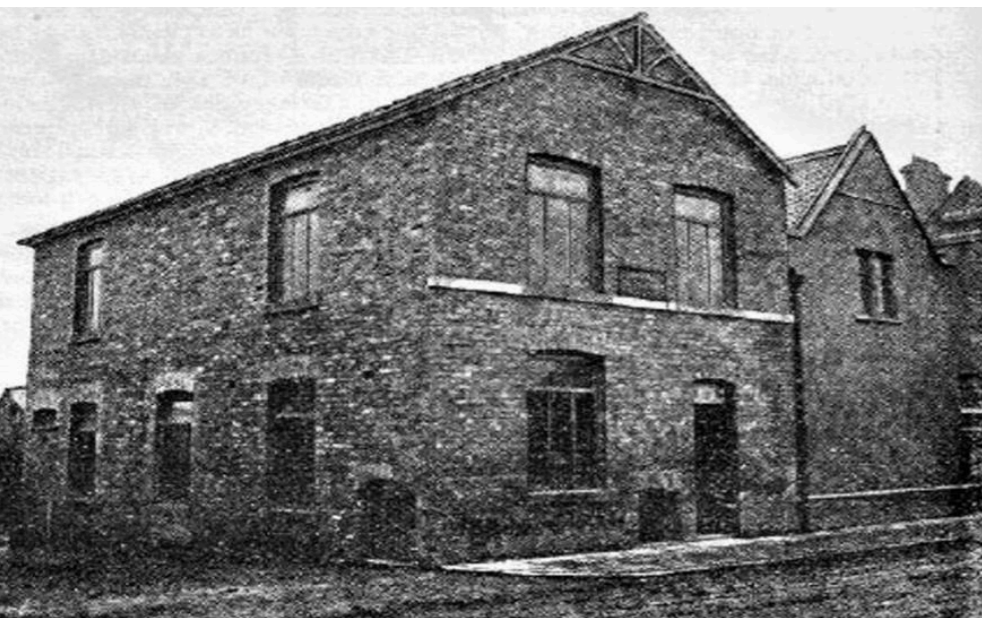
Gill Champion is a former Lecturer in English Literature who lives in Whitefield.

THREE Personal Recollections of time with Besses Band from 1946 to 1960 IN A BED

by Brian (Will) Hooton

I first climbed the steep narrow staircase into the band room at 2 Moss Lane on a freezing night in 1946. The band room was a surprise, very drab, and not quite what one would expect for a prestigious band like Besses. It had a couple of windows at the front, looking over Moss Lane, and a similar couple at the rear. The walls were covered with numerous photographs of the band's history. The floor was dirty and needed washing, which meant throwing water and sawdust on the floor before sweeping it all up. It was freezing cold, even though the heating was state-of-the-art for 1946. It was a pot-bellied stove fuelled by coke. It was common practice for the stove to be lit by the first to arrive, a laborious process using scraps of paper and kindling wood to get it started and then, when the wood was fully alight, lifting off the lid and pouring in a few shovelfuls of coke. The coke came from Radcliffe, the gas works, that turned coal into town gas leaving coke as a byproduct.

*Below:
2 Moss Lane, Whitefield, home to
Besses o'th' Barn Band. It was
originally rented from its owner,
Mr Hacking in 1884 and
purchased in 1886.*



The band room had been built in the mid-19th century and was purchased by Besses in 1886. Below the band room was the



*Above:
Besses Boys' Band rehearsal.
In December 1943 the Boys' Band
made their first public appearance
playing Christmas carols in
Whitefield Streets. The collection
raised just over £6.00.
(A little over £220 in 2024,
adjusted for inflation).*

Besses o' th' Barn Working Men's Club, usually referred to as the Band Club. It had a small toilet in the far corner, diagonally opposite the door. The room was dominated by a full-size snooker table, surrounded by small tables, and sets of chairs where the members played dominos, darts, and cribbage, not to mention drinking beer at 10 old pence a pint.

My entrée into the world of banding came at the age of 12, by chance. My dad, who was the secretary of the Bandclub, was ill in bed. I went upstairs to see him and took a tray full of small wine glasses, each partially filled with water. I put them on top of the dressing table and started to play a little tune by striking them with a small teaspoon. Not very clever, but it must have made my dad think that I had some latent musical ability.

