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# CROSSPIECE



The Parish Magazine of St James's Church, Cambridge

**April — May 2018**

**Issue No. 87, 70p**

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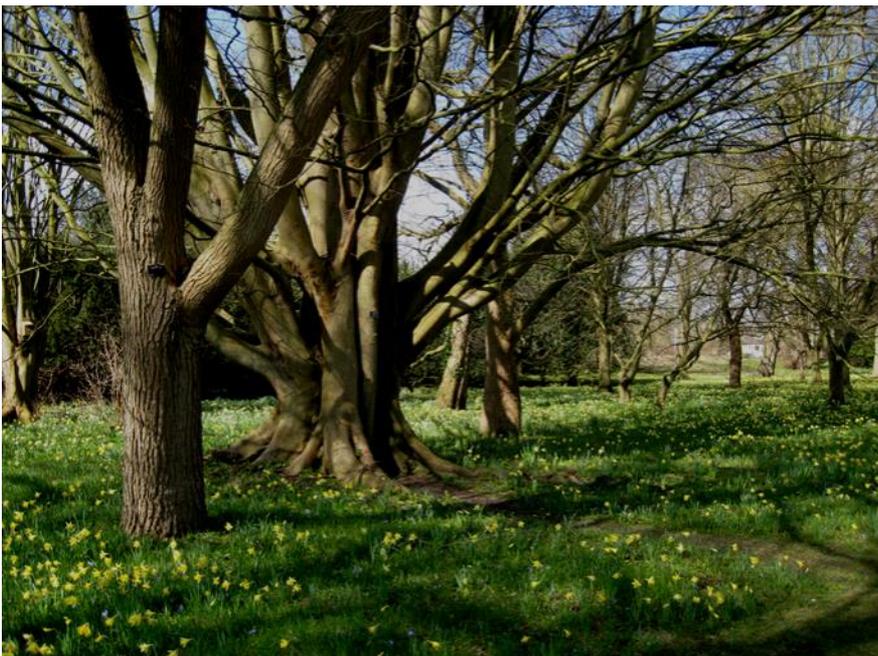
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Signs of spring in the  
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### Words from the Vicarage

On Sunday 20<sup>th</sup> May churches will celebrate Pentecost, the festival when Christians acknowledge the gift of the Holy Spirit. It is marked on the Sunday that falls 50 days after Easter and the name comes from the Greek *pentekoste*, meaning "fiftieth". Pentecost is regarded as the birthday of the Christian church – it is the beginning of the church being active in the world.

Pentecost comes from a Jewish harvest festival called Shavuot. The story goes that the apostles were celebrating this festival when the Holy Spirit descended on them, sounding like a very strong wind, and looking like tongues of fire. This is why at Pentecost some of the vestments worn and altar frontals in church will depict red flames.

The story continues with the apostles speaking in foreign languages, inspired by the Holy Spirit. Onlookers thought that they must be drunk, but the apostle Peter told the crowd that the apostles were full of the Holy Spirit and not wine.

It's a fantastic story and must have been frightening to those who were there. We are all a bit scared when things happen that we don't understand; when nature behaves in an unpredictable and uncontrollable way. Or when our own bodies act involuntarily or won't behave as we think they should. On the whole we like to

feel that we are in control, but how much of our lives can we *really* be in control of? The story of Pentecost is a reminder that we cannot be in charge of everything; that even if we have wealth, status or power we are not completely in charge.

Another symbol for the Holy Spirit is the wild goose. I think this is my favourite depiction for the Holy Spirit because a wild goose really does have a mind of its own and it is at home both on the ground and in the air. It somehow manages to be both of the earth and above the earth, which is very much how I see God acting in our lives. God is of the world but is also not of this world, a contradiction which might be frustrating, but also offers a realistic sense of God's unattainability. When we think we might have a firm grasp on what God is like, whoosh...God is off again, flying to be somewhere else.

Pentecost is a festival where we have to allow God to be God, and to learn to accept that we don't have to control everything.

**Revd Steven Rothwell**



## The charities we support

*Church treasurer Sue Wilson gives details of some of our charitable giving*

Each year, St James makes donations to a range of charities, and the congregation is invited to make suggestions as to who we should support. I thought readers may be interested to know a bit more about some of the recipients beyond the list included in our annual report, and two of these are set out below.

