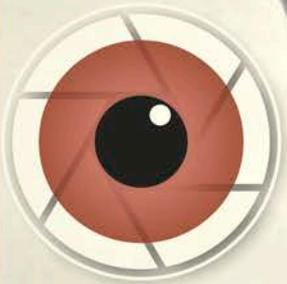


GLASS EYE

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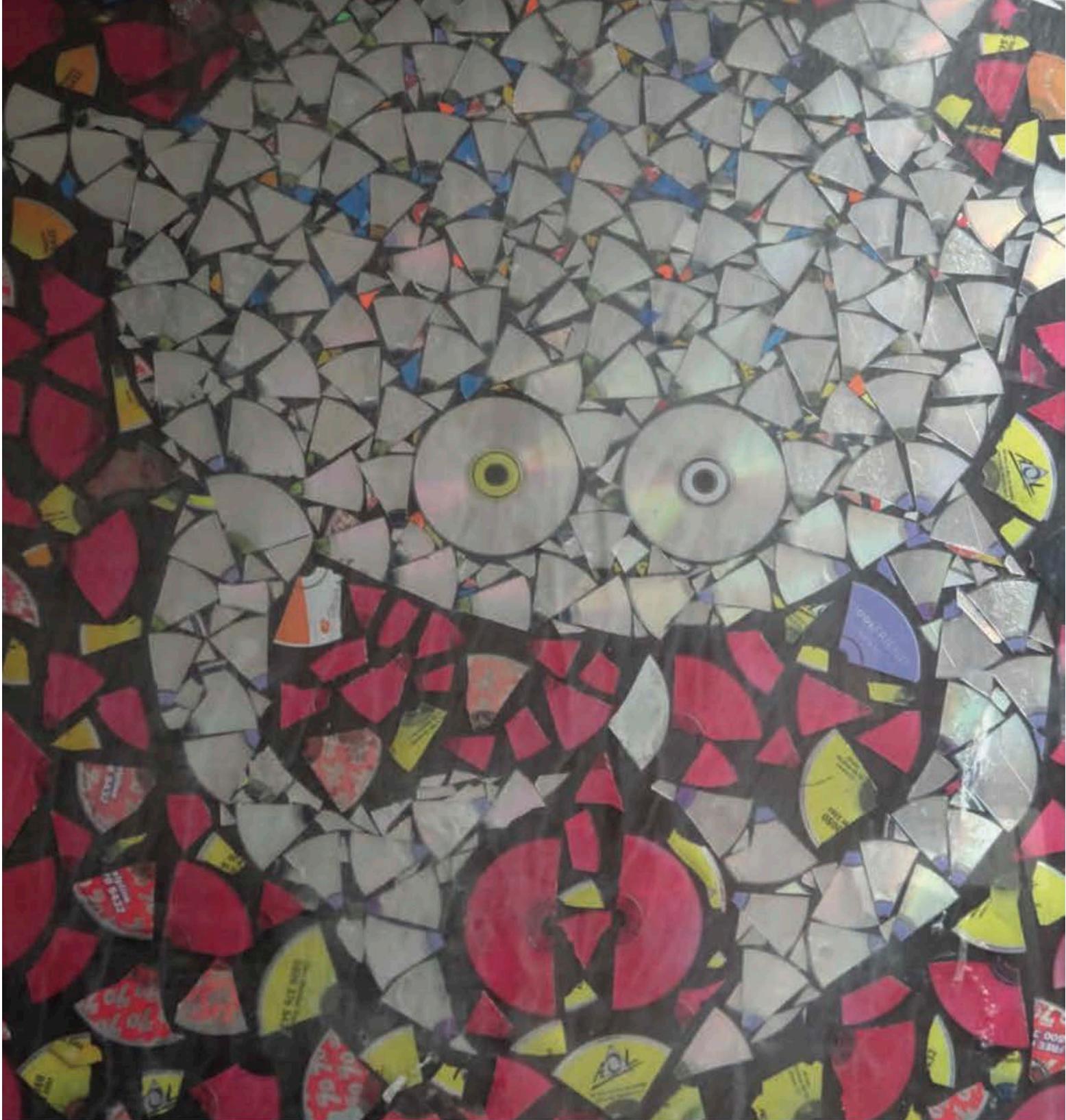
ISSUE NO. 4
MAY 2025



ST. HELENS
HERITAGE

NOTICE-BING

Have you noticed this creature lurking around St Helens?



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A Bigger Offer

.....for eager readers. Yes, this "Glass Eye" has four extra pages - to cope with the inundation of interesting subjects we've experienced since launching at New Year. No promises that we can keep it up but for now enjoy the usual unusual angles on St Helens, its people, its places and its heritage.

Before we give you the lowdown on what's to come we need to say that we have things we need from You. We are planning to focus on local Photography in our next issue so have a look at our back-page call-out for your images and hot-shots. We are also looking for new outlets for the 'zine so if you know of a venue or retail outlet which would offer our free publication please get in touch. And we are keen to expand our group of writers and helpers so if you have an interest in local journalism get in touch. The address is as always,-

glasseyemag@gmail.com

In this issue we offer you a passport to the recent, and quite remarkable, past when Dance in St Helens made itself an international reputation, - Footsteps Dance in a series of selected pictures, including the one on our cover, a photo-essay of distinction. Those of a more bohemian inclination will be glad to find us Remembering.... and celebrating, the Art-School at The Gamble Institute in the late 1980s with both pictures and reminiscences. Also from the period come the psychedelic memories of Pink Bear who has also provided some suitable trippy visuals (and you know how we like our visuals at "Glass Eye"). And no review of that scene would be complete without a Gig Guide so we have called on Dave Evans to choose six memorable gigs from his time promoting in the town. If you disagree with his choices let us know yours. Dave will surely be as interested in them as we will be.

Back in the present we are celebrating the food and culture of Café Laziz at Chain Lane Community Centre. It all sounds delicious and if we're not careful we'll be giving you recipes next. Present edges into the future with the rebuilding of St Helens Town Centre - we are pleased to feature an interview with Robert Gatensbury who will be seeing the development through. We're glad that heritage will get a

look-in as part of what promises to be a thoughtful renewal of the Hardshaw Centre site.

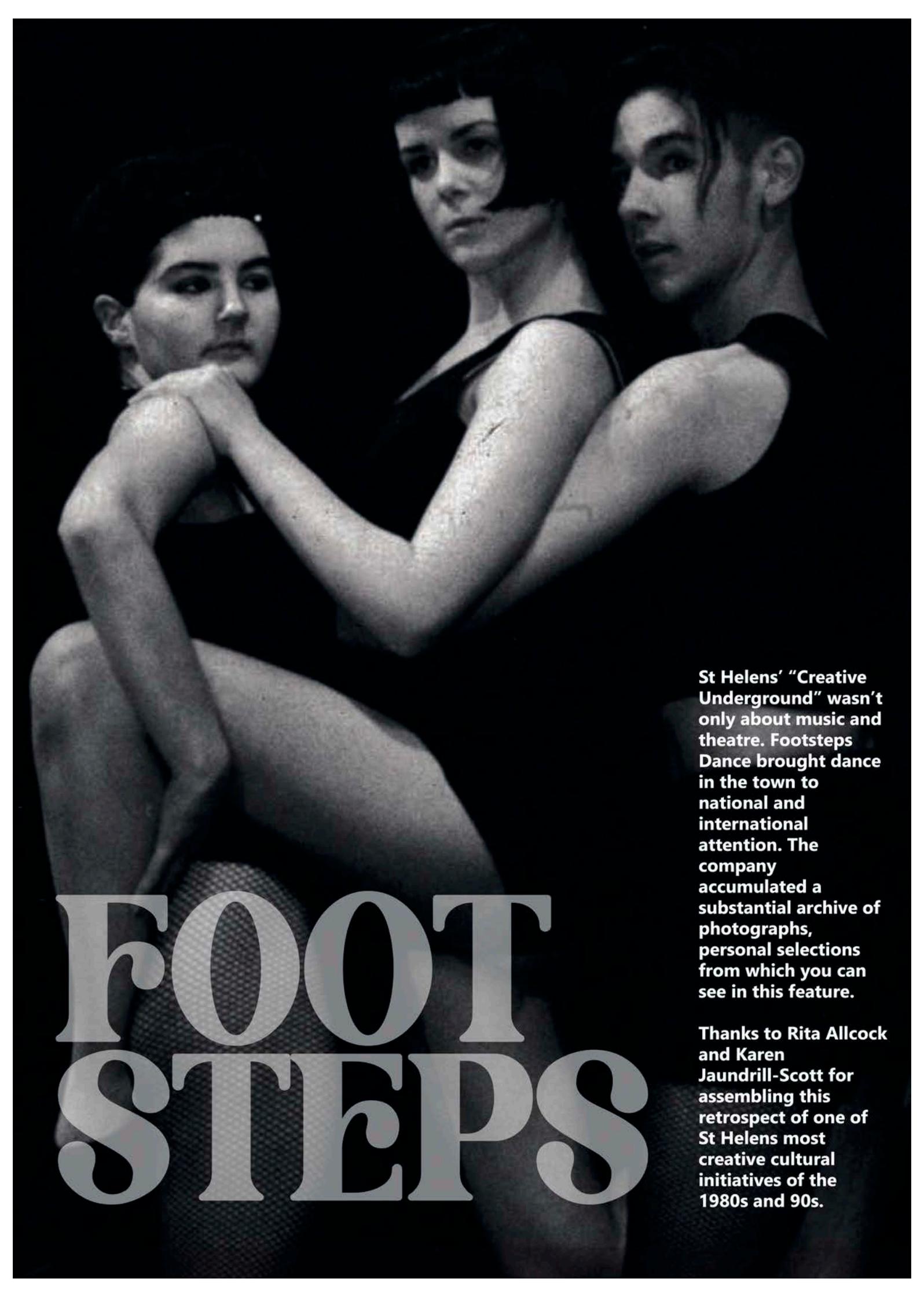
Beyond that we offer our regular support to local writers, and a focus on your images of Public Art in the Borough. It's important to emphasize that all views expressed in this publication are those of the contributors not "Glass Eye", and that we offer right of reply to individuals referred to in our articles and features. We welcome your feedback.