He took me up to the band room and introduced me to Fred Cowburn, the band Secretary, and leading light of Besses. He dedicated his life to

getting Besses back to the top and, because he always seemed to be scowling with a miserable face, the Boys nicknamed him "Happy". Happy had been the solo horn player in the Band prior to the Second World War. The outbreak of war decimated the band, and although Besses Band were engaged by ENSA to entertain the troops the band lost many of their star players in the early stages of the conflict. Happy Cowburn, Nat Snape and a few other veterans decided that there was a need to form a Boys' Band to provide new talent for the long-term future of the senior band. This initiative was somewhat similar to the thinking of Matt Busby, who formed the Busby Babes to rejuvenate Manchester United after the war. Both organisations had suffered from the war and needed to introduce new blood. Most youngsters started on a cornet in the beginner's class, taken by Happy on a Monday evening. I remember he used a blackboard to explain the basics. I soon moved onto a tenor horn and eventually progressed into the intermediate band playing from a small book of simple tunes. I must have played the simple march Slaidburn a million times! At some stage I moved on to baritone and eventually the trombone.

The Boys' Band had a supporters Club, mostly parents, mothers in particular, and my mother was the Chairman. They raised funds and presented the band with a brightly decorated large new drum for use on marches. Fortunately, I lived quite close to the band room and used to pop up on a Friday evening to listen to the Contest Boys' practice for the National Youth Championship. The test piece at the time was "Homage to Pharaoh" and I marvelled at the playing of Alan Stringer as principal cornet, Stan Warburton the solo euphonium, and Wally Burchall on the tenor horn. I remember thinking, I wonder if I will ever be able to play like that (I never did). Alan Stringer left the band to do his national service and became the principal cornet of the Central Band of the RAF before becoming a professional orchestral trumpet player. Stan Warburton stayed with the Boys' Band for a few years but once he turned 18 his position was taken over by Ken Lockley.

Below:
'Macushla' is the title of an Irish song copyrighted in 1910 with music by Dermot Macmurrough and lyrics by Josephine V. Rowe.

The title is a transliteration of the Irish 'mo chuisle', meaning 'my pulse' as used in the phrase 'a chuisle mo chroí', which means 'pulse of my heart'. Mo chuisle came to mean 'darling' or 'sweetheart'.

The Boys' Band had a mandatory annual solo contest. An excellent way to make lazy musicians practise. One year, when I was about 13, or perhaps 14, and playing the baritone at the time, my dad paid for private music lessons with Nat Snape. Nat was a pre-war baritone player with Besses and lived only 5 minutes from the band room in York Street. In those days the publication called the Kellys Street Directory gave the names, addresses, and occupations of all the residents in the town. I remember finding Nat Snape in the directory with his occupation listed as "Bandsman". Most of the time with Nat Snape was spent rehearsing my solo for the contest. It was a love song, from the days of the music hall, called Macushla – "Macushla, Macushla your dear voice is calling". I played it to perfection, with mathematical precision, all the correct notes, of the right length and in the right order, which would have pleased Morecambe and Wise, but when I finished. Nat Snape said, in his broad Lancashire accent, " E lad, I can tell theres ne're been in love! "

The solo contests were divided into categories, the bottom sections, beginners, and intermediates, played a slow medley but the senior section played an air with variations, usually referred to as an Air Varie, a simple tune with very challenging and technically difficult variations. Rule Britannia, by Rimmer, for example. In the early days the old brass instruments were in high pitch. Almost a semitone higher than concert pitch, and although it didn't make much of a difference in contesting and concerts, it was not straightforward if you were playing with piano accompaniment, and I think the top section did have piano accompaniment at some stage.

