

# Spire

the



*the parish  
magazine  
of  
Christ Church  
Southgate*

**60 pence**

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**May 2014**

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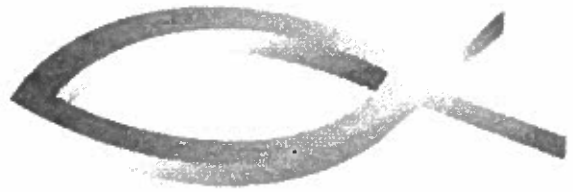
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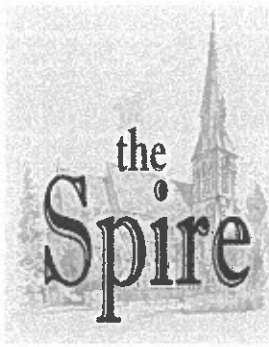
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**From the Vicar:**

I expect quite a few Spire readers will have been watching *Rev* on BBC2 on Mondays at 10 pm. The series (the 3<sup>rd</sup>) began during Lent and ended on the Monday after Low Sunday. If you have lived in a vicarage,

there is so much that is familiar about the scenes in which the episodes are set: when we saw the vicarage kitchen in the first episode of the first series, we exclaimed, 'That's our kitchen!'



The script writers have been exceptionally well briefed and they have not avoided the topical. The current series had one episode that dealt with equal marriage and another that featured interfaith cooperation in community fundraising but the imam was a vastly better fundraiser than the show's star, The Reverend Adam Smallbone, played by Tom Hollander.

The penultimate episode is essentially a contemporary Passion Play. The vicar has reached the end of the road. He is under investigation for unprofessional conduct: he has briefly kissed the head teacher of the church primary school, Ellie Patman, and this has been witnessed by Nigel, the lay reader.



Nigel has decided to betray Adam, the Vicar (and so takes the role of Judas).

As Holy Week approaches, the Bishop of London, played by Ralph Fiennes, suspends Adam from his pastoral duties (he is not allowed even to enter the church and speak to parishioners).

The bishop asks Archdeacon Robert to conduct an investigation. Meanwhile, the Area Dean and diocesan secretary begin to plan the closure of Adam's church as wild exaggerations spread to the local press and Adam is unable to conceal his suspension from Alex, his wife, played by Olivia Colman. A scene features Adam interviewed by the bishop and the bishop washing his hands in the kitchen (Pilate).

The neighbouring church wants to borrow a large heavy cross for a procession (Walk of Witness) and Adam carries it through the streets at night, suffering abuse as he goes. Colin, a heavy drinking, unemployable lost soul who has been Adam's most devoted parishioner, denies knowing Adam three times (Peter). In the morning, after an encounter on a hill with a stranger (a cameo played by Liam Neeson) Adam tenders his resignation and the church is cleared.

This leads to a final episode which chronicles what happens to Adam after his resignation and the church's closure - a Resurrection Play.

Adam initially revels in the role of house husband and works part time at the local convenience store while applying for other jobs but it becomes increasingly clear that he is only meant to be a priest.

He plunges into a deep depression and he won't leave his bed (it's not fanciful to see this as his time in the tomb). A panorama of the leading characters' prayers then follows. Notable are the Archdeacon who prays to God giving a high estimate of his humility - he does humility well.

The plot hinges on the prayer of Alex, Adam's wife. She realises that she must be the one to bring him back to his vocation and his people (just as the women were the first to witness the resurrection of Christ).



Alex organises a reunion of Nigel, the Archdeacon, Adoha (once his most fervent admirer) who has reviled him since the investigation, and Colin. Together, they keep the Easter Vigil outside the locked church (an echo of the way Christ was locked out of official religion by the authorities?). Then, with the Archdeacon's encouragement, Adam breaks the door down and he leads the way into the darkened church carrying the Paschal Candle, the symbol of Christ's resurrection.

The people who had rejected him welcome Adam and ask him to celebrate the Eucharist and baptize his daughter, Katie. The Church is brought together again and includes its own, newest member.

There was something enormously moving about the Holy Saturday liturgy being performed in a church that looked dead but was brought back to life through the celebration of Christ's resurrection.

If you haven't seen these episodes they are still available for a time on BBC iPlayer and DVDs are being released (really, I get no commission from the BBC but they are just so good).

I think this has been the most effective and moving piece of religious drama that I have seen. It's way beyond *All Gas and Gaiters* and *The Vicar of Dibley*, delightful though they were.

---

When we read any of the four Gospels, we can hardly keep 'where the story ends' out of our minds. Indeed, Jesus keeps on preparing his disciples for this. For example, when two ambitious disciples ask to sit on either side of him in heaven, Jesus asks them whether they can die the death that awaits him ('drink the cup that I will drink').

But is the end of the Gospel story that obvious? Each Gospel ends rather differently.

Each describes the Crucifixion but Mark's Gospel ends abruptly with the discovery of the empty tomb. Luke's Gospel, which we hear on the Third Sunday in Eastertide, ends with the story of two men walking along the road to the village of Emmaus; a meal with Jesus sharing fish with his disciples; and, then, finally Jesus going out of their sight, ascending into heaven.