Finally if you missed Issues 1 and 2 of "Glass Eye" because they were taken up by other eager readers you'll be pleased to know that you can find them on-line on the Legacy web-site at <https://legacy82-95.co.uk/> or scan the QR code here.

P.S. We should probably declare that some of us have an interest in the exhibition at World Of Glass "A Not-so-Quiet Revolution". See our back page for details and do sign up for the workshops.

Now Get Stuck In.....





FOOT STEPS

St Helens' "Creative Underground" wasn't only about music and theatre. Footsteps Dance brought dance in the town to national and international attention. The company accumulated a substantial archive of photographs, personal selections from which you can see in this feature.

Thanks to Rita Allcock and Karen Jaundrill-Scott for assembling this retrospect of one of St Helens most creative cultural initiatives of the 1980s and 90s.

The streets of 20th Century St Helens were not tree lined, but the many church halls on their corners were thriving each evening with dancing classes.

Dancing teachers were as famous as the Saints with Rita Pover, Betty Anderson and Joe Saxon, to name a few. You could learn tap, ballet, national, folk, ballroom and even during World War 2 it was possible to find a local dancing class or a 'social' at the Town Hall, the Co-op, or Boundary Road Baths - all very affordable and enjoyable escapism.

Moving forward to the mid-seventies, creative dance was a popular subject at Cowley Grammar School for Girls since it was introduced by former pupil Rita Allcock who joined the teaching staff and brought with her innovative approaches to teaching which were influenced by Rudolf Laban. She would take the students to see inspirational companies such as the London Contemporary Dance Theatre, Rambert and the Martha Graham Company.

Karen Jaundrill helped to run the many dance clubs throughout the school and by 1978 the school dance squad assembled for a group photograph with seventy-eight members aged from 11 to 18 captured before their performance at St Helens School's Dance Festival at the Theatre Royal. Karen went on from Cowley to university and after graduation formed the St Helens Youth Dance Company with Rita.

By 1984 Rita and Karen had a group of youth dancers mostly drawn from Cowley and they changed their name to Footsteps. The group were invited to perform at the St Helens Arts Festival and share the programme with a well-known boy's dance group called 'Freeze Force', which was a successful fusion of dance styles.

The group became part of the St Helens Arts Forum and linked with other arts groups through the Fringe Office supported by John Chell, Morag Hird and Elaine Harris. New opportunities for co-creation were impactful as collaboration through drama, music and design were established at the Citadel.

Footsteps premiered their new performance at the Covent Garden Dance Festival, London in 1988 and this was a turning point for the group as they went on to perform at many gatherings in London, including the Islington Arts Factory, and in Paddington supported by Community Arts St Helens.

The nineties brought a teaching tour to Stuttgart and performances in Munich at the Feierwerk Arts Centre. By the summer of 1991, the group were approached by Granada TV to take part in their weekly arts programme 'Celebration' with a special focus on introducing emerging artists. Footsteps had created a piece called 'Love Palatial' and they were asked to develop the work for a short film through a site-specific lens. The group went on location to

Chatworth House, Manchester Victoria Station and to a pigeon loft which was challenging! Next stop was to develop a second film located at the Albert Dock called, 'With my eyes wide open'. Footsteps were in residence for a week at Granada's Liverpool satellite studio and performed to the audience in the afternoons alongside Frank Sidebottom.

After this period in the Footsteps dance anthology there were members of the group leaving for university, mostly to study dance. They created Dance Company Huber and were selected to perform in the first ever LEAP Dance Festival at the Bluecoat Arts Centre in Liverpool in 1992. At the same time Rita and Karen created Dance in Education which would encompass T.I.E. and dance workshops in the region. As the dancers were graduating, it was the perfect opportunity to provide work for all these amazing St Helens artists who could take the company forward for the next Footsteps generation.

Contributions

Rita Allcock-RA
Jaime Craig-JC
Rachel Foster-RF
Ian Greenall IG
Wendy Hesketh Ogilvie-WHO
Karen Jaundrill-Scott-KJS
Vicky Kirkland-VK
Lisa Litherland-LL



Rita

This picture was taken in 1984 and it features two dance groups; Footsteps (girls) and Freeze Force (boys) at St Helens College Theatre on the final night of the St Helens Community Arts Festival. Months later, they merged, and with the help of Ron Heavey, created a special dance fusion performance to music played by St Helens Youth Jazz Band for the Youth Dance Festival at The Empire Theatre, Liverpool.

It was amazing to see so many talented young people, dancers and musicians all working together on that vast stage.

The audience loved it!

Vicky

This image was taken of our production of 'Love Palatial' at the Citadel in Spring 1991. The inspiration for the work came from one of our dancers' dads who was a keen pigeon keeper, and in these two images we were responding to pigeon food battles and often being misunderstood by other birds.

I remember my cheeks being full of marshmallows trying not to laugh as researchers from Granada TV were in the audience. They asked us to be part of the Celebration Arts programme that summer and we filmed for two days on location which included a pigeon loft!



Jaime

Here we are in the Covent Garden International Dance Festival, June 1989, performing 'Amusing Ourselves' for the very first time in this iconic setting. This uplifting piece was created about identity and a vision for the future. It was the first time Footsteps had produced a full suite of dances within a theme and was a turning point for us, as we went on to perform at the Islington Arts Factory as a result of our London debut.

Wendy

The idea of 'Joseph Harvard' came from the company making links with European artists and our desire to succeed in our German exam! We borrowed a Harvard book with cassette tapes from Central Library and began to improvise movement based on each chapter (family, holidays, buildings). In this picture, taken at the Citadel in 1989, the theme is very much the family, and I played the mother of three lively children. We went on to premiere this production in the Open Dance Festival at Paddington Recreational Ground in Maida Vale, and I ended up achieving a C in my GCSE!





Ian

This photograph was taken as part of a shoot at The Bluecoat in Liverpool, in 1992, towards the end of my first year at Uni. I was for a studying a dance and photography degree, and so my two big passions came together during this shoot. The photo was used as the poster image for the first ever LEAP Dance Festival in Liverpool that year, as well as Granada TV's Made on Merseyside showcase. Months later, I opened the British Journal of Photography and was surprised to see this photo. The photography is still a big passion. The dance, less so!



Jaime

This picture captures the explosive joy I remember from the time developing and performing 'Mystical and Gormless'. The piece was about first love, with its overlapping feelings of awkwardness and euphoria. It was by far the most challenging piece of dance and physical theatre we had undertaken as a company, including me balancing six performers at the same time, lifting dancers over my head and catching them randomly mid-jump. Like first love, terrifying and exhilarating.



Lisa

I joined Footsteps in 1990, and this was my first photoshoot for our new piece 'Mystical and Gormless' which we premiered at Cowley HS Arts Centre, St Helens. We went on to perform the piece in an arts festival at Feierwerk in Munich that summer and we became their company in residence for the two years. The amazing bright red costumes had sequined hearts which were unique to each dancer and designed by the then emerging fashion designer, Samantha Smith.



Rachel

This event was commissioned by Granada TV in Liverpool and I really enjoyed taking dance out into the public. I remember how exciting and vibrant the production felt at the Albert Dock surrounded by an intergenerational audience. This was Footsteps at its best – connecting directly with audiences and bringing fun to performance. Dancing in these outdoor venues was something we would continue to do further afield in London and Munich.

This picture reminds me of how strong we were and how committed we were to increasing opportunities for people from all walks of life to see and enjoy creative dance.



Karen

This image was captured by an audience member at Feierwerk in Munich in the summer of 1991 and significantly I changed role from choreographer to dancer to perform in 'With my Eyes Wide Open I'm Dreaming' which was a homage to thirties big band sounds.



Karen

We were invited to take part in the Covent Garden Dance Festival in June 1988. This image was taken by the local press at Cowley High School before we boarded the train to London. 'Amusing Ourselves' was inspired by a cutting-edge dance company called La Bouche, who came to perform at the Citadel and workshopped with the company.

The day before the festival we rehearsed in Pineapple Dance Studios, which boosted our energy and focus to produce an amazing level of performance in the Sunday afternoon main stage slot.

OUR ST. HELENS CAFÉ LAZIZ

lessons to those people.

E: We're trying to bridge that gap. Cause otherwise they're just sat in the hotel rooms or the houses just stuck, bored, worried, traumatised.

C: We run the café because food is a language everyone can understand.
E: The idea is that we all get together at 10 o'clock, we do some conversation, we play games, we do a bit of socialising, and then we open the café to the general public at 12. In the kitchen we have volunteers who cook

E: The best thing about this is that these are recipes that their grandmas and their mums gave them, and they always say it's like cooking for their families when they cook here because it's family food. It's what they would eat at home. Food brings back memories; and it makes them feel like they are sharing it with their families. We've got some English volunteers too, and strong bonds have been created. A big problem we face is that people are often dispersed without any warning – just moved to another part of the country – and once you've developed



I've had Pimmies pies, chippy tea from Chipmunk, even ventured to the restaurants of Duke Street to try St Helens' international cuisine... but until last month, I'd

never been to Café Laziz. Just off Chain Lane, every Thursday, the charity-ran café provides a safe space for refugees and asylum seekers to practice their English, whilst offering locals the chance to try foods from other cultures. The menu on my visit? Nigerian moi moi and Pakistani falooda (don't worry, I had to Google them too!)