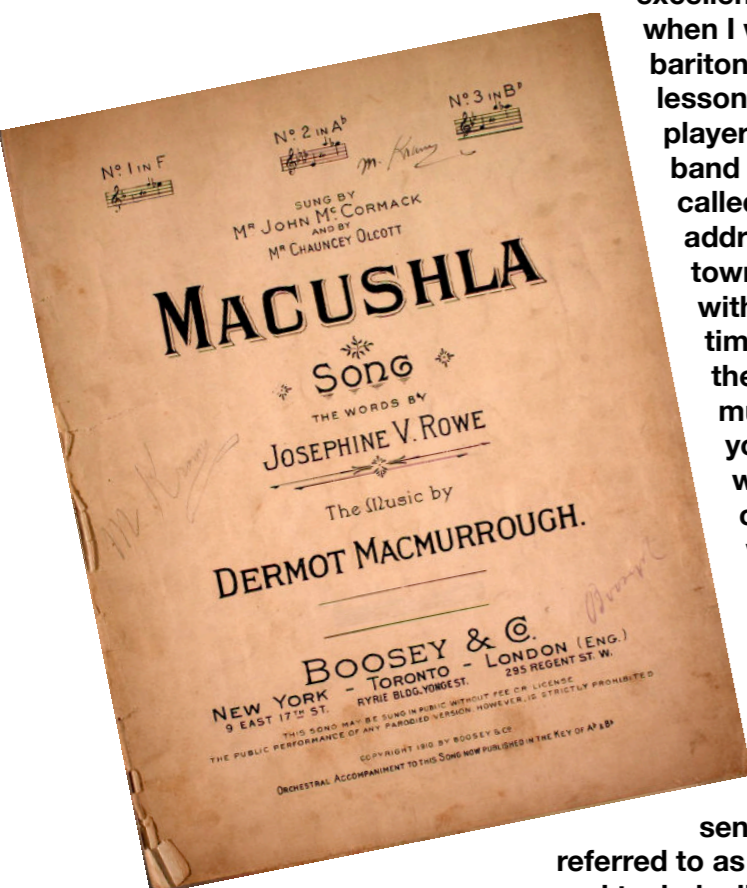
In the mid-1950s the senior band formed an operations committee. I can't remember all the members, but it did include Ken Sanderson, Frank Crofts, and Frank Johnson. I was the Chairman. On one occasion we decided to approach Willie Wood, the conductor, and demanded a change in the repertoire. He was playing far too much Gilbert and Sullivan and old musicals, like The Desert Song or The Student Prince, hardly known to modern audiences, and so I was appointed to break the news to Willie Wood, which I did, in the privacy of the library room. Willie told me that I was getting too big for my boots and maybe I was, but it really upset me because I had the utmost respect for Willie Wood. He had been a professional French horn player throughout his life with the Carl Rosa Opera Company which closed in 1960 but was later revived in 1997. When Alexander Owen died in July 1920 Willie was called in as a last-minute stopgap conductor. He took Besses into the British Open at Belle Vue in 1920 and won first prize. He also conducted Besses in 1937 when they again took first prize with the Academic Festival Overture. I remember Fred Cowburn boasting about the band's performance that day because the overture by Brahms opens pianissimo. He said, "we played it so well the judges didn't realise we were playing until we had played the first 16 bars"! Willie Wood continued, of course, to take the band to a first



Above:
William Wood.
He first began with the Besses o'th' Barn Band in 1920, taking it from success to success for 40 years. In 1960 he became conductor of Besses Boys' Band, stepping down in 1970

prize at Belle Vue in 1959, with the "Undaunted". He had been a star performer with Besses for 40 years and because he lived in Halifax, he travelled to Whitefield by public transport on a Friday and usually stayed over for the Sunday morning rehearsal and any engagements; a real stalwart.

Many players in the Boys' Band lived locally, down near Besses Junction. Two of the founder members of the Boys' Band, Tim and Harold Galloway lived at the Galloway's barbers' shop near a pub called the Bee Hive, on the corner of Victoria Lane, which went down under the railway bridge into Victoria Ave and quite a large council house estate. At that time the lane was cobbled, with cows being escorted down the lane, more or less on a daily basis, to a pastureland at the bottom of Victoria Ave. On the Council House estate in Alexandra Ave lived Gordon Maiden at #5. I lived at #31. In Victoria Ave were three players, Colin Booth who played the drums, Geoff Allen, tenor horn, and Ian Gladstone, cornet. Brian Mather, who eventually became principal cornet after Ken Sanderson retired, lived in Oxford Ave and just around the corner from Brian was Arnold Allison in Argyle Avenue. Westminster Ave could boast three members of the band, John Pym, Baritone player at #50, Ken Lockley, Euphonium and later BB flat bass at #55, and Frank Rigby, solo horn player at #35. Coniston Avenue was the home of Gordon



Spann, Eb bass. Besses players were often invited to play with other bands when they were short of players. It was called "stiffening". I played with the Beswick Prize Band at the Manchester United ground, Old Trafford, on several occasions. The band played before the match and during the interval, taking a large double-bed sheet around with them for the spectators to throw coins into. I guess that's how they got paid. Three of us, in the 1950s, Roy Ramsbottom, Neville Taylor and I went to play with a Welsh band, Penrhyndeudraeth, at the National Eisteddfod in Bala. We were supposed to be registered Welsh players but somehow, we managed to get on the stage without being discovered. Some of the local bands, particularly Tottington Prize Band, (formed in 1835) regularly used Besses stiffening since Nev Taylor lived there. Pat Edgar (soprano) was in great demand, perhaps there was a shortage of soprano players. I seem to remember him being called upon by Fairey Aviation to help at a BBC broadcast at short notice, I think they had just won the area contest in the Manchester Free Trade Hall. Pat was the Besses librarian, there was never any other, and he did a terrific job taking care of the library and making sure that

*Below:
The trombone section,
Frank Crofts, Brian Hooton
and Nev Taylor with tutor
Jim Wright*



all the folders were full of the right music and placed on the right stand at each concert performance. Most of the music was in the library office, that small, enclosed, space at the Moss Road end of the band room. There were also two very large wicker basket skips, containing a lot of the old manuscripts by Alex Owen. Rossini's Works and Mendelssohn's Elijah. The baskets had been used when the band was touring.