### Samara's Aid

<http://www.samarasaidappeal.org/>

This initiative started in August 2014 with an email to the mothers in Samara's son's year group, appealing for winter clothes and shoes to send to the people displaced in Iraq who lost everything when IS took their towns, cities and villages.

It has quickly grown into a large humanitarian aid project. In September 2017 they sent more than 80 consignments (articulated lorries and containers) carrying clothes, shoes, bedding, toiletries/hygiene items, essential medical equipment, ambulances and school equipment. They have also opened two not for profit hospitals in Syria and are building a new critical care hospital there.

Much of the aid goes to the people in need of humanitarian relief that other aid agencies have missed, or people who are scattered across areas where they cannot access help themselves. Founder of the charity, Samara Levy says: "To



*date there have been hundreds of people from many different communities involved in this project, and more than 350 churches across the UK that have organised collections. I have been so encouraged to see such a great number of people from different backgrounds, different faiths and no faith coming together to do something to show some love and care for these brothers and sisters of ours who are suffering so much. "*

### Health Books International

<https://healthbooksinternational.org/>



HEALTH BOOKS  
INTERNATIONAL

**Health Books International** provides accurate, up to date and affordable health information and materials to some of the world's poorest regions, where basic services such as water, sanitation and electricity are still inadequate.

On a recent visit to Mozambique, they met Licia Lopes, a knowledgeable and energetic nurse/midwife who runs a state polyclinic in Nampula Province. This small clinic provides maternity care, immunisation, family planning, a paediatric ward and general health consultation to a wide region. They gave Licia two copies of **'Where there is no doctor'** (Portuguese version).

*(Continued on page 4)*

## 4 CROSSPIECE

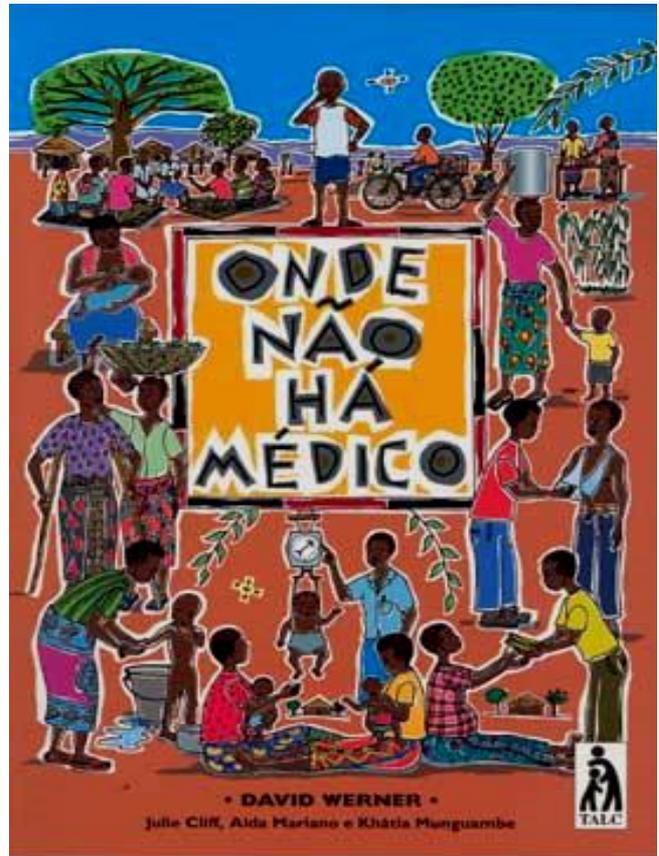
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These would update all her staff: health workers who have no easy access to the internet, who cope with water shortages, electricity blackouts and wait for months for deliveries of essential equipment.

A book like this can transform local awareness. Amongst medical and nursing students in Mozambique, it was the most borrowed book from student libraries.

Originally called TALC (Teaching Aids at Low Cost), HBI was founded in 1965 by Professor David Morley CBE MD FCRP, in response to requests from overseas students for teaching books and equipment to use in their own countries.