It's probably best to say that each of the Gospels ends with a linked series of events: Last Supper, Crucifixion, resurrection (although there isn't a Last Supper as such in John's Gospel). At the Last Supper, Jesus anticipates his death. The bread and wine of the meal are linked to the sacrifice of his body and blood at the Crucifixion. At the Crucifixion itself something happens whereby the power of hate and evil directed at him does not succeed in defeating him. But we only know that in the light of the Resurrection. If the Resurrection had not happened, Jesus would simply have been remembered – if he had been remembered at all – as a good man who died for his principles as a martyr.

The Resurrection and the accounts of Jesus' Resurrection appearances complete the story of Jesus. Because of the Resurrection, we know that God has vindicated Jesus and that something happened on the Cross which has changed everything.

To understand this better, we need to scrutinise the accounts of Jesus' Resurrection appearances. In Luke's Gospel, two disciples walked and talked with a stranger on the road to Emmaus.

We may be surprised to learn that these friends of Jesus could walk and converse with him at some length yet not recognize him.

Again we discover that the risen Jesus is not always easily recognized. Cleopas and the other disciple walk with a person whom they believe to be a stranger; only later do they discover that the stranger is Jesus. We learn that the first community met and recognized Jesus in the breaking of the bread, just as we meet Jesus in the Eucharist.

We can imagine the feelings of the two disciples. They are leaving their community in Jerusalem. Their friend Jesus has been crucified. Their hope is gone. They are trying to make sense of what has occurred, so that they can put the experience behind them.

Jesus himself approaches the two men, but they take him for a stranger. Jesus asks them what they are discussing. He invites them to share their experience and interpretation of the events surrounding his crucifixion and death. When the two disciples have done so, Jesus offers his own interpretation of his crucifixion and resurrection, citing Jewish Scripture. In that encounter we find the model for our Liturgy of the Word—what we do each time we gather as a community for the Eucharist. We reflect upon our life experiences and interpret them in light of Scripture. We gather together to break open the Word of God.

In the next part of the story, we find a model for our Liturgy of the Eucharist. The disciples invite the stranger (Jesus) to stay with them. During the meal in which they share in the breaking of the bread, the disciples' eyes are opened; they recognize the stranger as Jesus.

In the Eucharist too we share in the breaking of the bread and discover Jesus in our midst. Just as the disciples returned to Jerusalem to recount their experience to the other disciples, we too are sent from our Eucharistic gathering. Our experience of Jesus in the Eucharist compels us to share the story with others.

This hesitant process of recognition of the Risen Christ is described elsewhere in the Gospels. John's Gospel describes some of the disciples fishing without any success. When a stranger calls to them from the shore recommending they let their nets down from the right hand side of the boat, they net an enormous catch. Only then does the beloved disciple recognize that the stranger calling to them is 'the Lord'. Similarly, Mary Magdalene, in the previous chapter of John's Gospel, mistook Jesus for a gardener until he called her by name.

These delays in recognition suggest that recognising the Risen Lord is something that requires a special moment of insight. In the case of Mary Magdalene and the men walking to Emmaus this insight was triggered by Jesus performing a familiar action.

These stories also suggest that the post-resurrection Jesus existed in a different way. This point is reinforced by the fact that he appeared among the disciples at will. However, this does not mean that there was anything 'ghostly' about the Risen Christ: his physical

nature is shown when he displays his wounds to St. Thomas and when he eats with the disciples. This is important for Christians because it means that Christ's promise of resurrection life is not of simply a life continued – not our present life *ad infinitum* – but of a life changed.

What matters most for us is that people come to know the Risen Christ in various, individual ways. Jesus makes himself known to us according to our individual personalities and circumstances. Some of us may have a sudden 'Damascus Road experience', while others may have an 'Emmaus Road experience', a long walk leading to a moment of insight. At Easter, and at all times, let us rejoice in the variety with which Risen Christ makes himself known and incarnate in the world.

Peter

## GOD IN THE ARTS

*Editor: For 2014, the Rev Michael Burgess is surveying works of sacred art that can be found in the Rijksmuseum in Amsterdam...you can see the image by googling the title of the painting and the artist. This series began in January and will run until December.*

### **'He gave us eyes to see them': the Prayerbead**

This month's artwork from the Rijksmuseum in Amsterdam is an unusual, intricate carving no bigger than a ping pong ball. It is a prayer bead made out of boxwood and hinged to open and reveal two scenes of the road to Calvary and the Crucifixion.

Readers can Google Prayerbead/Rijksmuseum and then click on Images to see the inner glories of this prayer bead. It is a 16th century miracle of Dutch carving which would have needed very fine tools and a magnifying glass to carry out the detailed work. The prayer bead would have been worn on a belt or cincture and used as an aid to prayer: something to focus on as we might use a rosary, or icons, or candles. The person praying would simply have held the bead or opened it to contemplate the scenes within.