When I started to play the trombone at the age of 15, Frank Crofts was solo trombone and Nev Taylor

bass trombone. We became the established trombone section for Besses Boys' and later for the senior band. Playing the trombone was a bit more difficult to playing on an instrument with three valves. All the other instruments used three valves, with a fourth valve on euphoniums and the basses. It was easy to move from a soprano all the way down to a BB flat bass. The fingering was always the same and there was no need to transpose because the music was falsely written, and always in treble clef. The trombone, on the other hand, required skill to get the slide in the correct position and the tenor trombone



*Above:
Twist tobacco is a ½" to 1" thick rope of tobacco, and was sold as a loop. Twist tobacco was first sliced with a penknife with the pieces folded and stuffed into a pipe bowl, or sometimes rubbed-out prior to packing the bowl.*

sometimes faced music written in the tenor clef. The bass trombone was always in the bass clef. The trombone section was given special Saturday morning lessons with J C Wright, Jim Wright, the Boys' Band conductor, travelling from Farnworth to give us tuition as a section. I remember him putting his hand down to move my slide up a bit, or down a bit, because I was not quite in tune. I also remember one morning when he arrived and he asked me to go out and get him some tobacco, black twist. I went around the corner to the tobacconist and purchased this small lump of jet-black tobacco and watched him shave off small pieces using a pen knife and then stuff them into his pipe. Frank, Nev and myself became lifetime buddies and when the band arrived back from a concert, say in Huddersfield, too late for Frank and Nev to get public transport home, they often stayed at my house, 31 Alexandra Ave; three in a bed.

There is a ghost in the Besses band room. I remember Frank Rigby, with insider knowledge, saying "the ghost will walk this Friday". It was a coded message to say that we would get a pay package. I am sure it was very unusual for an amateur band to receive a payment because they would need the funds for ongoing costs and they needed reserves for new uniforms and instruments. Besses were different, since they had been professional at the beginning of the 20th century and the practice of paying players was never dropped. We all received a small square pay packet with some cash and a piece of paper listing the payment for each job. It was not much, just about enough to buy a few pints of beer per job but always welcome to young teenagers. Fred Cowburn kept the records, and the ghost used to walk about twice a year. Fred Cowburn was approached Manchester Corporation to ensure that Besses were eligible to play in their parks, Heaton Park, Platt Fields, and others, because a stranger appeared in the band room one Friday evening to vet the band's ability. He listened to the band and was duly impressed and had just one question. He asked the player sitting in the first tenor horn seat to play a concert C. Fortunately it was Freddie Howarth, who was playing the Eb instrument, and he knew that concert C was the note in the A position of his treble clef and used valves 1 and 2 to render a perfect concert C.



*Below:
"The Ghost will walk on Friday!"*

My banding career was interrupted when I went to university in 1952. The only other player to go to university was Ken Sanderson, who went to Sheffield to study Chemistry and became a teacher. I still played during the vacations and most of the jobs were in the summer anyway. When I graduated, I went



to Indiana, USA on a Fulbright Scholarship to study physics and in 1956 came back to England. I had very carefully arranged to do a PhD in nuclear physics at Manchester University so I could live at home and play for Besses. Happy welcomed me back but since Donald Otter had become an established 2nd trombone I was asked to play the Eb Bass. I readily agreed and discovered a larger mouthpiece suited me and I was far more comfortable on the bass than the trombone, serendipity, I guess. In 1959 the band were short of an Eb bass and did carry out an audition, but the candidate was not engaged so I ended up playing on my own at Belle Vue.

Let me divide the bands playing activities into three areas, marching, concerts, and contesting.

Above: Manchester Whit Walk crowd, Albert Square, Manchester. First held in 1801, these walks were held to encourage community activity. Manchester was one of the best established and largest of its type with a procession of white clad children, a brass band and drum accompaniment, banners and clergy all heading to Albert Square where there was a brief Anglican service.