David Morley began his career as an undergraduate at Cambridge and later at St Thomas's Hospital, London. He worked first at the London School of Hygiene and Tropical Medicine and then the Institute of Child Health, setting up the tropical child health unit and ran courses for senior paediatricians and nurses from developing countries.



*The Portuguese version of "Where there is no doctor"*

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### Childhood Memories Digitized.

Anneke Heslam shows how her childhood experiences are linked to those of WW2 airmen

#### **'A city that is set on a hill cannot be hid.'**

Every time I see from afar the cathedral of Lincoln perched on top of its hill, this verse from Matthew comes to mind. Much of the surrounding countryside is flat, an ideal landscape for airfields. During W.W.2 thousands of bomber planes flew from Lincolnshire to drop bombs on enemy targets across the sea. The young aircrew were relieved when after their sorties, they could discern in the darkness the dim outline of the cathedral. It stood for safety and home. Tens of thousands did not return home. They were shot down.

To the south, another hill rises above Lincoln, about two miles from the cathedral hill. Three years ago a tall steel spire was erected there. Surrounding this spire are sections of steel plate, forming a curved wall. Cut into the steel are the names

of the airmen who went out but did not come back. This spire is Britain's tallest war memorial, a visual representation of the motto: 'Reach for the Sky.' This is the International Bomber Command Centre (IBCC). In January the adjacent archive centre was opened. It houses oral histories, photographs, diaries, letters and service records, much of which has never been available for public access. My childhood stories are held here too.

On 'Songs of Praise' in May 2015 (available on YouTube: 'Operation Manna') I told my story and met Maurice Snowball, who in 1945 flew low over a village near us to drop food in 'Operation Manna.' A few weeks later a representative of IBCC came to see me. She digitally recorded my childhood memories of war-torn Holland.

*(Continued on page 5)*

The war started in 1940 when I was 4 years old and it ended when I was 9, so all my childhood was dominated by war. My earliest war memory was when in 1940 the whole family were hiding under perched up mattresses taken from our beds. There was heavy bombardment. The Dutch fought bravely for five days but had to surrender. We were an occupied nation.

We lived quite close to the sea, outside The Hague in Scheveningen, a fishing port and seaside resort. Because the Nazis were afraid the Brits might land on the beaches of Scheveningen, the whole place was to be cleared. We had to leave. We found a house in The Hague. We lived there for hardly 2 years when we were told to leave again as the houses were to be demolished and replaced by a tank trap.

Our parents with 5 children travelled to Leiden. My father and my older brother by a year carried suitcases. I had to hold onto my younger sister and toddler brother and mother carried the baby. I remember how frightened I was on this journey. There were no streetlamps and it had been raining, so there were puddles. Those puddles looked like ditches and I worried we would drown in a ditch. When we arrived at the station there were soldiers and frightened looking people, the atmosphere was eerie.

We were welcomed at the manse where the minister and his wife had 5 children, so with the addition of our family we were 10 children, the oldest being my brother who was 7. I was 6 by now and started school. I learned to read and write. Soon the school ran out of paper and pencils. We were given slates and slate pencils and a little tin box containing a damp sponge. We were given drill: when the siren went (sirens meant: bombardments imminent) we had to hide under our desks. If the siren went off twice we had to run across the playground and lie in the cycle sheds.

We found a cottage a mile away, outside Leiden where we spent the rest of the war. It meant a half-hour walk to school. This walk was often scary as all along the side of the road were dug-outs and soldiers with guns popped their heads out at times. The only traffic were army trucks and tanks. We threw ourselves in the verge if there was an air attack.

We loved living in the country. Although the house was small, the garden-cum-orchard was huge. We were surrounded by ditches. In the summer we learned to swim between the weeds and reeds with mud squirting between our toes. In winter we taught ourselves to skate. Life for our parents became hard.

Father cycled to farms at 4 o'clock in the morning to beg for milk for the family. The goat and rabbits we had were taken away by the soldiers.