Words and photos:
Nathan Atherton

Emma & Claire: Café Organisers

Emma: There's lots of magic things happening in St Helens at the minute and I don't think people always realise it do they?

Claire: When people claim Asylum they are not entitled to any English lessons for six months. So we offer

food from their own countries, and then we try to share cultures through food because it's really empowering for the people in the kitchen.

C: A lot of them, if they live in a hotel, they aren't allowed to cook. They miss cooking their own food. We have different people cooking each week. The volunteers are given different roles. We'd like Café Laziz to grow and offer more.

E: We'd just done a thing at the World of Glass, which was an Arabian Nights supper club. It was really fun.

C: One of our aims is to break down barriers between these people and the population of St Helens. It's all about fostering them, giving them support, giving them help, letting them shine, and then they move on, and hopefully we've given them the skills and confidence to get jobs and be a good part of our community, which is what they all want really.

your roots here in St Helens it can be upsetting. But some of our English volunteers have been out to see them in their new places, and they were able to show them the new area. At Rainhill, we did a Christmas market, and one of the boys turned up just wearing a t-shirt because he didn't realise how cold it was if you stand outside, and a man went home and brought him a coat to have.

C: They had a drive in the church, and they brought us so much clothes. It was really lovely.

E: We used to be a bit more descriptive on the menu, but at the minute I'm giving this a try – just making people Google, or just turn up not knowing – it's that element of surprise. Whenever we do something with Sri Lankan food, people go crazy. There are some surprising ones, the Iranian dish that people love, kashke bademjan, is an aubergine curry.

C: Halima's Somalian fazoola – people

love it – if we ever do a buffet we do that. Its beans and potatoes, it's really cheap to make, and she makes her own bread, it's delicious. We've never had today's dishes before, but we've never had anyone not finish their plate. Some people, especially older people, have said 'Oh I thought it would be too spicy', then they've come and eaten it and said 'Ohhhh, it's not too spicy.' In this country we've got to remember, after the war, they didn't have anything like peppers or spices. Shumi, our Pakistani Chef, she doesn't make it so spicy because she's worried English people won't like it - but I tell her make it spicier! We have done some recipe cards, but for our long term aim we'd love to a cookery book.

E: A recipes book with the stories, because their stories are amazing, of these people and why they are here, and it educates people, to open their minds.

C: We have our regulars in the café, we like to see new people, its mainly retired people, sometimes some work people. Sometimes we think Chain Lane is a little bit out of the way of the town centre. I think St Helens is a very welcoming town, I really do, because it's a small town, a safe town, its mostly welcoming but there's always a minority. It's exhausting, we both gave up our jobs to do this, and its worrying because the money isn't always coming in, but then it's wonderful when you look back at all the pictures and all the people who have come and gone and how we've helped them, and that make you feel so warm in side. And when they send you messages saying 'Thank you for being my family', and they are so grateful for the little thing we've done for them, I feel honoured.

Pam: Café Regular

When the menu came through I said 'I have no idea what this is' but one of the pleasures of going Café Laziz is to be able to experience different foods that you wouldn't be able to anywhere else. It gives you an insight into how a food or ingredient we use might be prepared differently in other countries and cultures. Even at my age, and I'm not young, it's been a wonderful personal experience... It's all vegetarian food, but I think that's a good idea, it's not a heavy lunch. It's hard to say a favourite, some of the deserts have been very nice, todays – Nigerian moi moi – I had no idea what it was, but I thoroughly enjoyed it.

Abdullrham: Barista-in-Chief

I'm from Egypt, I came here five years ago in 2019, exactly before Covid – I thought I'd settle down in six months, I got my refugee status papers two months ago. The café helped me a lot, spending time doing something is good for my mental health. In my situation, you don't know what's happening next month, next year, next day even. I think the solution is to always be busy with something. I've been with the café since the beginning, originally delivering food, they found out I had a



background in photography and filming so I did a film for Café Laziz so they can use it for marketing and funding.

I was interested in coffee, so I decided to bring drinks to Café Laziz, cause they used to do just food, so I did a small presentation and approached them saying we could do cultural drinks: Arabic tea, Turkish tea, Moroccan Tea, Karak tea from India, coffee – we bring food from cultures, so why not tea?

Learning by doing is important, and that what's Café Laziz is doing. Understanding the St Helens accent isn't easy, but you need face it, to go out into the field and talk to people. If I keep learning English on applications or online, it will not be enough to give me any skills with accents, accents is just practice. I think St Helens is friendly, I don't have any bad experiences, honest. The image I heard about St Helens is that it wouldn't be easy, it would be challenging, but I didn't see that.

Ammar: Coffee maker

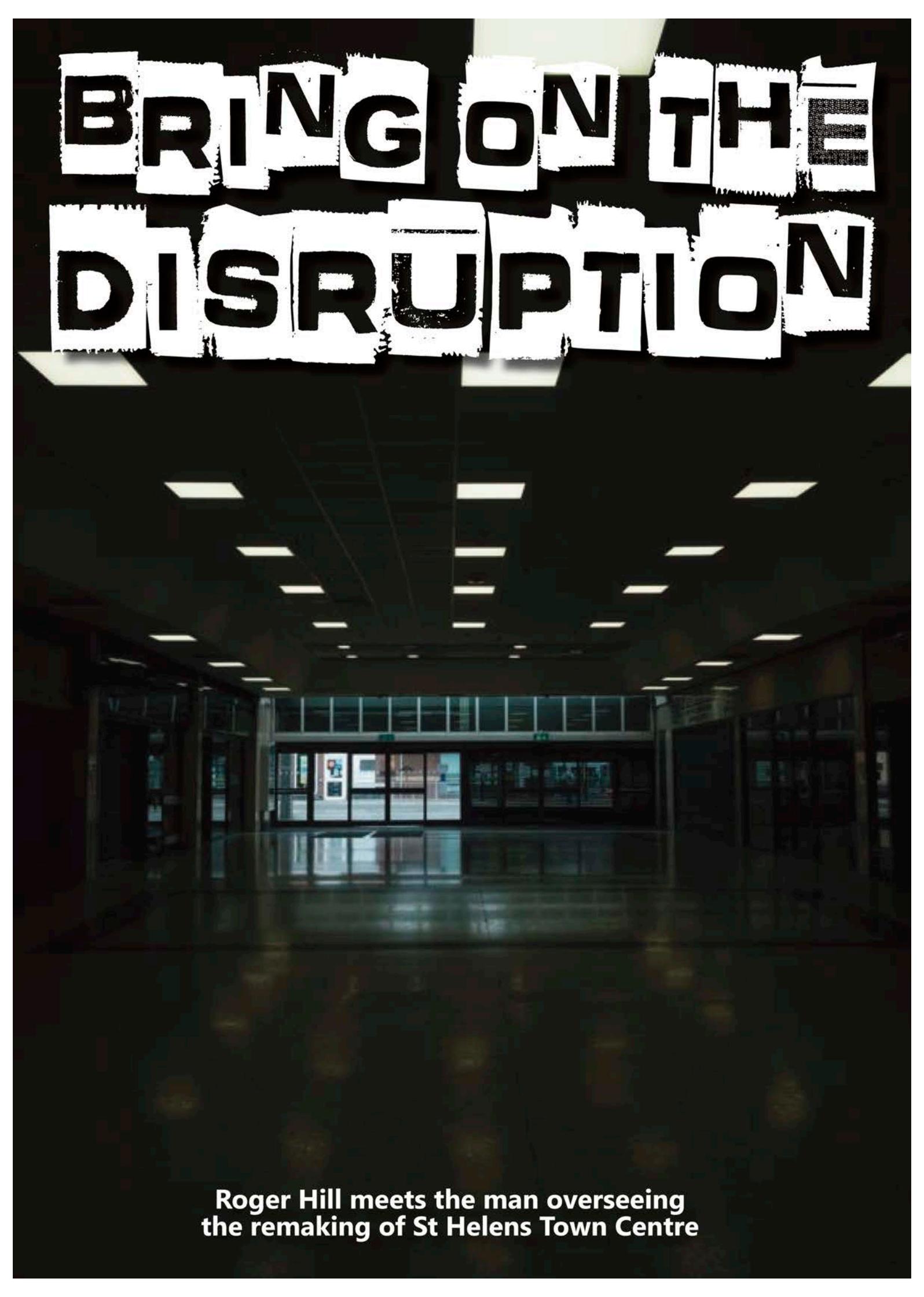
Café Laziz gives me an opportunity to engage with the community. It's a really good chance to speak, to talk, to see the other side, and let them see our side. Yemen is a horrible place – the war, you know, it's really complicated – I'm Yemeni but I didn't understand the situation, we have outside countries involved, a civil war, gangsters...

St Helens is a nice place, I like the people here, especially at Café Laziz, the council are really friendly, and the YMCA. Sometimes there are ignorant people but you can't consider it the majority. A lot of asylum seekers and refugee people are suffering from depression, and I decided by myself to make some jokes and have fun with them, make them laugh, try to let them enjoy this for one or two hours so they can return to the hotel with good energy – I was like that when I first came here, it was difficult.

I've started making coffee, so you could call me a coffee maker. I'm exercising my speaking, I enjoy the food, but I love to learn other cultures: different eye colour, different skin, and you want to know, 'how he is living, what is his background, his culture?'