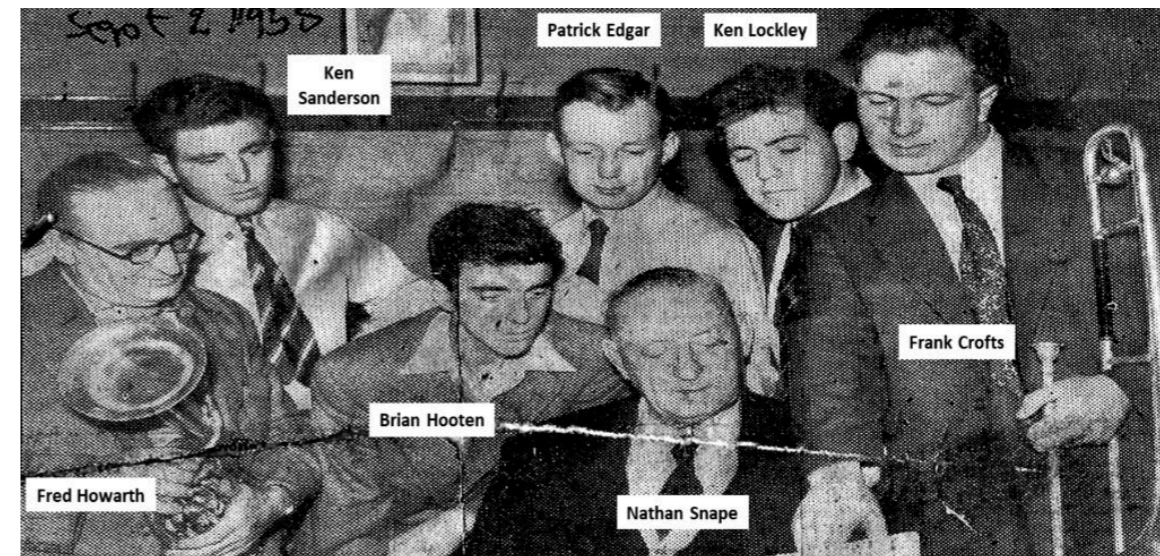
Below: Tatlock's Coaches were a well-known travel company based in Radcliffe.

The marching event of the year was the Whitsuntide marches in the centre of Manchester, which were always well attended. The roads were closed as the band marched down the centre of Deansgate and up Market Street. For this occasion, the band hired a drum major, 'Sugar' Barlow. He marched right at the front carrying a staff, about two metres long with an ornate metal crown head. As the band turned into Market Street, he would balance his staff on his finger pointing it vertically into the air and then toss it, really high, where it somersaulted came back down for him to catch it. He was moving all the time and he never failed. In the 1950s. When most of us were playing with the senior band we made it known to Happy that we didn't want to do any marching jobs. Happy did his best to avoid marching jobs by quoting two or three times our normal fee, but I recall him coming into the band room one evening and saying I'm sorry guys, we have a marching job, I quoted three times our normal fee but they accepted.

Concert performances took the band all over the north of England, as far as Haltwhistle in Northumberland, but only as far south as the De Montfort Hall in Leicester. We travelled by coach, driven by Noel Tatlock, since Tatlock's Coaches had been used by Besses pre-war. Many of the concerts were in parks with an afternoon performance at 3:00 PM and an evening performance at 7:00 PM. This required Happy to book a meal, which was invariably a ham salad. The Boys' Band and the senior band were not fond of salad and used to rant, "We hate lettuce - - We want chips", and occasionally Happy was able to make chips available. When the band played in Huddersfield at the



town hall, with the celebrated Huddersfield Choral Society I lost my wallet. Imagine my surprise when it arrived through the post about five days later, with all the money intact. Since then, I've always supported Huddersfield Town. We did several concerts with choirs since the BBC had a series "Sounding Brass and Voices", and I remember two in particular. One with the Accrington School Girls Choir, since it had a very high percentage of attractive girls, but the most memorable occasion was when the BBC arranged The Messiah for brass band. We did the broadcast with the Halle Choir, under the conductorship of Charles Groves. Each year the band played for a church fete at Prestolee in the Irwell valley. The day began with a street parade followed by a church fete in a field with the band playing concert items. Prestolee is about 5 miles from the band room and when the band had finished, Frank, Nev, and yours truly, decided not to go back to the band room in the bus, but to disappear into the local pub where we enjoyed some teenage jollity. We didn't leave until closing time & had to stagger back 5 miles to Whitefield, where we all slept at 31 Alexandra Ave. Three in a bed once again



Above: Members of Besses o'th' Barn Band. September 2nd, 1958. Brian Hooton, author of this article, third from the left.

by train overnight to Scarborough via York. When Ken Sanderson became the proud owner of a car and didn't have to take public transport back to his home in Bacup, he frequently stayed over after the Sunday morning rehearsal and the four of us spent the afternoon and evening in Tottington at the home of Nev Taylor. We usually played bridge for the exorbitant stake of 3 old pence per hundred points, in a boisterous bridge session, with lots of banter and laughter. One year Ken went on an annual family holiday to the Isle of Man, but he interrupted his holiday and came back to the mainland to play with Besses, and then returned to his family to complete their holiday.