There was a secretive atmosphere about. No one was allowed a radio. Some brave people had a receiver hidden in their attics and listened to the BBC and messages about Hitler's advances were passed on to neighbours and friends. Father dug out a hiding place for himself under his bedroom floor. He had to do this at night as his children were not allowed to see this. Men were regularly rounded up and taken away to Germany to work in ammunition factories. Our closest friends were 2 girls who lived at a farm 200 meters away. Their father was a Nazi sympathiser. We were under strict instructions not to discuss the war or Hitler. That was strange as the boys at school were always boasting about what they would do with Hitler...!

My brother and I grew out of our clothes. They were passed down to the younger ones. Mother altered her clothes and sewed us something warm. We grew out of our shoes so walked on bare feet till it became too cold then father made some shoes out of pieces of wood and tough straps. When we asked for anything like books or crayons, our mother used to say, 'When the war is over.' I used to think: 'No more war is like heaven on earth.'

In 1944 many people believed that the war would not last long but the worst was still to come. It was what in the Netherlands is called the Hongerwinter (the Hunger Winter). There was no food. In the cities people were dying by the thousands. It was a severe winter. People burned their doors and furniture to keep warm. My brother and I learned how to chop wood with an axe. Our father was often away on his bike without tyres (tyres were strips of rubber) looking after his scattered flock. He was a minister in the Reformed Church. We survived on sugar beet and tulip bulbs, then father became ill. The last thing I remember eating was rough chaff. The winter was severe. At times there was no water and we all had to scoop up snow which we melted. School had been taken over by the enemy soldiers, no more lessons for us.

One morning mother told us not to get up as there was nothing to eat. Then suddenly she called us to come outside and watch the aeroplanes approaching. We crawled to the door hardly daring to look up. She told us not to be afraid as food instead of bombs was to be dropped. We went outside. Planes approached, flying so low we could see the crew. We waved as they passed, crates and sacks fell out.

*(Continued on page 6)*



The whole world seemed to turn upside down in the following weeks. People were waving orange banners and flags and singing and crying. There was peace, there was food – ‘Manna!’ The food we saw falling had been collected and fairly distributed among local families. The tins were opened, containing biscuits (Rich tea and Marie). Father became well again, eating chaff had upset him. We were given shoes, I took them to bed and hugged and kissed them. I remember being taken by our parents to a thanksgiving service in Leiden. Worshippers were pouring in. We stood in a long queue and ahead of us was the huge frontage of the Church. I became very scared. ‘What if that Church falls on top of us, why is no one frightened?’ I thought.

There are so many more stories to tell. We saw horrible things that no child should see. Not all was bad. I cannot remember worrying about not having proper clothes or shoes. No one had them. I cannot remember worrying about lack of food. We got used to it and no one had food. Fear was the worst thing. But now with the liberation it seemed heaven on earth had come for us children.

David and I were in the IBCC last week by invitation. It was great to meet quite a number of airmen, all in their nineties. Among them was my friend Maurice from Songs of Praise. Both he and I agreed how little we expected to see each other again after 70 years. Some of the veterans were in wheelchairs, some leaning on sticks. Several of them said how good ‘Manna’ was for their morale. They had always flown at night and had destroyed, often returning with a heavy heart. In these final sorties of the war they had flown very low in broad daylight and had saved people’s lives. They could see happy faces on gaunt bodies. Some stood on roof tops, some were wiping tears. All waved in welcome. Crews returned from these missions feeling good about their work, that it had been made possible only by their previous bombing raids.

David grew up in Lincoln, living quite close to the Cathedral, so the logo chosen by the new Bomb-

er Command Centre represents a scene familiar to him: Lancasters flying low over the distinctive profile of the great Minster. It is also a powerful symbol of the horror and destruction of war confronted by Christ’s message of peace and hope and reconciliation.

The new Centre is not merely a record of 55,000 lost airmen. It aims to record stories of their heroic struggle to carry out their grim task, but also stories from those on the receiving end, those who lived through the devastation brought by the RAF and finally the salvation brought by the Manna from Heaven.

The organisers know there is now growing interest by younger people in what happened in those war years, especially in the moral questions it raises, so the information is presented objectively, with full use of modern media displays, film clips, animations and there is a classroom for school parties. Soon the archive will be on-line.