BRING ON THE DISRUPTION



Roger Hill meets the man overseeing
the remaking of St Helens Town Centre

You can't say you weren't told. But here I am to tell you again, and tell you more. You set off one day to buy that cheap air-fryer from TJ's in the Hardshaw Centre, and the place had closed down – not just TJ's but the whole Centre. And one day you'll go to catch a bus at the Bus Station and be re-directed to a temporary bus station on Chalon Way. Later on you'll pass by the old Hardshaw Centre and it will have been pulled down – and 97% of what's now gone or in broken heaps will be used to build its replacement. Then one day you will pass what's been a building site for nearly two years and they will have built housing, offices, a new Market Hall and a Hampton by Hilton Hotel, all garnished with green and pleasant spaces – and fitted in a new street in between the new buildings. And St Helens Town Centre, - the place of which the eminent architectural historian Nikolas Pevsner declared, "Architecturally there is nothing to be said..... the centre is one of the least acceptable in Lancashire," – will be

engaged in various "Place Conversations" about, "What kind of town centre do you want in the future?", especially if you're young, or in business, or a taxi-driver, or neurodiverse, or LGBTQI+, or a member of a residents group. Oh, yes, sometimes consultation can slip by when you're not looking, but here and now things are happening because many of you shared your thoughts. You said that the place was "outdated", "tired", "bland", "struggling", "it needs modernizing", "it had no heart", and apparently people listened. The Waiting's Over



Robert "...we've taken on board all the comments through consultation. – there are some bits that aren't designed in yet – there's still opportunities to develop – a process which engages further on things like public art, things designed collaboratively." And when will it be all over, the disruption? 2028 will see the completion of the Hardshaw redevelopment, apparently, but there are a lot of schemes going forwards beyond that. "There's been a lot of development in terms of master-planning – in 2021 we did six weeks of consultation on just that really – it covered the whole town centre. The plan was accepted by the Council in 2022."

I know all this because I have spent an hour of quality time with Robert Gatensbury, who is the Programme Lead in the Growth Delivering Prosperity Team which is part of the town's Places Directorate and who must be used by now to being submerged in administrative slogans having spent 30 years in the urban regeneration business. In St Helens now, as you read this, Robert is probably staring at a screen overseeing the delivery of the

The Big Issues

So what have been the big issues in planning a new town centre? Robert gives me the low-down.

"We have been concerned about oversupply of retail. The concept we developed is called "Shrink and Link", What we have done successfully is to move the vast majority of the shops in the Hardshaw Centre into the Church Square Shopping Centre, so immediately that becomes a real hub, it's got more footfall, more of a buzz. That's the "shrink" bit and the "link" bit is you link the town centre better to the other retail parks, using active travel, pedestrian/cycle routes, safe routes, - also from that conversation came the idea of having housing in the town

Programme, supervising work-streams, acquiring properties, seeking approvals and keeping the town's elected members, the development partners and you the public updated about what's happening. And no doubt looking forward to a break in the open air wearing a hard-hat and inspecting progress on various sites. I've met a lot of regen people and Robert is one of the good guys. For a start he cares about what he's doing and the people he's doing it for, and he has good news – "the waiting's over." – or as we rock aficionados might say – not only must the Hacienda be built but it is being built. "...there's a lot more to come for St Helens – there's a wider regeneration programme," says Robert positively.

"You have the nationals in the Retail Parks, and real variety in the town centre"

So, I venture, we've had the consultation, you've done the planning and the designing, is it all done and dusted now? I'm looking for loopholes where individual creativity can still arrive late to the party.

"In terms of the design process we're nearing the end of that now", says

centre. – rent, ownership, there'll be a variety of tenures within the scheme."

What about the "new retail"? I want to know. Much more shopping happens in out- of-town retail parks now. "We took a lot of commercial advice, and the project is very much not just the building of a new shopping

"...from that conversation came the idea of having housing in the town centre"

another place again, hopefully acceptable to all, with impeccable environmental credentials – low carbon build, vehicle charging points, a variety of green habitats, and even the old glass will have gone to Pilks to be recovered for use.

Meanwhile just out of the centre, Glass Futures – "a global not-for-profit research and technology, membership organisation that connects the glass industry with academia to demonstrate disruptive technologies that will make glass and other materials zero carbon and sustainable" will have been in business from this year, followed by SINA Medical Glass who will be doing what it says on its sign, and there'll be new houses as well.

Bring on the disruption. You can't say you weren't told because you were consulted about all this. Consultation means either, you can tell people you've designed something and ask them what they think about it, or you can invite them to say what they want. If you've lived in St Helens from 2016 onwards there's a good chance that you been surveyed and likely

"You'll look at a feature or an architectural detail in a building and you'll say that reminds me of something I've seen"

centre, but about the introduction of different uses which work in a more co-existing sort of way. There is still some retail being built, but it's about building back differently, or not rebuilding at all, and there are concepts in our Master-Plan about creating a new urban park where we've currently got the St Mary's Shopping Centre."

A lot of the town centre shops and businesses are small-scale now, aren't they?

"This is only Phase One, and we want it to be something that brings more people in, but there's a lot more to the town centre and it's about making sure that it links with the rest of the centre, supporting places like the George Street Quarter, Hardshaw Street, etc, - we're lucky in having a strong retail sector and that's what you build on. You have the nationals in the Retail Parks, and real variety in the town centre".

Embedded with Heritage
"Glass Eye" is, of course, all about heritage. I say I hope the heritage plans add up to more than the odd new statue of local worthies from times gone by while the new centre looks just like any new shopping area in Britain? Now Robert hits his stride. This they have thought about.

"There's always the danger of having an identikit town centre, and we're working with developers and architects who are doing similar schemes all over the country. Although there are opportunities for public art and creative opportunities throughout the area we don't want it to be just like that. We want the outdoor realm to be embedded with a St Helens-ness. You'll look at a feature or an architectural detail in a building and you'll say that reminds me of something I've seen, another building in the town centre, - so there are a lots of cues in the building design which really do mirror the textures, colours, shapes, from the historic buildings which are still in the centre, like the Town Hall, Counting House, Quaker Meeting House, the Art Deco former-Pilkington's HQ which has influenced the design of the new hotel, and the blues and greens of the other former

Pilkington's headquarters which is reflected in the street architecture as well as the buildings.

"And there is history that isn't there anymore which has influenced things, like the Dalglish Foundry and the old Greenall Whitley Brewery which was where the Hardshaw Centre is now, - there's some real cues to the past that we are building from. And there's a



really rich social heritage to St Helens, like re-introducing KES the Snake which brings back fond memories for people, The Millennium Needle is going to be temporarily removed but it is being reintroduced on the site, because it is a landmark, a gateway to the Centre. I do love it, as a piece of public art, - taller than the Angel of the North, I'm told. - but it will be without the staircase which currently surrounds it."

What about Culture?

Now I'm hitting my stride. Where will cultural activities happen? The obvious place would be the new Market Hall where people should be able to get together and keep warm in winter...
"That's part of the vision for the Market

Hall, - there are spaces in the Indoor Market that are about meeting and activities, animation, activation, - there will be a small stage in a corner at the Southern end where there will also be steps which can be seats, so people can naturally congregate there and also interact with the outdoor space as well, so genuinely the heart of the town is back in Church Square. And we also have one main new street, which will offer opportunities for events and activities. That is the vision."

What about Pevsner - who was writing in the 1960's, I guess? Does St Helens need buildings of distinction?
"It's not an ancient town St Helens, and it grew up in a particular era and it's got some amazing buildings within it - what we are going to be doing with this project is building new developments that people will be proud of. It is giving a lot more attention to quality. Some of these will be landmark buildings that will attract people in and increase the number of people using the centre.

"I think it's creating an aspirational community in the heart of the Town. We're not talking Liverpool or Manchester in terms of skyscrapers - it's a human scale. It's about expectation and aspiration and I think we're delivering that in bucket-loads for the local people. And it's a very positive story for the local environment."
I'm won over - I'm a sucker for practical optimism. We agree to meet in a year and take the conversation forwards. But Robert, what's the best bit about your job?