Ken Sanderson, the band's brilliant principal cornet somehow became an honorary member of the trombone section, making it a foursome. The four of us met frequently outside the band room. One year we had our summer holiday together, in Scarborough. We left Whitefield after the Friday evening rehearsal and went



Above:
Besses o'th' Barn Band
playing at Belle Vue.

Contesting was very popular because it was a great challenge to reach the ultimate high in performance. On contest days, Arthur Allison, Arnold Allison's father and Brian Mather's father accompanied the band to Belle Vue, and they drew the order of play number from the hat. The band used to leave very early at 8:30 to have a pre-contest rehearsal in the vicinity of Belle Vue. We always criticised Happy for

forcing us to arrive at the band room earlier than was necessary, but he was the Secretary with responsibilities, and he knew we had contracts to fulfil. Happy used to say that if we knock over a dog on the road, we have to report it to the police because a dog has a licence but if we run over a cat, we can ignore it. Sure enough, on our way to a Belle Vue contest we did run over a dog. What a remarkable coincidence. The band improved throughout the 50s and in 1958 came second. This was the only year when the top six bands, after first playing, had to play a second time, but that methodology was dropped in 1959 when we won with "Undaunted".

Below:
Whitefield Town Hall



The 1959 band was exceptional with the top rank of cornets all worthy of being a principle. Ken Sanderson, Jim Cowburn, Brian Mather, Brian Whiteside, who had returned after being away and playing with Manchester CWS. The 5th player was young Roy Ramsbottom, once again exceptional and could have stepped into Ken Sanderson's shoes but went on to become an orchestral professional. Brian Whiteside was the son of Billie Whiteside, a star trombone soloist in the pre-war Besses Band. Ken Lockley, previously solo euphonium, came back to join Steve Bentley on BBb bass. After winning we were invited on stage to play a swagger piece and I can't remember what we played. Pat Edgar had one up his sleeve, just in case. Later, after being treated to a meal at the Squirrel Restaurant in Deansgate by Mr G E Troghear, a supporter and Band Director, we gave the traditional Saturday evening victor's live BBC broadcast.



Above:
Besses o'th' Barn Band
following their victory parade to
Whitefield Town Hall.
Brian 'Will' Hooton second
from the right.

The bands victory parade was very short because the road from Besses Junction to the Town Hall was less than half a mile. We played along Bury New Road until we reached Moss Lane but instead of turning right, we turned left into Pinfold Lane which took us to the entrance of the Whitefield Urban District Council (UDC) Town Hall. We were greeted by the Chairman of the UDC wearing his chain of office and after a brief congratulations we simply walked across to the band room just a 100 yds away.

In 1960, the following year, we were all disappointed that we were not in the first three. The biggest disappointment in the contest field was the fact that Besses never managed to qualify for the national finals at the Albert Hall in London. We always seem to come third in the area qualifiers, with two of the semi-professional bands, Fairey Aviation, Fodens Motor Works, or the Manchester CWS always pipping us out of the qualifiers. The Boys' Band were in a quandary when our conductor Jim Wright died, and we turned to William Haydock, a notable conductor with an excellent reputation, to take us into the National Youth Championship in 1950. I remember him saying to the band when we were rehearsing "you must reiterate the anacrusis", wow, what does that mean! The formal definition is: "An anacrusis is an unstressed pickup or lead-in note that precedes the first accented note of a phrase".

An example is the lead into Beethoven's minuet in G. It starts on the third beat of $\frac{3}{4}$ time, the anacrusis. The band won first prize for the fifth and last time since the sponsors, The Daily Herald, discontinued their support. I have a vague recollection that the Boys' Band entered a contest against senior bands in a lower section, maybe section three, I am not sure. I think we engaged Rex Mortimer, Harry Mortimer's brother, as a conductor for this event but the band did not get a prize.