From the ‘Peace Garden’ around the Spire there is a splendid view across the whole city of Lincoln to the Cathedral atop its hill. From the low streets of the city centre, you can look northwards and see high above you the Cathedral tower, symbol of Peace and Freedom, or you can look south and see, high above you, the Spire, - a symbol of the terrible price paid in defence of those values.

**Anneke Heslam**



*The memorial to the airmen who did not return*

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## A potted history of folk and church music

There has been a long interaction between folk and church music, where local traditions in secular and sacred music have had mutual influence. The composer Ralph Vaughan Williams' 1934 article 'The Influence of Folk-song on the Music of the Church' gives as its earliest example a difference between French and Roman styles of plainsong in 785, going on to speculate that the 'Tonus Peregrinus' plain chant may be derived from a French marriage song.

In the reformation period there was a rapid development of congregational hymn singing, with some of the tunes taken from existing non-church songs. An example still in occasional current use is the tune Innsbruck (associated by Anglicans with 'The duteous day now closeth'), which is a reformation-era adaptation from the medieval secular song 'Innsbruck Ich muss dich lassen'.

The English late 18<sup>th</sup> and early 19<sup>th</sup> century 'West Gallery' tradition of church music saw the same musicians contributing to both secular and sacred celebrations, in churches playing metrical psalm settings with elaborate imitative arrangements. These groups of musicians are described in literature by George Eliot and Thomas Hardy, the latter suggesting 'they could turn out a jig or a hornpipe out of hand as well as ever they could turn out a psalm' and in his short story 'Absent-mindedness in a parish choir' this leads to a befuddled band playing 'The Devil Among the Tailors' instead of the expected evening hymn, leading to their replacement by a pre-programmed barrel-organ. However, it seems likely that more subtle musical exchanges between the sacred and secular would have been routine.

One intriguing example of music from the church acquiring secular words comes from the tradition of 'Practice-Verses' in the 18<sup>th</sup> and 19<sup>th</sup> century Scottish and Irish Presbyterian churches. The real words for metrical psalms were considered sacred and reserved for services, so in choir rehearsals alternative words would be used,

with varying degrees of irreverence. The Glasgow Orpheus choir later made famous one example using the tune Desert (the jaunty version of 'O for a thousand tongues to sing') with words about a Presbyterian cat and mouse.

As part of a move away from some of the more stolid Victorian hymn tunes Vaughan Williams himself, as editor of the English Hymnal, arranged or adapted multiple folk songs as hymn tunes. For example the tune Kingsfold, commonly used for the hymn 'I heard the voice of Jesus say', is based on the English folksong 'Dives and Lazarus', also very closely related to 'Star of the County Down'.

The interaction between folk and church music continues today, in particular led by the Iona community, who have used mainly Scottish folk tunes as a basis for many of their hymns and worship songs. One of the better-known examples is 'A touching place' (Christ's is the world in which we move/Christ's are the folk we're summoned to love) which takes its tune from the Scottish lullaby 'Dream Angus'.

The start of a new strand of interaction between folk and church music is planned for the morning of 5<sup>th</sup> August 2018, when a Cambridge Churches Folk Service will be held in the vicinity of the Cambridge Folk Festival in Cherry Hinton Hall. Watch this space for details of an opportunity to come and explore these musical themes.

"Absent-mindedness in a parish choir" is available at <http://www.wgma.org.uk/Resources/Literary/Authors/Hardy/Absent.htm>

A video of the Glasgow Orpheus Choir singing about the Presbyterian cat is available at <http://movingimage.nls.uk/film/0016> and an informal recording of a smaller number of singers with clearer words at <http://www.tobarandualchais.co.uk/fullrecord/83045/1>

**Christina Hood**

Two poems by Linda Appleby



*Spring song*

*a bird sang  
the sun shone  
it was the start of spring*

*a tiny sign  
conquering sin  
the start of everything*

*joy in a song  
we can all sing along  
overriding everything*

*the sunshine stunned  
death has no sting  
our praise we bring*

*Temptation*

*Man cannot live by bread alone  
but by the healing breath of God  
we drink the wine of the heavenly vine  
consume our spiritual food*