The New Testament invites us to prayer without ceasing, and that demands focus and attention. John Betjeman has a wonderful poem 'In Westminster Abbey' which tells of an

elegant lady who pops into the abbey in the course of a busy social life to enjoy a few quiet words with God. But her prayers are wholly self-centred for the petitions trip lightly off her tongue. She ends by telling God that it has been a treat to hear his word, but she has never stopped speaking to hear that word, so concerned has she been with her own life and safety.

When our Lord taught his disciples to pray, he was not encouraging them to behave in such a frivolous and light-hearted manner. The work, the skill, the artistry that went into the making of this 16th century prayer bead says that prayer itself is that kind of sacrificial offering. It is our offering of time and attention to God, and it is the offering of this world and ourselves to God. Holding the prayer bead in the hand is a reminder of that beautiful image in Mother Julian's 'Revelations of Divine Love.' In chapter 5 she describes how God 'showed me a little thing, the size of a hazel-nut, on the palm of my hand, round like a ball. I looked at it thoughtfully and wondered, 'What is this?' And the answer came, 'It is all that is made.... It exists, both now and for ever, because God loves it.' '

In prayer we hold the world in our hands like the bead, aware of its needs and our own needs. Our prayer is that God who made this world and loves it, will hold and cradle it in his gentle, sustaining hands - as we pray that he will hold our lives and all whom we love in that enfolding care. In our prayer we open ourselves to God's presence to say: Here, Father, are our concerns: keep them in your love. Here, Father, are our needs: unite them with your will. Here, Father, are our lives: use them in your service.

### **ST JAMES-THE-LESS** **On the perils of building a kitchen in church**

The Rectory  
St. James the Least

My dear Nephew Darren

It never fails to amaze me how in church life, an issue can suddenly become an Issue. In the last month, we have acquired an Issue: a proposal to convert a space at the back of church into a kitchen. Inevitably, battle lines have been drawn and trenches dug. Attendance at church council meetings have soared and unofficial sub-committees meet in the car park

after Services. It's obvious that feelings are running high, because people have become remarkably polite to one another.

Some who are wildly in favour see it as an opportunity of being able to leave the pews ten minutes early in order to get ready for the rush for weak coffee and damp biscuits. I can already hear in my mind the final hymn being drowned by kettles being filled, biscuit tins opened, cups thunderingly placed on saucers, while the volunteers discuss the dress sense of others in the congregation in deafening whispers.

I was a little surprised to hear that Colonel Wainwright was all in favour – until I realised that it would give him a place to totter into to read his newspaper once he got bored with my sermon, which usually seems to happen in the first minute. Naturally, smaller turf wars have broken out alongside the major battle. There is conflict about whether we should get new crockery, what colour carpeting tiles would look right – and most importantly of all, who will take charge of the coffee rota.

Others are totally against the project: the treasurer dreads the thought of signing yet more cheques, the churchwardens worry about removing pews which have quietly hidden the dry rot, and the theologically angst-ridden agonise about the fact that St. Paul never mentioned coffee after Sabbath worship.

Naturally, I encourage all sides, especially if it will bring any possibility of progress to a halt. I proposed bringing in flasks of coffee, thus stopping anyone being able to escape before the end of the Service; I suggested drinks being brought to people in the pews, thus ruining the Colonel's hopes of finding a safe haven; I organised a group to study High Priestly attitudes to refreshments in the Temple in Jerusalem in Leviticus.

I am sure that by the time all these groups have come up with their conclusions, we will have safely moved on to fight the next Issue.

Your loving uncle,

*Eustace*

## WHAT WE SING IN CHURCH

### *Easter* by George Herbert

*Rise heart; thy Lord is risen. Sing his praise  
Without delays,  
Who takes thee by the hand, that thou likewise  
With him may'st rise;  
That, as his death calcined thee to dust,  
His life may make thee gold, and much more, just.  
Awake, my lute, and struggle for thy part  
With all thy art.  
The crosse taught all wood to resound his name  
Who bore the same.  
His stretched sinews taught all strings, what key  
Is the best to celebrate this most high day.  
Consort both heart and lute, and twist a song  
Pleasant and long:  
Or since all music is but three parts vied,  
And multiplied.  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.*

This poem by George Herbert set to music by Ralph Vaughan William was sung as the Anthem on the morning of Easter Day at Christ Church. The soloist was Garry Humphries who asked me if I would write about the poem. And, as when this magazine will be printed we will still be in Eastertide I thought it would be right to do so now.



George Herbert (1593-1633) was born into an aristocratic family and attracted the notice of King James I and became the MP for Montgomery in 1624. A glittering public career seemed to follow. However the death of his royal patron coupled with the onset of tuberculosis led Herbert to reject the career he had embarked on and seek ordination. In 1630 he became rector of Bemerton in Wiltshire where he combined his priestly duties with the writing of magnificent poetry. He was greatly loved for his simplicity and saintliness but unfortunately died of his illness

after only 3 years. He was a prolific poet and we have several of his poems as hymns in our hymnbook. Notably 'King of Glory King of Peace' and 'Teach me my God and King'.