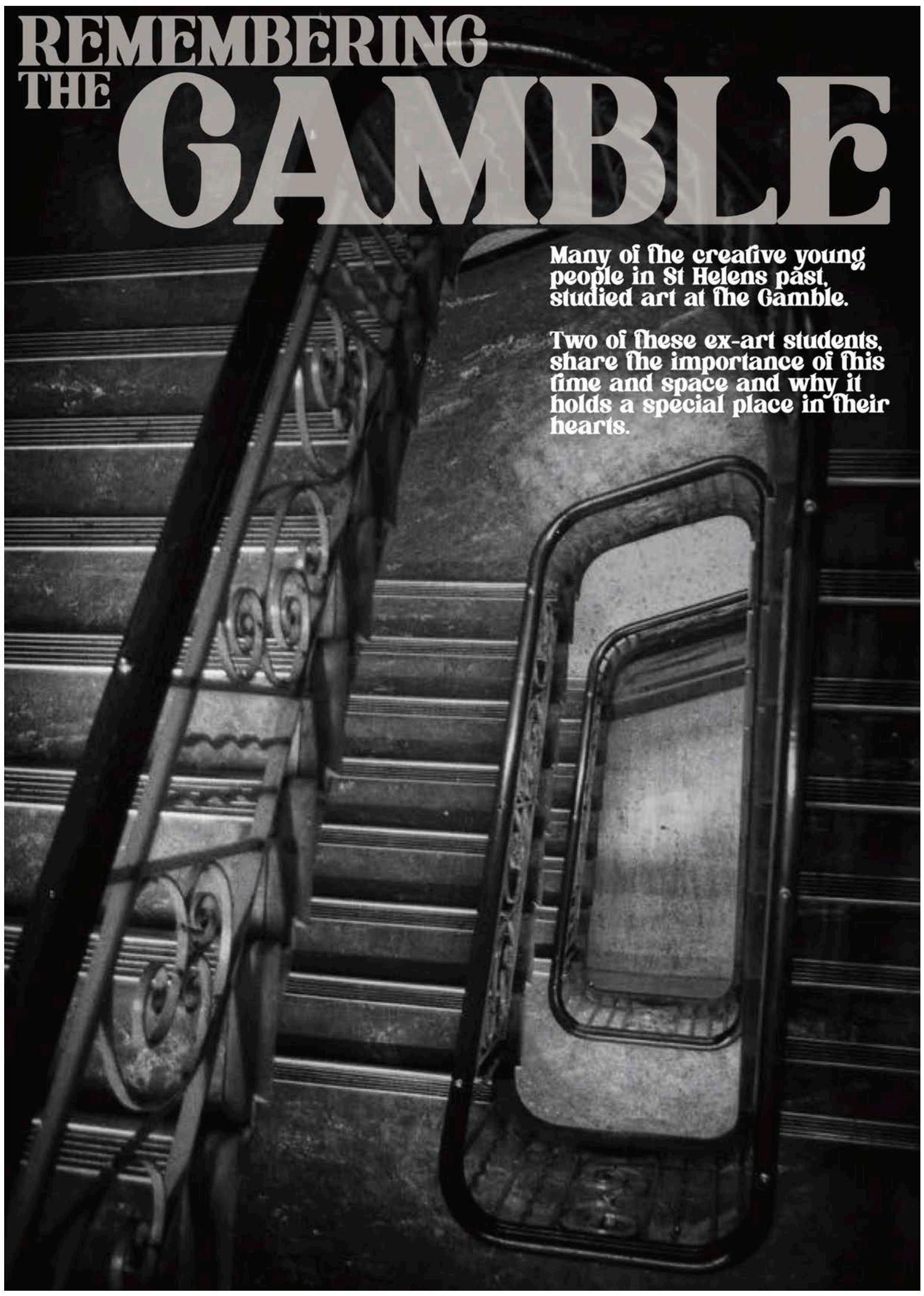
"Oh, seeing things happening on the ground, I've been doing regeneration with local authorities for probably thirty years - the opportunities in St Helens are markedly different from anywhere else I've worked. This is the exciting bit because all those bits are in place - investment, partnership, architects. It's very important to me personally, because this is the first time for me that I've had the chance to see something delivered, on the ground, from start to finish."

"...from that conversation came the idea of having housing in the town centre"

REMEMBERING THE GAMBLE

Many of the creative young people in St Helens past, studied art at the Gamble.

Two of these ex-art students, share the importance of this time and space and why it holds a special place in their hearts.



The Gamble Institute Building. Arts School

Studying at the Gamble was probably the most fun packed and formative time of my life. The college provided a vibrant environment where students engaged with disciplines including painting, life class, printmaking, ceramics, graphic design, textiles, and photography. The wide variety of experiences not only honed my skills in various mediums but also paved the way to foster amazing friendships and sparked a deeper passion for the arts, making my time at the Gamble truly unforgettable. I admired the work of friends such as Tracey Coverley, Andy Campsey, Nicky Hackett and lots more, above all we had a laugh, each day provided us with a new experience, a story, a prank, an event.... too many to list. The staff were great, they were inspiring role models, nurturing our creative development while offering invaluable mentorship, tutors such as Wayne, Frank and Trevor in particular boosted our confidence and enabled us to compile portfolios in readiness for our next stage at degree level.

Social events, workshops, and exhibitions fostered a real sense of community as did Thursday evenings at the Royal Alfred; mingling with more like minded creative types became the routine. The alternative music scene was booming, as bands such as The Tractors, The Volunteers and PEH played to a capacity audiences each week. All in all I could not have wished for a better transition from school to college and into adulthood having taught art and design for the last 30 years! Thank you.

Chris O'Brien



The Gamble Building, situated in Victoria Square, St Helens was built in



1896 with donated funds from St Helens' first Mayor Sir David Gamble. The building was to be a Library and technical school for the people of the Borough devoted to manual training. Subjects were wide ranging and included Science, Engineering, Cookery and Art. Mr Gamble stated that, 'It is for the purpose of assisting our people to make themselves equal or superior to those countries where technical education has been an institution for a great number of years.' Central Library to celebrate Gamble Building's 120th anniversary - St Helens Council

During the building's life span, The Gamble Institute evolved and while still housing what became known as St Helens Central Library (ground floor and part of basement for archives), the rest of the building became St Helens School of Art and Crafts (Harold Critchley www.paintography.me) and then St Helens College of Art and Design until its relocation within the main building of St Helens College. My own arts education began in 1988 studying on the Art Foundation Course based in the Gamble Building. I have spent the last 37 years within the arts as a student, an arts practitioner delivering arts workshops across the Northwest, an Arts Officer for Education for St Helens Council and as a Further and Higher Education Lecturer within the College of Arts and University Centre St Helens and as an Associate Tutor at Edge Hill University. My time at The Gamble Institute started a career and life trajectory that has enriched my being as well as the people I have worked with. I found my tribe.

The taught provision I received at the Gamble opened my eyes to culture, the arts, education and ways of seeing and thinking, however studying in the building itself was just as important. The ethos and

values fostered in the studio space contributed to my 'growing up' and developing confidence and a sense of belonging. The progressive educator Bell Hooks (2010:21) argues that, 'whenever genuine learning is happening the conditions for self - actualisation are in place, even when that is not a goal ... engaged pedagogy highlights the importance of independent thinking and each student finding his or her unique voice.' Discovering my unique voice, working hard for myself but also for others, giving back, paying forward, working as part of a 'community of practice,' shaped my younger self.

Etienne Wenger states that, 'communities of practice are everywhere.' (2006: 212). I love learning and sharing knowledge, this is at my core and is a direct testament to the teaching staff from that time.

The physical space to think creatively, in a purpose built Victorian Building is something I will always be grateful for. The craftsmanship of the exterior and interiors, the smell of the polished stairwell and feel of materials used within the building were inspirational. The sound as you walked around the corridors and the feeling of having a safe space, the canteen with a serving hatch, the main studio / print room and the textile rooms to develop artistic skills and 'become.' A home from home, yet different, independent from familial rules.

Being in such a building subconsciously formed the themes of Memory and Trace which underpin my own artistic practice to this day. My art work is informed by and focuses on life changes, transition, living grief and loss, confronting identity within an auto-ethnographic context. The work operates within a phenomenological, autobiographical and anthropological, 'material culture' context. I am fascinated with how my interaction with familiar places, relationships, and objects fuel a desire to create art works.

The writings of historical and contemporary academics and philosophers have informed and underpinned my developing practice, in particular Marcel Proust's, *In Search of Lost Time* (voluntary and involuntary memory) and Gaston Bachelard's, *The Poetics of Space* (he uses the house/home as a metaphor of humanness). Bachelard

writes that the various dwelling places in our lives co-penetrate and retain the treasures of former days.

The house is not experienced from day to day only, on the thread of a narrative, or in the telling of our own story... after we are in the new house, when memories of other places we have lived in come back to us, we travel to the land of Motionless Childhood, motionless the way all Im-memorial things are. We live fixations, fixations of happiness... Thus, by approaching the house images with care not to break up the solidarity of memory and imagination, we may hope to make others feel all the psychological elasticity of an image that moves us at an unimaginable depth. (1969 : 5-6)

The contemporary anthropologist Daniel Miller discusses 'material culture' via his books *The Comfort of Things* and *Stuff*. One of his theories is that objects make people, unconsciously, gently shaping and making us who we are, not just individual objects but a whole system of things.

Objects don't shout at you like teachers, or throw chalk at you as mine did, they help you gently to learn how to act appropriately ... Before we can make things, we are ourselves grown up and matured in the light of things that come down to us from previous generations. We walk around the rice terraces or road systems, the housing and gardens that are effectively ancestral. These unconsciously direct our footsteps and are the landscapes of our imagination, as well as the cultural environment to which we adapt. Bourdieu called the underlying unconscious order our habitus. There is nature, but culture gives us our second-nature, that which we habitually do without thought. (2010: 53)

This is how important the Gamble building and Art School has been to my foundation. Two years of study in that warm, happy space led to a lifelong creative learning journey. Making friends, creating, discovering, loving. My time there was precious, I knew it then and I know it now. I look forward to the day the building is 'open,' again and hope to see future creatives use the space as it was originally intended by Mr Gamble.

Amy Robinson

St Helens, studied at the Gamble, School of Art and Design, 1988-1990

Do you remember your time at The Gamble? Send us YOUR memories for inclusion in our next Issue



NEARER STILL

In Issue 3 of “Glass Eye” we used as our centre-spread a text from a novel, “Nearby” written by Gareth Jackson, which centres on Newton-le-Willows. It seemed to us that there were other gems to be uncovered from that novel so we invited Gareth to choose some more excerpts and to give us his take on the town where he lives.