*the snow might cut me off  
delay my food  
present me with a problem I can't solve  
present the final proof*

*“your God does not love you” asserts the evil  
one*

*“see the hills now clothed in white  
he has abandoned you” he says  
negates the cosmic “yes”*

*and I am weak before his might  
he has no feeling for my plight  
but I recall my friend  
I have the stomach for a fight*



**R N L I**

**FUNDRAISING EVENT**

Concert by the Cottenham Brass Band  
7.30pm Friday 27<sup>th</sup> April  
St John's Church, Hills Road, Cambridge

Tickets £10: available from Branch Chairman, Geoff Heathcock at 52 Queen Edith's Way. Or contact him on 01223 244901 or [Geoff.Heathcock@gmx.com](mailto:Geoff.Heathcock@gmx.com)

Cash bar for beers and wines. Soft drinks, tea and coffee also available.

## William Blake and the Bible

After the successful *Focus@StJames* course on St John's Gospel, given by David Ford and well attended by people from the local area and further afield, there has been a pause in the proceedings. It is, after all, a considerable task to plan and put on a course with eminent leaders or speakers. However, we can look forward to a one-off event in the evening on 14<sup>th</sup> May: *William Blake, Biblical Prophecy and Jesus*. The speakers will be Revd. Prof. Christopher Rowland and Revd. Dr. Malcolm Guite.

Going back into my teenage years, in which music played a large part but art was largely unexplored territory, I remember encountering William Blake. First of all it was the odd poem from "Songs of Innocence" and "Songs of Experience", published in 1776. Like me you may in your youth have learnt "Tyger, tyger burning bright" or the deceptively simple and innocent "Little Lamb, who made thee?" This was set to music by John Tavener in 1985, and has been sung as an anthem by the St James' choir. This too is deceptively simple and innocent.

My next encounter with Blake was probably when studying the first two books of Milton's "Paradise Lost" for A-level English. We were introduced to some of Blake's paintings, such as "Satan arousing the rebel angels". I was intrigued and rather puzzled by Blake's art works with their sculptural forms, swirling shapes and subtle colour washes. I first saw his actual illustrations when I came to live in Cambridge and visited the Fitzwilliam. What a shock! I had imagined that these illustrations dealing with monumental theological events would be vast and intimidating canvases on a gallery wall. They are on the contrary quite small and intimate. One is forced to focus down and contemplate.

If you are thinking of attending "William Blake and the Bible", why not prepare by going along to the Fitzwilliam and having a look at the Blake collection.

**Jennifer Day**

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## RIP: Martha Mitchell

It is with sadness that we have learnt of the recent death of Martha Mitchell. Martha was born in 1920. She had struggled with loss of sight and arthritis for some years. She had managed to live in her own home till she was over ninety and then moved to Home Close, where she was well looked after.

Although many will remember her making the considerable effort of coming to church regularly until age forced her to give up her home, those who knew her in her younger days will know what an energetic and committed Christian she was. She gave so much to her church and her local community. We hope to reflect on her long and active life in our next issue.

## A Hymn for the season of Eastertide

*Revd Ally Barrett has now assembled a large repertoire of hymns that she has written. It is good to know that hymns are still being written for congregations today. We are very grateful to her for allowing us to print one here and share her response to the events of the season of Eastertide..*

*This Eastertide hymn, which she wrote to mirror the Epiphany hymn "Songs of Thankfulness and Praise", references the key gospel stories of the season.*

*In this case, each verse refers to a different episode 1: the disciples in the locked room, 2: Thomas, 3: Mary, 4: Emmaus, 5: Peter. The final verse sums up the message of resurrection for all.*

*It can be sung to any of the tunes that are used for the Epiphany hymn, "Songs of Thankfulness and Praise" though it would also go to any tune with the meter 7777D.*

1: Life comes to an upper room,  
breaking through the fear and gloom;  
walls and door-locks are no bar:  
Jesus meets us where we are.