In this poem which is printed here, Herbert manages to combine the sorrow and pain of Good Friday with the joy of Easter Day.

In verse 1 the poet is speaking to his own heart, the origin of his feelings and emotions, to tell it to rise and sing with his Lord. He says 'that as Christ's death has 'calcied' his heart to dust (this means burnt to ashes) so may Christ's life make his heart gold. I think this is a reference to alchemy where it was believed that alchemists could turn base metal into gold. Herbert certainly believed that the power of God working in human hearts was far superior to any alchemist's stone.

Herbert was a fine lutenist and we can see this in verse 2 when he speaks to his lute and asks it to sing too. The poem links the wood of the cross to all wood and that it will resound Christ's name. And that his stretched sinews on the cross have taught all strings to celebrate 'this most high day'.

In verse 3 the poet speaks to both his heart and lute and asks them to sing together. He links the three parts of musical chords and harmony with the Holy Trinity and prays that the Holy Spirit will bear a part in the song and 'And make up our defects with his sweet art.'

I must record my thanks to Garry Humphries for his help in understanding the musical references in Herbert's poem.

*Cathy Dallman*

## NEW LIGHT ON THE OLD CHAPEL

This is an extract from Pages 84-86, "A Southgate Scrap-Book" by Tom Mason, Meyers, Brooks & Co., Ltd. Silver Street, Enfield. 1948

SOME interesting- information, regarding- the Weld Chapel and Christ Church has reached me recently, through the kindness of my friend Mr. H. G. S. Groves of Bruce Grove. He is the fortunate possessor of a number of old documents relating to the history of our district.

This particular document was an original letter from the Rev. Dawson Warren, Vicar of Edmonton, addressed lo the Duke of Chandos,

who lived at Minchenden House, Southgate Green. The letter is dated April 8th, 1824.

The Weld Chapel originally stood on the site of the present churchyard. Some indication is given of its exact position by the fact that the family graves of the Walkers and the Taylors were situated in the chancel of the old chapel.

When it was built in 1615 the size of the chapel was 42 feet long and 20 feet wide, and it was built of brick. It was intended as a place of worship for the household of Sir John Weld and for the inhabitants of South Street and Bowes.

The population of Southgate at that time was considerably less than 500, and this number had increased so much by 1715 that the accommodation was found to be inadequate, and the inhabitants subscribed over £300 to enable an aisle to be added.

The house in which the minister lived was adjacent to the chapel on the north side, and when the next enlargement was made in 1732 the minister's residence was pulled down to make room for a north aisle.

These two additions were found to be sufficient until 1824, the date of the Rev. Dawson Warren's letter. It was then found that the population had grown to such an extent that the twice-enlarged chapel was becoming too small for its purpose.

The object of the Vicar's letter is to ask the Duke of Chandos whether he will give or sell a piece of land on which a new and larger chapel might be built. The Vicar suggests one of three pieces of land owned by the Duke which might be used for this purpose, and he attached to his letter (it is still attached) a plan showing the exact location of each of the three suggested sites.

No. 1 is a site on the Chapel Playing Fields, and this shows us that in 1824 the Chapel Fields were in possession of the Duke of Chandos. They became the property of the Walkers in 1853, when Isaac Walker purchased Minchenden House and estate. He demolished the house and incorporated the land in the Amos Grove estate.

Site No. 2 was adjacent to the Weld Chapel, and about on the spot where Christ Church now stands. The third site was adjoining Southgate Green, and approximates to the present position of the Walker Hall.

The Vicar did not actually ask for the gift of one of the plots. He asks for the land "on such terms as your Grace may be pleased to direct." The reply of the Duke of Chandos is not extant, but we can guess that it was a negative reply. We know that the Chapel Fields are still an open space with no chapel on them, although there is now a suggestion of building a school there. We know that no church was built adjacent to Southgate Green and we know that the site of Christ Church was given by the widow of Isaac Walker.

If the Duke of Chandos had given a site, then Christ Church would have been built in 1826 instead of 1862. As he did not give nor sell a site, the inhabitants of Southgate had to enlarge the old chapel again.

This they did in 1830, and the cost was nearly £1,900. A new chancel was built, the north wall was raised, a new roof was put on, new pews were installed and several galleries were constructed. When the greatly enlarged Chapel was opened in 1831 there were no less than five galleries in it : one in the chancel, two at the west end, and one on each side of the nave and aisles. The one in the chancel was reserved for the use of the girls of the Cowling Charity School.

During the incumbency of the Rev. Thomas Sale the singing was led by a barrel organ which played 36 tunes. What a contrast to the magnificent organ recently installed in Christ Church! According to Walker Round's little book on Southgate, the barrel organ was supplemented by a voluntary orchestra of violin, bass viol, clarionet and flute.

A noteworthy addition to the Weld Chapel was made a few years before it was demolished. A stained glass window was erected in memory of Lord Truro of Bowes Manor, who died in 1855. It seems a pity that such an addition could not have been transferred to the new church, but the windows at the west and the east ends of Christ Church are much too large to make such a transfer possible.