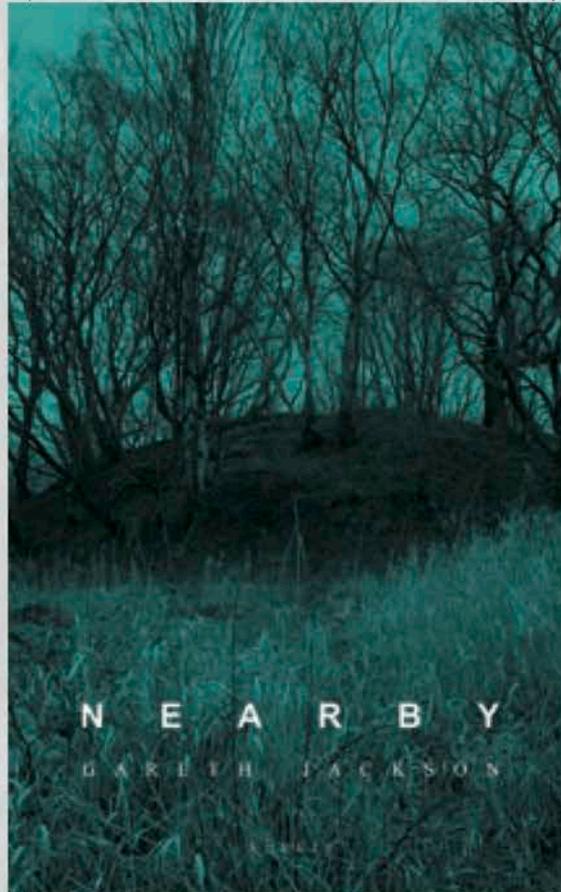
In a town once central, Newton le Willows was relocated on the far perimeter of St Helens and of Merseyside after the rezoning which occurred on the 1st of April 1974. As near to towns in Cheshire and Great Manchester as towns in Merseyside, past a few farmers fields you are in a different county.

Growing up here were geographical ghosts of something prior, aged evidence that this town was once significant. Some of its historical buildings and the scars and heaps of the industrial revolution remained. Further back into obscured records, before the Norman invasion, Newton (in Makerfield) was the head of the Makerfield ‘Hundred’ possibly having this prominent local position due to the repurposed Roman road nearby. After the invasion it remained a rural village until the industrial revolution bought canals, railways, foundries, factories, print works, coal pits and an expansion of the village into a bustling town. During the Festival of Britain here it was a Festival of Newton, and there is a filmed record of this grand post-war spectacle, proudly indicative of the towns sense of its historical importance.

In its grim post-industrial decline it now seems improbable that it once had cinemas, theatres, an ice rink, a horse racing course and a co-operative department store. That Earlestown railway station with its decades closed waiting room was the first passenger railway station in the world – one of the many surprising ‘firsts’ which have occurred in this town. By the 21st Century much of this history has been overwritten by generic housing estates and only diminishing traces of the past survive such as the restored but purposeless town hall where the pre-fame Beatles played, the Boer War memorial outside the town hall, the

stocks on Church street and the elevated nine arches bridging Sankey Valley – for now the railway lines, bridges and viaducts persist.

With its deleted history, out on the borderland of Merseyside, the feeling of Newtonians living in this town is becoming ever more tenuous.



BEASTS

The gloom of the trees nearby was divided by a shallow shining river and the narrower threads of tributary streams. There men, clothed in skins and slathered with the thick pungent fats of animals to insulate them from the cold, hunted Red Deer. Peering for flickers of red between the darkened boles, they prodded pellets of ordure to determine when it has been dropped, quietly sniffing the tree boles for their rubbed scents.

They hauled the deer to their fires to flay and butcher it with their napped stone axes and make use of every part of the dismembered carcass. Nearly nothing remained for the wolves that watched with hungry yellow eyes from the shadows.

THE LAST HOBBYHORSE

“Poor owd horse! - Gee-Whoa!”

His hobbled boots clattered on the cobbles as he capered by. It drew the patrons to the door of the White Lion Inn to witness his unwieldy gambol.

The cumbersome horse’s head was tatty now, its dulled mane becoming threadbare. The wearer, Edward Ball occupied the small farmhouse near Ivy Bank and worked the fields of that farm. His father had also been named Edward, and his fathers before, as far as could be remembered, had been the village’s hobbyhorse.

Edward had always been a peculiar fellow. On the prescribed days he donned his deceased father’s horse head, and to the embarrassment, at best baffled amusement, of those nearby attempted to preserve this antiquated pagan custom.

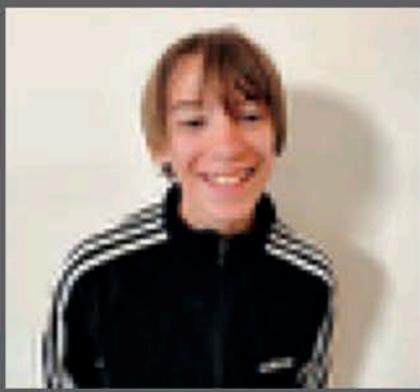
Nearby was not a piddling village anymore, but a broadening industrious town of clanking machines and immigrant workers and the hobbyhorse seemed an incongruity of yore now. Capering across the fields by the railway embankment it must have been a disconcertingly curious spectacle to the passengers of the passing train carriage.

No.2 SHAFT

A ha’penny dropped from a jangling pocket could fatally mangle from that height. The unsecure hoppit bucket hoisting their excavations to the surface had spilt its weight onto the men working in the blackness at the bottom of the No.2 shaft. A bludgeoning rain of stone partly burying and killing a labourer below, the cratered tin helmet insufficient protection.

Afterwards they took his stiffening remains upwards in that wobbly hoppit.

It would be a further five years before the shafts were laboriously dug to a final depth of thereabouts half a mile. Then, only the haunted lads who had worked with him would remember the pit’s forgotten first casualty.



MORE PUBLIC ART

In Glass Eye Issue 3 we featured pictures of Public Art in the Borough and invited you to send us your pictures. And Dale (pictured) stepped up to the mark with his photograph of "Sphere Of Nature" by Faunographic on Tickle Avenue. Thanks Dale – more please!



And we had this mail from Gee Collins

Hi there,

I noticed that you were looking for pieces about public art for your next issue of Glass Eye. In case no one has given information about this one (my favourite) yet - I've written a short piece of writing with some reflections, and two pieces for Heart of Glass in 2022 about the mural, writing available via the QR codes.

Hope this helps!

Gee

And Heart of Glass have a downloadable map of some local Public Art, also available via the QR code (bottom left)



KEEP the Images coming



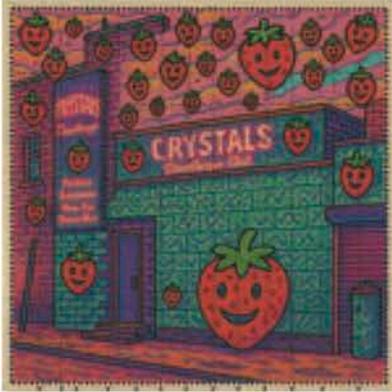
**DOUBLE DIPPED
STRAWBES
ST HELENS**



1989

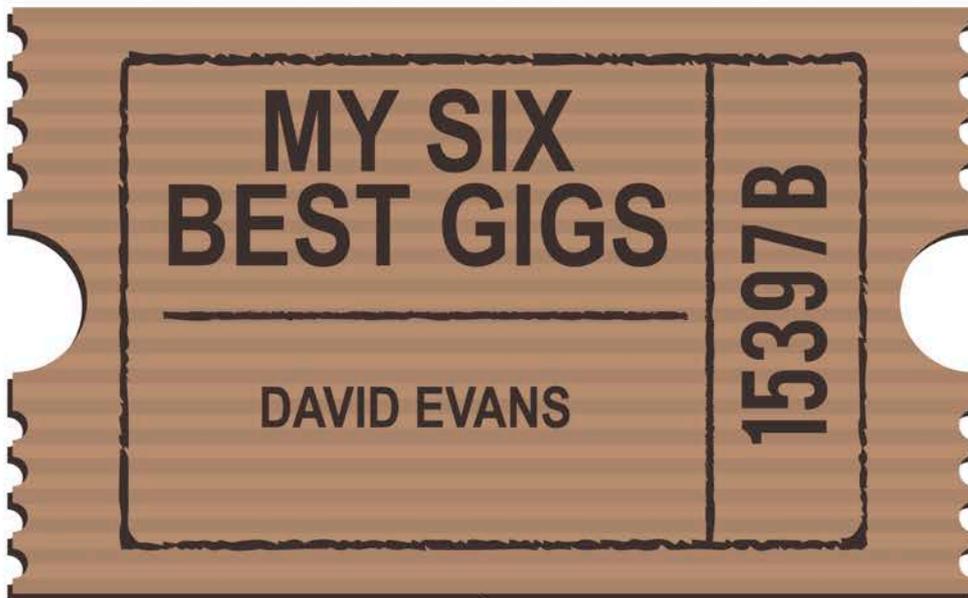


LOVE ORBS. LOVE STRAWBS. LOVE FLYING KEYS. LOVE DUN-
 GAREES. LOVE SUPER MARIOS. LOVE PURPLES OMS. LOVE
 BOUNCING. LOVE LOVE. LOVE SMILEY FACES. LOVE SQUIDGY PLACES. LOVE
 CHIPIE TRAINERS. LOVE KICKERS. LOVE RAVERS. LOVE CRANK. LOVE PIXIES. LOVE MI-
 CRODOTS. LOVE LEKKY HEAD. LOVE GONG. LOVE BAGGY. LOVE CRUSTY. LOVE SCALLS.
 LOVE TREES. LOVE LEAVES. LOVE STAYS. LOVE PAN. LOVE THATTO HEATH WICCA.