This period was a turning point since the band were no longer limited to below 18 years of age and the maturity into the full revival of Besses o' th' Barn Band, the senior band as we called it, was imminent. The transition didn't take long but the band remained in no-mans- land for about a year. Happy Cowburn took rehearsals and conducted at a few concerts, but he knew he was not a good conductor, so Willie Wood was engaged as Musical Director (Conductor) and new uniforms were ordered for the Senior Band which had quite a few "old timers" to stiffen and provide experience. I recall Fred Wright (J C Wright's brother) on baritone. Herbert Brooks on cornet and Freddie Howarth on 1st Horn, Harold Dickinson on euphonium and an Eb bass player. In the late 40s Freddie's son, Dougie Howarth, had been a horn player in the Boys' Band but dropped out. These old-timers were quite soon replaced by the younger generation, with the exception of Freddie Howarth who was in the 1959 championship band.

*Below:
Manchester Dance floor. 1950s.
The increase in the number of
dance halls in and around
Manchester in the 1950s gave
opportunities for many dance
bands across the area.*



Many players performed outside of the band. I think organisations used to phone Happy and say - can you provide a trumpet for the Operatic Society's performance of Oklahoma? Ken Sanderson was approached, and he sometimes took along Nev Taylor on tenor trombone and Brian Hooton on 2nd trumpet! These were occasions to enjoy. They lasted a week and finished with a party after the final night, with lots of chorus girls there to provide the icing on the cake.

In the late 1950s a dance band was formed with two friends of Nev Taylor, the Haydock brothers from Tottington, one on Clarinet and the other on piano being

joined by four Besses players, Roy Ramsbottom on trumpet, Nev Taylor on Trombone, Colin Booth on drums and Brian Hooton on Bass. I had taken string bass lessons from Len Barnsley who was first baritone/euphonium in the Boys' Band but changed his career into becoming a string bass player with the Liverpool Harmonic orchestra. Len's father had a newspaper shop in Besses, and I used to deliver papers as a schoolboy so knew Len very well, he helped me with lessons. I never was a very good bow master but fortunately dance bands tend to be plucking away, pizzicato. I also played the sousaphone in Dixieland numbers. The dance band forced me to buy a van big enough to get a string bass and a sousaphone in the back. The

dance band had quite a few gigs for just over a year but fell apart as the Haydock brothers moved to play in the Scottish BBC orchestra.

Epilogue

I moved south to take a job at the UK Atomic Energy Research Establishment, Harwell, in October 1961. The following year I married Val, who I met when she was a nurse at the Royal Pendlebury Childrens Hospital. This would lead to three children and nine grandchildren. I joined the City of Oxford Silver Band, a second section band, and although I started on trombone, I moved to Eb bass and occasionally had a sousaphone solo spot. I became deputy conductor, but my time with them ended when I went to Canada, on sabbatical leave, in 1968. When I returned to the UK family demands made me decide to buy a trombone and play under my own control. I played with two military bands who were high quality with many ex-military bandsmen. I enjoyed the Thursday night practicing with only an occasional concert when the local RAF bases had an officers dining-in-night. I also played in a jazz band, sometimes on the boats cruising on the river Thames. I lived in Abingdon, just south of Oxford, and the local orchestra was also of decent quality. I started as 2nd trombone and most



*Above:
A commemorative CD of the 75th
Anniversary Concert recorded live
from the Victoria Halls, Bolton. The
CD featured the 2018 Besses Boys'
Band, a reunion band of former
players, including Brian Hooton,
and a massed bands finale.*

of the pieces were nowhere near as challenging as playing in a brass band. However, I was taken by surprise to find that I, as 2nd trombone, was playing a very exposed solo in a choral work. It turns out that the trombones are sometimes three different separate parts, alto at the top, in alto clef, then tenor and finally bass. They follow the sections in a choir and play independently, not as a section in three-part harmony. In 1981 I went as a visiting scientist to Los Alamos in the USA, the place where Oppenheimer developed the atomic bomb, and on my return to the UK I became first trombone so had to learn the alto clef and be capable of playing high notes. It was a bit scary.

My final appearance on any instrument turned out to be the 75th celebration of the Boys' Band in 2018 at Bolton, a very appropriate final appearance. The modern Besses Boys' Band, with no age limit and excellent female players, invited former players to participate in a veteran's band, so I travelled north for the occasion. It was a great concert and to my surprise Pat Edgar turned up to listen, not to play. What a grand way to end my musical career.

Normandy 80th Anniversary

Monday Singers Summer Concert

The Monday Singers are holding their Summer Concert on Thursday, 6th June at 7.30 p.m. at Bury United Reformed Church, Parsons Lane, Bury, BL9 0LY.

There will also be a guest singer, Justine Thomas. The choir's Musical Director is Mr Keith Bentley. Tickets for the concert can be bought on the door and cost £6 each. Price includes refreshments.