The old Chapel was in use until Christ Church was ready, and an interesting photograph is still to be seen, showing- the two buildings standing side by side. The Weld Chapel served Southgate for nearly 250 years before it was demolished.



## ALDEBURGH ENGLISH SONG PROJECT 2014

I was selected to be a Britten-Pears Young Artist this year, to take part in Aldeburgh English Song Project. The initial part of the project took place in March in Snape Maltings, where the Britten-Pears Foundation is situated. 7 composers and 7 poets were paired and commissioned to create a short collection of songs for voice and piano. The course leaders were John Woolrich, a composer and past-artistic director for Aldeburgh Music Festival, David Harsent, an English Poet and TV scriptwriter, and Huw Watkins, a pianist-composer who has premiered many new works.



I had never been to Aldeburgh, and so I was very excited to get away from London and, hopefully, be inspired by the coastal surroundings. Our accommodation was situated 5 minutes away from the beach, in a place called Elizabeth Court. Each room was named after a different Britten-opera character; mine was called Flora (*The Turn of the Screw*).

Every morning, a coach would drive us to Snape Maltings, which was further in-land. There, we would spend the whole day working and discussing ideas with the rest of the group. Each composer was assigned a practice room with a piano and desk – I was fortunate enough to have been given a room with a Steinway!

I was paired up with a poet called Holly Hopkins. She is a winner of the 2013/14 Poetry Business Pamphlet Competition as well as an Eric Gregory Award holder. We spent the first two days showing each other our existing works and then discussing what themes each of us were interested in and deriving a narrative for the work we were to produce together. Before coming to Aldeburgh, I realised that I would not be able to produce a top-class piece of work by the end of the week.

We had only a limited amount of time each day to work privately, and once the coach picked us up from Snape in the evenings, we had no more access to the pianos. I was quite happy with this arrangement, as it allowed us all to enjoy the evenings together as a group, Young Artists and course directors, to get to know one another.

By Wednesday, each pair had produced a fair amount of work. We were fortunate to have Huw Watkins as a mentor. He and an English tenor, Richard Edgar-Wilson, were able to sight-read all of the works so far produced in workshops during the remaining days of the course. These workshops enabled us to identify what did not work in the score, which passages were not easy to perform and how we might be able to overcome these problems. We were informed that the work created this week would not need to be the final product; 'work-in-progress' was expected. The week ended with a showcase of the collection of songs.

Most interestingly, I believe both my poet and I were influenced by the surroundings of our workspace. Holly's texts described the founding of a town, centred on the construction of a cathedral. She references an estuary, the rising smoke from chimneys and various churches being built to 'peg the town down'. I really enjoyed working with Holly's text and I feel I responded to it very well. I created musical imagery using open-fourths and fifths horn calls, as well as lilting rhythms for running water. We produced a rather pastoral work, which, as you can see from the photo below, will have been influenced by our stay in Snape!



I was very pleased to have been selected as a Young Artist to take part in this particular programme as I have the chance to develop my

work in the upcoming months. We have a workshop taking place in May at the Brunel Institute for composition, which will be run by composer Peter Wiegold. This will allow us to reflect on the work produced in March and work out how far we are from completing the work for a final performance in July. The composers will return to Aldeburgh to work with singers, who will perform our works in a Wolf Lieder Masterclass led by singer Wolfgang Holzmair and pianist Imogen Cooper. A final performance of the compositions will be presented in a concert at *Club Inégales*, Euston on Sunday, 20<sup>th</sup> July.

*Adam Dickson*



## NOTICES

### FROM THE REGISTERS:

**Baptisms:** *None*

**Weddings:** *None*

**Deaths:** *None*

### OPEN DOORS IN AUGUST – VOLUNTEERS NEEDED!

We want to encourage more people to come inside the church and look around. We want to keep the doors open during afternoons in August, to encourage people to stop by as they walk past. We would like to offer visitors tea and cake. We are looking for volunteers to help us man the tea stall for a few hours each Sunday afternoon in August. Please speak to one of the Churchwardens if you can help man the tea stall or make a cake or two!

## YOUR OLD CAR COULD CHANGE LIVES

If you have an old car that you no longer need, why not put it to good use? *Giveacar* will collect it from you and either sell it at auction or scrap it, then give the proceeds to Traidcraft Exchange. You'll be helping some of the world's poorest families escape poverty forever. To find out more, call *Giveacar* on 0207 736 4242. Free collection, any car, countrywide.

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[www.giveacar.co.uk](http://www.giveacar.co.uk)

## YOUTH GROUP

The Christ Church Youth Groups meet every Thursday in the Reception Room of Church House. Ages 10-14 from 6.45 p.m. – 7.45 p.m.; ages 14-18 from 7.45 p.m. – 9.15 p.m. Activities include snooker, table-tennis, board games, discussions and trips to the cinema, bowling and ice-skating. For further information, please contact Kathy Dickson (Youth Worker) on [kathleendickson17@gmail.com](mailto:kathleendickson17@gmail.com).