LOVE THE TINY PERFORATIONS THAT MAKE UP A BIGGER
 PICTURE. LOVE MDS. LOVE MBS. LOVE BOUNCING. LOVE
 SQUIDGY BLACK. LOVE RED SEAL. LOVE THE SECRET ELE-
 PHANT LANE SWEET SHOP. LOVE 3 FOR A TENNER. LOVE MR
 BENS SHOPKEEPER. LOVE GURDJIEFF. LOVE OUSPENSKEY. LOVE
 LUDWIG. LOVE SUN RA. LOVE CARE BEARS. LOVE ME MA.
 LOVE BEACH BOYS. LOVE CAMEMBERT ELECTRIQUE. LOVE
 LOVE TECHNIQUE. LOVE FRANKIE KNUCKLES. LOVE ERIC B.
 LOVE RAKIM. LOVE D-MOB. LOVE HUMANOID. LOVE ENO.
 LOVE FRIPP. LOVE BOOTSY. LOVE LOVE. LOVE SMILEY SMILES
 THAT GO ON FOR MILES. LOVE DAVIES. LOVE TWIDDS. LOVE
 PILKS. LOVE TAYLOR PARK HILL. LOVE STARS. LOVE STONES.
 LOVE LONG MEG. LOVE LOSING EGO. LOVE KELPIES. LOVE
 MULTI-STORIES. LOVE JUICY FRUITS. LOVE HEAD RUBS. LOVE
 DISCO BISCUITS. LOVE DAEVID. LOVE THE PETTY STATION.
 LOVE CHUPPA CHUPPS. LOVE MIND READING. LOVE PUPILS.
 LOVE DUB. LOVED UP. LOVE BASSLINES. LOVE SQUIDGY
 SYNTHS. LOVE BOB. LOVE 909. LOVE THE RAVEN. LOVE THE
 ALF. LOVE SILLY SIMON. LOVE PSILOCYBIN. LOVE INDICA.
 LOVE INDIA. LOVE WIGAN. LOVE SAINTS. LOVE HALOS. LOVE
 ANGELS. LOVE TRACERS THAT DANCE OFF THE END OF
 YOUR CIGGIE. LOVE BIG FINGERS. LOVE LITTLE TOES. LOVE
 WET HOLES. LOVE WIDE EYES. LOVE LOVE PIES. LOVE BETTY
 BOOPS. LOVE FRUITY LOOPS. LOVE LITTLE BUDDHAS. LOVE
 MOTHERS. LOVE CHEEKY OTHERS. LOVE UDDERS. LOVE
 MOOING. LOVE CHEWING. LOVE GURNING. LOVE YEARNING.
 LOVE MY LITTLE PONY. LOVE JONI. LOVE TRUFFLE TONY.
 LOVE MONSTERS IN MY POCKET. LOVE LOCKETS. LOVE
 VICKS. LOVE OZRICKS. LOVE OPTICS. LOVE MARVIN GAYE
 BIKERS ON ACID. LOVE HARD. LOVE FLACCID. LOVE LOVE
 TUNES. LOVE HALF MOONS. LOVE NEVER ENDING. LOVE
 TRANSCENDING. LOVE TALKING SHITE. LOVE BEING A KITE.
 LOVE FLOATING IN SPACE. LOVE THE ALL-KNOWING. LOVE
 TOUCHING YOUR FACE. LOVE KNOWING FUCK ALL. LOVE

CANON AND BALL. LOVE NON DUALITY. LOVE KWIK SAVE REALITY. LOVE BEING
 DUST. LOVE FARLEYS RUSKS. LOVE FLYING SAUCERS. LOVE TOFFEE LOGS. LOVE FLYING
 TEA POTS. LOVE SOIL IN MY MOUTH. LOVE STROKING CARPETS. LOVE RAM DASS.
 LOVE LICKING GRASS. LOVE CARTOONS IN MY HEAD AS I NOD OFF TO SLEEP. LOVE
 MAKING ORBS FROM DOUBLE DIPPED SHEEP.



The Happy Mondays

Andy (Cave) introduced me to The Happy Mondays when Squirrel and G-Man was first released, when we shared a small basement flat on Hope St.

I was immediately taken with their punk-funk style, my interest enhanced when I discovered that John Cale had (under) produced the album and I set about collecting all their releases.

At the time I was part of the 'programming subcommittee' at The Citadel, a group of independent local promoters putting on a wide range of musical genres at the venue.

I approached their agent, Blast Hard in Manchester, and was delighted to book them for The Citadel's opening week's programme.

The Mondays had a wild reputation (at least with me) and I was full of trepidation when they arrived and fell out the back of their van, spliffs in hand, kicking a ball around the venue. I



headed out for a pint with Sean and Bez to The Market pub around the corner, Bez enthusing about the venue and asking whether he could hire the place for an E-Party... (nervy emoji)

About 100 or so attended the show which was as chaotic and intense as you would imagine. I'm still a listening fan today.



The Gong Show

Not a gig as such, but certainly an event that I felt personified the mood of the time.

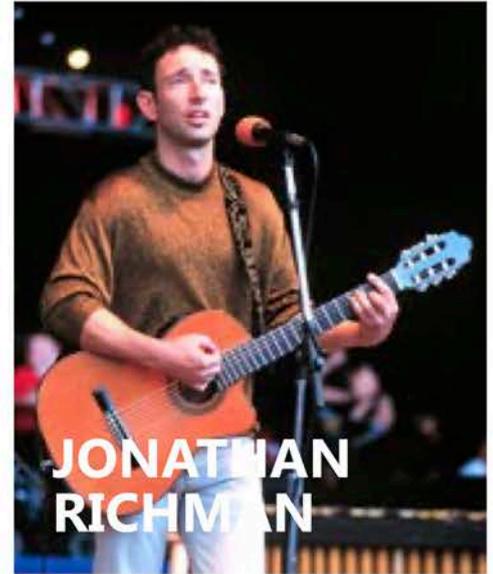
Brainchild of Niall Lambert (formerly of Old Ma Cuxsoms and the Soapchoppers)

On the face of it, an innocent talent competition open to all comers, but behind the scenes it was severely corrupted by Niall and his willing band of reprobates.

A madcap, self-built score-

board was erected, and a shepherd's crook was used to eject entrants on the say-so of the baying crowd, who seemingly just wanted madness. And madness they got.... in bucket loads!

It's probably ill advised to go into detail, but it was one of the most outrageous and funniest nights I have ever witnessed- you had to have been there! I believe it may have also been recorded live by Radio Merseyside



Jonathan Richman

Not sure how the booking happened, but I was blown away to be able to book one of my all-time favourite artists Jonathan Richman and was astonished to be able to attract such a cult US artist to St. Helens.

I can't remember too much about the show, but I do remember Jonathan practising yoga when I met him, in what was the original dressing room on the first floor and his health food rider.

Jonathan was due to play Glastonbury the next day and his agent had asked me to arrange a driver to take him there, and whether I could book a London show on the following day.

I decided to involve two old friends of mine, both huge Jonathan fans - Carl Davies (brother of the actor Ian Hart) and Mike Badger who had fallen out with each other and hadn't spoken in a good while.

Carl was putting on a few shows in a club in Camden and was super keen to put Jonathan on and Mike happily accepted the driving job. Neither were

aware of the other's involvement. So surprised faces all round when Mike delivered Jonathan to Carl at his London venue, I like to think that helped break the ice.

That Man

I booked The Charlatans purely based on how they looked on the front of the cassette tape cover that they had sent in, I didn't even listen to the music, I just had some weird belief that it would be a good gig!



It was very early on in the 'baggy' era and there was a real sense that some big musical scene was about to explode. Hairstyles and clothes seem to be an early indicator of change, and what were previously, fairly innocuous bands suddenly found a new identity and reason to be.

That Man were one of those that led the charge in St Helens, I remember sitting in the balcony watching them within months of The Charlatans show. A band totally transformed, with indie-dance rhythms, a loose fit and newfound swagger, including the obligatory Cressa / Bez podium dancers - they tore the roof off, and I was gobsmacked by the atmosphere they had created.



The Rockingbirds

From what I remember, this was one of the last shows I attended at The Citadel in the early 90's

Times had changed.

No more Community Arts St Helens and Paul Hogan had moved on from The Citadel and it was time to move on myself.

I sat on the steps of the auditorium feeling melancholy, listening to The Rockingbirds 'Gradually Learning' - the end of an era.

Deaf School

I returned very briefly in 2013, some 20 years later, to do a bit of freelance booking for The Citadel.

"In the whole history of Liverpool music, two bands matter most, one is The Beatles and the other is Deaf School" Paul Du Noyer.

As The Beatles were unavailable for the date I wanted, I opted for one of my teenage heroes, Deaf School, and was lucky enough to persuade the wonderful Ken Testi (Manager) to do the show. Ken had some history with the town, formerly managing a band called Queen? whom he had booked at St Helens Tech in the early 70's.

It was a superb sold-out show, hot n sweaty and Deaf School were obviously knocked out by how appreciated they were by the people of St Helens, good stuff!





The Len Saunders Writing Room Project meets in Lucem House monthly and produces a number of public events each year. Here Kieran de More recalls the man to whom the Writers Room is dedicated, and Sue Gerrard, who leads the Group offers a poem about the town's presiding saint.

Allow us, briefly, to venture into sombre territory, as we remember a man who brought much light to the community of St. Helens. Leonard Saunders, 65 – known to friends and family as Len Banana – was a shining example of humanity, a gifted poet, performer, and raconteur; his kindness had even taken him on the road to Romania, where he built an adventure playground for an orphanage and took medical supplies and clothes for the kids. Len also volunteered at Lucem House Community Cinema Plus+, Corporation Street, where he would revel in comradery with film buffs and share his passion and knowledge with like-minded attendees.

On Sunday 30th July 2017, 9 days after an unprovoked attack, Len passed away – however, instead of focusing on the details of the attack, let's look at one of the multiple

lives which were saved, as Len's generosity extended beyond his departure.