This concert is a special one because it takes place on the 80th anniversary of D-Day, so some of the songs will be from 1944. Also it is the last concert that Keith Bentley will be accompanying the choir, as he is retiring after 16 years as Musical Director.

The money raised is to be donated to Dignifying Dementia, a locally based charity. Dignifying Dementia organises social gatherings for people living with dementia, their family, friends and carers in Bury Lancashire.

The group is run by volunteers.

ELR 1940's Vintage Weekend

The East Lancashire Railway (ELR) will host its annual celebration of life in the 1940s from Saturday 25 until Monday 27 May.

The theme of this year's event will be the social and musical life of 1940s Britain, and includes musical entertainment from vocal harmony trio 'Blue Bird Belles' and DJ 'A-Train Swing'.

The ELR is urging visitors to "bring your dancing shoes". The weekend will also feature food, fashion and memorabilia from the decade, helping to create what ELR aims to be "an atmosphere of hope and celebration ... capturing the most positive aspects of this unique period in British history."

ELR is encouraging visitors to "get stuck in" and wear period costume.

The money raised is to be donated to Dignifying Dementia, a locally based charity.

<https://www.quaytickets.com/eastlancsrailway/en-GB/shows/1940%27s%20vintage%20weekend/events>

D-DAY 80TH ANNIVERSARY NORMANDY 1944-2024



- 15 May **The Rob Crampton Band**
- 22 May **Rocking Horse**
- 29 May **The After Hours Blues Band**
- 5 June **The Torpedoes**
- 12 June **Room 22**
- 19 June **The Boozie Woozie Band**
- 26 June **Razor Holler**

Bands supplied by Mike Wright
 Contact: 07958 474635



Things I know to be True

by Andrew Bovell
 Director Peter Scofield

11th-18th May 2024

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

BESSES o' th' BARN BAND

Whit Friday Brass Band Contest

Friday 24th May 2024
 Eleven band contests take place on the evening of Whit Friday and, although very close geographically, they are completely independent of each other. Each contest has its own rules, organisation and prizes, however bands who compete in at least six of the contests are then eligible to win one of the coveted Saddleworth and Oldham Whit Friday Band Contest Area Prizes.

Start time 16:00
 Saddleworth & Tameside UK
 Tickets: Free Admission
 More information available at www.saddleworthwhitfriday.co.uk



St Bernadette's Social Centre
 436 Bury New Rd,
 Whitefield,
 Manchester
 M45 7SX

Drum4Fun

Are you interested in experiencing the excitement, vitality and amazing sound of African Drumming? Or maybe you fancy playing the vibrant, energetic sounds of Brazilian Samba?

Why choose one when you can try both.

Classes for adults are on Friday mornings at 10am or you can drum the stress of the week away and pop in on your way home from work at 5pm – a perfect start to the weekend!

These classes, led by music teacher Cath Fleming, are ideal for beginners and offer a perfect opportunity to try out a new hobby, meet new people and learn a new skill in a relaxed, friendly atmosphere. You can drop in anytime and the hour long class costs just £5.



The Welcome Inn
61 Bury Old Road,
Whitefield
M45 6TA

- 16 May **The Johnny Friendlies**
- 23 May **Jessica and the Ragged Company**
- 30 May **See you Next Thursdays**
- 6 June **Between the Vines**
- 13 June **The Zimmermen**
- 20 June **Trilo3y**
- 27 June **The Jon Casey Band**

Bands supplied by Mike Wright
Contact: 07958 474635

whitefield life drawing



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/>

Further..a Whitefield



Prestwich Makers Market

9th June 2024

Expect an an array of art, craft, food, drink, coffee, music and street food.

Outside Longfield Centre
M25 1BR
11am - 4pm



CLOUGH DAY DOES FOLK 2024

Saturday 18th May
6.00pm-10.00pm
Doors open 5.00pm

Warehouse of Thieves
Callum Gilligan
Vision Thing

The Main Marquee
St Mary's Flower Park
Bury New Road
Prestwich

Tickets in advance £10+booking fee
Available from Eventbrite or
Email Cloughfolkday@gmail.com
(Or £12 on the door)
Heated Marquee. All seated. Bar available



Come and join us CIRCLE DANCING.

Gentle, fun exercise to many different styles of music.
No need for a partner.

Each dance is taught.

All sessions start at 2pm.

Upcoming dates: April 18th, May 23rd, June 20th,
July 18th.

Where: New Jerusalem Church, Charles St, Kearsley
BL4 9DD (opposite Kearsley West Primary School)

£3 per session, including light refreshments.

ALL WELCOME



Thank you for reading this seventh issue of Whitefield Creative Arts.
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Pete Haigh: Contributing Editor/Designer