## CHRIST CHURCH ASSOCIATION

### Membership

New members are always welcome, just come and visit the Bar. The Bar staff will be able to help.

### The Bar is open every week:

**Sundays:** 7.30 p.m. – 10.30 p.m.

**Wednesdays:** 8.00 p.m. – 11.00 p.m.

**Fridays:** 8.00 p.m. – 11.00 p.m.

All are most welcome to visit and become members. We always stock a good range of soft drinks as well as good beers and other alcoholic drinks. Please note that it is a legal requirement that all who purchase drinks from the Top Step Bar are Christ Church Association members.

**CHRIST CHURCH SOUTHGATE**  
invite you to our 36th Annual

# May Day Fair

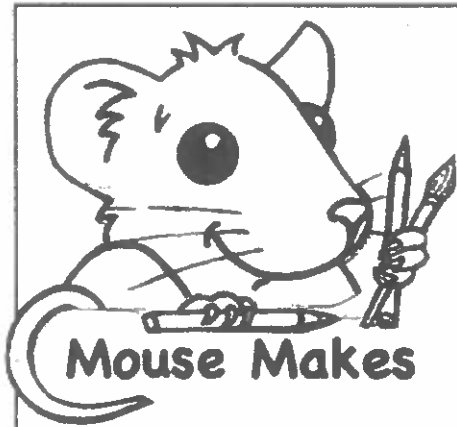


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**Monday 5th May**  
**Southgate Green**  
**11am-4pm**

Main charity beneficiary  
The Royal British Legion  
Greater London District





### THE ASCENSION

Forty days after his resurrection JESUS led his disciples out to Bethany and, lifting up his hands, he blessed them. As he blessed them he was taken up into heaven.

*"Christ Jesus is the one who died for us and was raised to life again for us and is sitting in the place of highest honour next to God, pleading for us there in heaven"* Romans 8:34

"For there is only one God and there is only one way that people can reach God. That way is through Christ Jesus"  
1 Timothy 2:5



### THE LORD HEARS YOUR PRAYERS



Write your prayers to GOD in the prayer hands above knowing that JESUS is in heaven at God's right hand speaking to God for us



May14 @deborahnoble @parishpump.co.uk



## JULIAN of NORWICH

Julian was a woman who lived in Norwich, and in 1373, on the 13<sup>th</sup> May, she had a series of visions of Jesus that were so important to her that she spent the next 20 years learning to read and write so that she could share these visions with others. Imagine the hard work and trouble that must have caused because it was very rare for any woman to read and write at that time, let alone an unimportant countrywoman. Julian lived most of her life in a small room that joined onto one wall of St Julian's Church in Norwich. And you can actually visit the room (it was bombed during the Second World War but rebuilt).

Dame Julian wrote about the love of God and you can still read her book 'The Revelations of Divine Love' today. The book ends with the words "before God made us, he loved us". Before we were born, God chose us for the work we are to do. And as we know, God doesn't make mistakes. He chose you and me, and he loves us. What a wonderful promise!

## NOR - PUZZLE

All the answers start with the letters NOR. Answers at the bottom of the page.

What NOR is....

1. The language of the Vikings.
2. A compass point.
3. Three English counties.
4. A country.
5. A man's name and a style of church building.
6. The town where Julian lived.
7. It's not unusual.

What do you get if you cross a Viking and a detective?  
Inspector Norse.