In Birmingham, a 26-year-old mum was informed that she had just 24 hours to live, after her second liver transplant was rejected. What no one expected was that Len – who had signed the organ donor register – was a match with the young woman, who received his liver and travelled over 80 miles to visit Lucem House, after her successful recovery. It was a warm gesture to pay homage to the man who, in his death, granted her a new lease of life. Lucem House Community Cinema Plus+ currently has a Writer's Room dedi-

cated to Len, where creative minds can converge to bring poetry, plays and other imaginative ideas to life. Len's light still fills the Writer's Room to this day, and a further 2 lives were saved due to his organ donations. On a more personal note, I would have loved to have met Len, as I believe he was very personable, well humoured and a fountain of knowledge. I'm sure, if I pay attention, Len's imprint can be found on our wanderings around St. Helens.



ST. HELENA AND THE TRUE CROSS

The Idea

- I Roman goddess in human form holds sway
- II Son Constantine emperor of all
- III Holds Helena dear, Christianity is here.
- IV Whispers wander into her circle about the cross
- V Ideas mingled with ambition form in red sun rays
- VI To bring home the cross to Rome.

The Journey

- VII Boats loaded with Holy Spirits bob in harbour
- VIII Knees worn out with praying
- IX Holy quest stutters, boats toss tail towards the nadir.
- X God is merciful, Jerusalem glistens in red sun rays

The Discovery

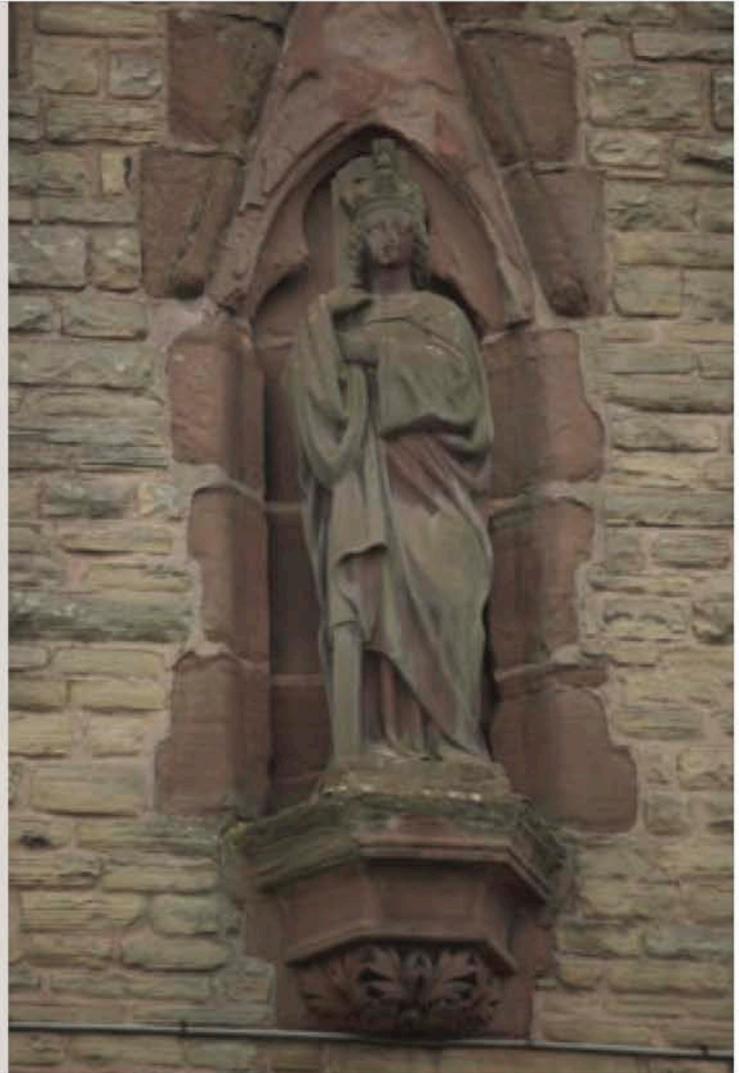
- XI Helena has too many crosses to bear homeward;
- XII Anonymous death-filled woman touches the three,
- XIII The third is the healing cross, the true cross, redemption.

The Resolution

- XIV Helena returns triumphant, cross locked away, lost to us all again.

The statue of St. Helens outside Holy Cross Church, Corporation Street (Photograph Robert Evans)

Extract from St. Helens Now and Then by Sue Gerrard Available from the Bookstop and the World of Glass.



DEAR GLASS EYE,

Regarding your article in Issue 3 about the rail celebrations, we would like your readers to know that the Rainhill Trials 200 group are hoping to build a new visitor hub which will provide a larger space to accommodate school parties and have a special area where visitors can 'experience' what it was like at the Rainhill Trials by watching an AI show of the Trials as if a spectator on the day, either on the Skew Bridge or on the embankments with maybe a little surprise along the way. This won't just tell the story it will immerse the visitor into the action and excitement of the day. The visitor hub will also house a small library with seating, a local history area, small café and a shop.

The combined museum and visitor centre will provide a complete knowledge and understanding of what an amazing event the Rainhill Trials were; the story of how they came about and the difficulties and superstitions the railway had to overcome in order to achieve its success. Our hub will develop the story by looking at the people who worked on the railway, the opportunities it provided, the accidents that occurred, how it transformed and shaped the way people lived and the effect it had on the growth of Rainhill.

The Rainhill Trials 200 group will also be looking at how we can enhance the village with new street furniture, planting schemes, decorative screens and statues of George and Robert Stephenson. We will work with other local organisations to provide a memorable celebration in October 2029. Ideas include – a Trials themed Beer Festival - a big top Food Fair - children's miniature railway rides – model railway exhibition – rail themed theatre and musical productions – railway photography competition - a special pin badge for all our school children - a drone display depicting the Rocket and we would love to get some of the replica locomotives on loan for a visit.

We have approached local groups to ensure all are involved - schools, scouts, guides, churches, choirs, pensioners, women's groups – all will have the opportunity to make this a whole community led celebration. Rainhill has a unique place in history and we have to ensure that the story



of the Rainhill Trials, our history, continues to be told to future generations.

Cheers
Susan Davies
RT200 Committee Chair

Set in Stone

If you would like to see the brand new exhibition Set in Stone then why not pop along to the Millennium Art Gallery, within the Millennium Centre, Corporation Street.

The exhibition, which runs from Monday 7th July and until Friday 1st of August, features the work of Robert Evans (photography,) and Sue Gerrard (concrete poetry).

Robert's section will feature photographs from St. Helens in 50 Buildings the new book by Sue Gerrard, which will be published by Amberley Press later this year and Sue Gerrard will also be displaying her concrete poetry.

The exhibition is free and the gallery is open the same times as the Millennium Centre.

The Contributors to Glass Eye Issue 4 are,-

Footsteps Dance Company –
Rita Allcock/Jaime Craig/Rachel Foster/Ian Greenall /Wendy Hesketh Ogilvie
Karen Jaundrill-Scott/Vicky Kirkland/Lisa Litherland
Nathan Atherton – Café Laziz
Roger Hill (Interview with Robert Gatensbury)
Chris O'Brien/Amy Robinson/Cath Shea – The Gamble

Pink Bear – Psychedelics
Dave Evans – Great Gigs
Dale de More/Gee Collins – Public Art
Gareth Jackson – Newton Le Willows
Kieran de More/Sue Gerrard – Writing Group
Photography & Layout - Barry Gore
Editor - Roger Hill

We are always looking for contributions and new members of the RSJ Production Group

glasseyemag@gmail.com

The crab on Page 2 can be found on Church Square under by the Church Hall entrance. They are made of broken CD's.

Does anybody know how to find a live crab in St Helens, so far from the sea?

Stockists

Glass Eye is available at a number of locations in St Helens, including,-

The Bookstop
World of Glass
Kaleidoscope Records
YMCA
Newton Le Willows Community Centre
Tango Community Project, Haydock
Wainwrights, 129 Boundary Road
The Mens Room Rainford
Derbyshire Hill Community Centre/-
Family Centre
Pear Tree Café, Corporation Street
Foundry Wharf, Atlas Street
Four Acre Health Centre

A Not-So-Quiet Revolution

Documenting alternative culture in St Helens 1982-95 and beyond

World Of Glass – May 10th to June 6th

This exhibition documents a particularly memorable period of music and culture in St Helens, a township among the many which sprang up across Northern England in the Industrial Revolution but with, in the 1980's and 1990's, an exciting, noisy, unexpected and uniquely wonderful scene all of its own.

The scene – music, theatre, fashion, art, dance, poetry, - developed in the town apparently from nowhere, and here it is in all its wayward spontaneity, as told through material from the period, interviews, pictures, ephemera, accumulated from local donations and reminiscences. Some of what you see here is in the St Helens Archive and some is destined for future inclusion there. After a tour of the material the exhibition concludes by bringing it all into the present with an optimistic glance into the future and an appeal for more material. Can culture make history? And then make it again? With your help it can. Culture is more than just a legacy, it's a passport to the future.



GLASS EYE

“Making Something Of The Past” – Workshops- 11th, 18th, 25th May and 8th June FREE

Alongside the exhibition there will be a series of free Workshops for people interested in creating their own work from heritage material, involving the use of words, images, print and design. It will also be possible for groups, by appointment, to spend time with curators of the exhibition taking a closer look at the material on display.

This exhibition is made possible thanks to the National Lottery Heritage Fund as part of St Helens Archive Service's Creative Underground project.

COMING YOUR WAY

The next Issue of Glass Eye will make a special feature of Photography including your photos.,-

This town needs Cameras!

Photo Gallery Past and Present

Local Photographers

Picturing.....My St Helens – Send your photographs on the theme of “My St Helens” (or just any shot you're particularly proud of) to us at

glasseyemag@gmail.com

It will be picture-tastic.