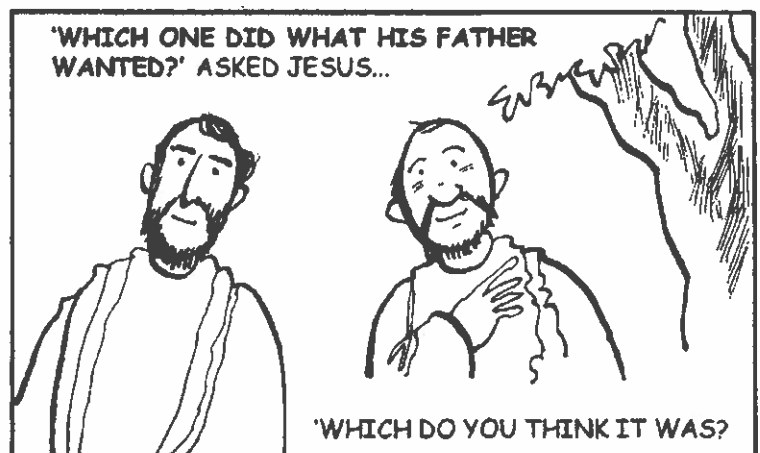
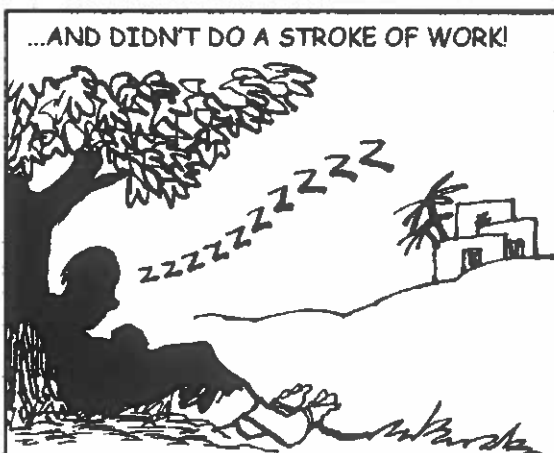
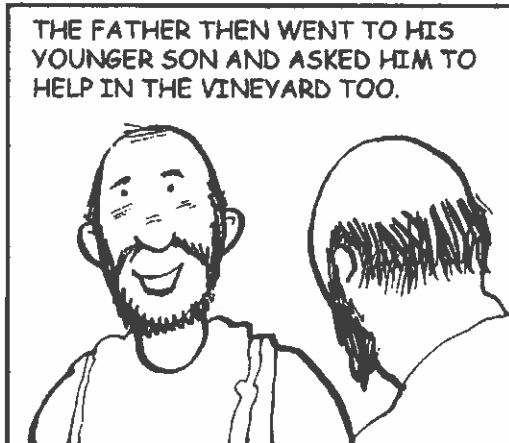
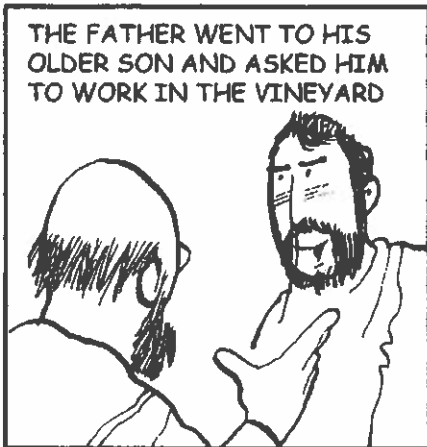
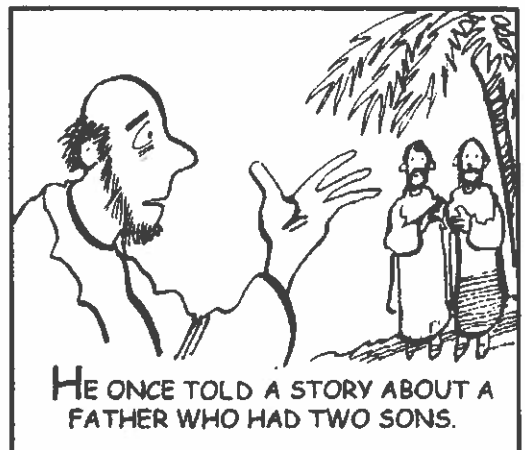
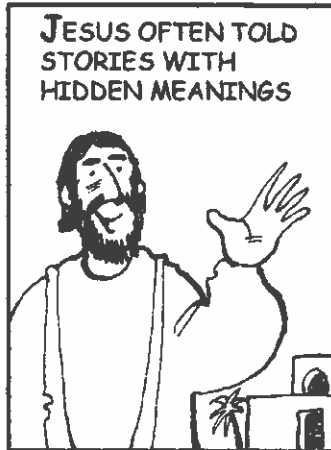


What do Eric the Red and Winnie the Pooh have in common?

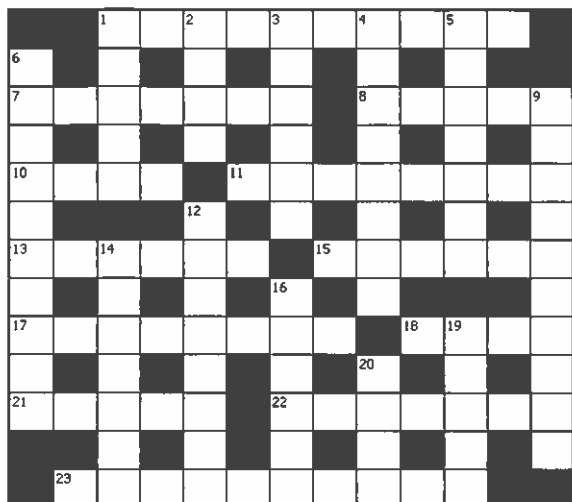
They have the same middle name.

Answers: 1. Norse 2. North  
3. Northumberland, Norfolk and Northamptonshire 4. Norway  
5. Norman 6. Norwich 7. normal

# The tale of the Two Sons



MAY 2014



ACROSS

- 1 Sense of right and wrong (1 Corinthians 8:7) (10)
- 7 Coming (John 11:17) (7)
- 8 'I have is — , and all you have is mine' (John 17:10) (5)
- 10 Smarten (Acts 9:34) (4)
- 11 Hold back (Job 9:13) (8)
- 13 Member of the Society of Friends (6)
- 15 At ague (anag.) (6)
- 17 Citizen of the Greek capital (8)
- 18 So be it (Galatians 6:18) (4)
- 21 Twentieth-century poet and dramatist who wrote *Murder in the Cathedral*, T.S. — (5)
- 22 Empowers (Philippians 3:21) (7)
- 23 Imposing (1 Samuel 9:2) (10)

DOWN

- 1 Healed (Luke 7:21) (5)
- 2 Central space in a church (4)
- 3 Co-founder of Spring Harvest and General Secretary of the Evangelical Alliance 1983–97, Clive — (6)
- 4 Moses killed one when he saw him beating a Hebrew labourer (Exodus 2:12) (8)
- 5 Bravery (Acts 4:13) (7)
- 6 It interrupted Paul and Silas singing hymns in a Philippian jail (Acts 16:26) (10)
- 9 Transgression (Psalm 36:1) (10)
- 12 Irish province in which Dublin is situated (8)
- 14 Same hit (anag.) (7)
- 16 'The Spirit of God was hovering over the — ' (Genesis 1:2) (6)
- 19 Author of the immortal stories of Winnie the Pooh, A.A. — (5)
- 20 Cab (4)

This crossword, reproduced by kind permission of BRF and John Capon, was originally published in Three Down, Nine Across, by John Capon (£6.99 BRF).

APRIL SOLUTION

- ACROSS:** 1, Cosmic. 4, Thomas. 8, In his. 9, Delaiah. 10, Falwell. 11, Water. 12, Recovered. 17, Sidon. 19, Radiant. 21, Centaur. 22, Broil. 23, Eleven. 24, Prison.
- DOWN:** 1, Cliffs. 2, Scholar. 3, Issue. 5, Holy war. 6, Moist. 7, Sphere. 9, Deliverer. 13, Candace. 14, Deacons. 15, Psyche. 16, Stolen. 18, Dance. 20, Debar.

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music@christchurch-southgate.org  
*Assistant Organist* Mr David Hinit, Flat 7, The Green, N14 7EG 07734 209 662  
davejh@onetell.com  
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<i>Bar open as advertised</i>		
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<b>Friday Coffee Morning</b>	<i>Every Friday morning 10.30 am - 12.15 pm</i>	
	Mrs Yvonne Woodthorpe, 88 Waterfall Road, N14 7JT	8368 9467
<b>Lunch Fellowship</b>	<i>Usually on 2<sup>nd</sup> Wednesday in the month at noon.</i>	
	Mrs Cathy Dallman, 4 Greenacre Walk Southgate N14 7DB	8886 5918
<b>Waterfall Group</b>	<i>1st Tuesday 8.30 p.m. - informal women's meeting</i>	
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	Mrs Glenys Rodway, 14 Dawlish Avenue, N13 4HP	8882 5970
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<i>For the active and retired, though you needn't be either!</i>		
<i>Contact</i>	Mrs Jean Thomas, 1 Bramford Court, N14 6DH	8882 8133

## MAY 2014 CALENDAR

Date – May		Day	Eucharists	Other Sung Services	Liturgical Colour
Thursday	1	Ss Philip & James	12.30 p.m. (said)		Red
Friday	2	S Athanasius			White
Saturday	3	The English Martyrs			Red
<b>Sunday</b>	<b>4</b>	<b>3<sup>rd</sup> Sunday of Eastertide</b>	<b>8 a.m. (said); 10 a.m. (sung)</b>	<b>6.30 p.m. Evensong</b>	<b>White</b>
Monday	5	Feria		3 p.m. May Fair Evensong	White
Tuesday	6	Feria			White
Wednesday	7	Feria	11 a.m. (said)		Red
Thursday	8	Feria	12.30 p.m. (said)		White
Friday	9	Feria			White
Saturday	10	Feria			White
<b>Sunday</b>	<b>11</b>	<b>4<sup>th</sup> Sunday of Eastertide</b>	<b>8 a.m. (said); 10 a.m. (sung)</b>	<b>6.30 p.m. Evensong</b>	<b>White</b>
Monday	12	Feria			White
Tuesday	13	Feria			White
Wednesday	14	S Matthias, Ap	11 a.m. (said)		Red
Thursday	15	Feria	12.30 p.m. (said)		White
Friday	16	Feria			White
Saturday	17	Feria			White
<b>Sunday</b>	<b>18</b>	<b>5<sup>th</sup> Sunday of Eastertide</b>	<b>8 a.m. (said); 10 a.m. (sung)</b>	<b>6.30 p.m. Evensong</b>	<b>White</b>
Monday	19	Feria			White
Tuesday	20	Feria			White
Wednesday	21	Feria	11 a.m. (said)		White
Thursday	22	Feria	12.30 p.m. (said)		White
Friday	23	Feria			White
Saturday	24	Feria			White
<b>Sunday</b>	<b>25</b>	<b>6<sup>th</sup> Sunday of Eastertide</b>	<b>8 a.m. (said); 10 a.m. (sung)</b>	<b>6.30 p.m. Evensong</b>	<b>White</b>
Monday	26	Feria			White
Tuesday	27	Feria			White
Wednesday	28	<b>ASCENSION DAY</b>	<b>11 a.m. (said); 8 p.m.</b>		<b>White</b>
Thursday	29	Feria	12.30 p.m. (said)		White
Friday	30	Feria			White

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