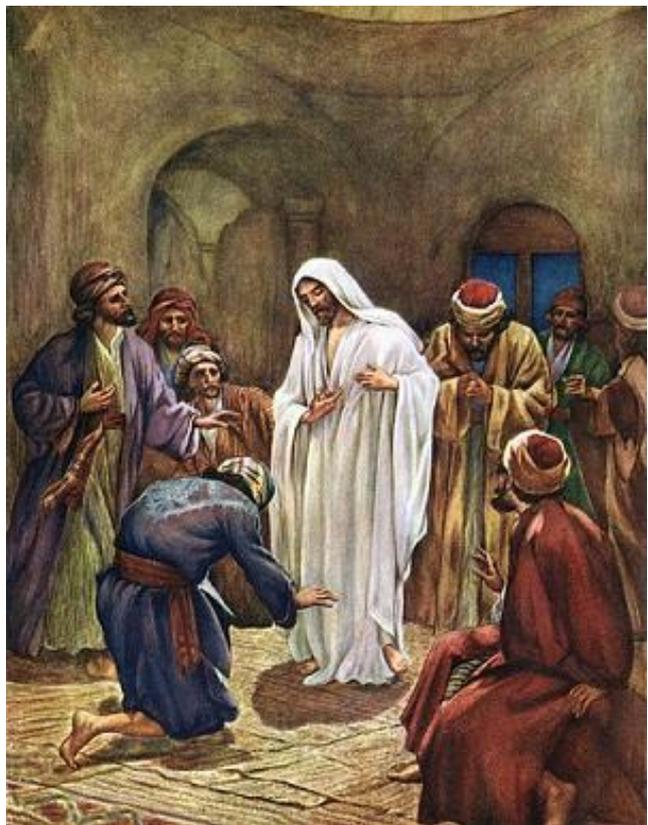
2: Life dispels the doubt of grief  
bringing hope and new belief;  
touching scars – these signs of pain  
bring us back to life again.

3: Life comes to a broken heart,  
bowed by sorrow, torn apart;  
in the darkness of our tears  
Jesus speaks to calm our fears.

4: On our journey life comes home,  
in this fellowship made known;  
with Christ's body we are fed:  
life revealed in broken bread.

5: Life comes to a sunlit shore,  
sharing food with friends once more;  
Fresh new callings banish guilt,  
hope and faith and love rebuilt.

6: Jesus' vict'ry over death  
brings new life with every breath,  
to the world it's freely giv'n,  
reconciling earth with heav'n.



**Contacts at St James's Church**

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**Church Office:**

246419, Mon , Wed & Thur 9.15 am -1.15 pm  
e-mail: stjameschurchcambridge@yahoo.co.uk

**Website:** <http://stjamescambridge.org.uk>

**Director of Music:** This position is vacant at present. For information about music matters please contact Grae Worster on mgw1@cam.ac.uk

**Church & Community Activities**

**Choir practice:**

(Mon) Juniors 6.30pm; Whole choir 7pm

**Beavers (6-8 yrs):**

Brendan Murrill 07561 137493

**Cubs (8-11 yrs) at QE School**

Stephen Harrison 07548 765421

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**DEADLINE FOR THE JUNE-JULY  
2018  
ISSUE of *CROSSPIECE***

Friday 19 May

The Editors welcome articles, news items and photographs for inclusion in the magazine. If possible these should be in digital form, photos and words in separate files. However we can accept typed or handwritten items and photographic prints.

## St James's Church, Cambridge: Calendar for April—May 2018

### April

Morning Prayer is said on Mondays, Tuesdays, Thursdays and Fridays at 9.30 am.

Everyone is welcome.

#### 1<sup>st</sup> EASTER DAY

10.00 am All Age Eucharist with egg hunt for the children

3<sup>rd</sup> 9.30 am Morning Prayer

4<sup>th</sup> 10.15 am Easter hymn service at Dunstan Court

5<sup>th</sup> 9.30 am Morning Prayer

6<sup>th</sup> 9.30 am Morning Prayer

7<sup>th</sup> 5.00 pm Youth Group film evening

#### 8<sup>th</sup> 2<sup>nd</sup> SUNDAY OF EASTER

8.00 am Eucharist

10.00 am Sung Eucharist

10<sup>th</sup> 12.30 pm Pastoral Lunch

11<sup>th</sup> 10.15 am Eucharist

12<sup>th</sup> 7.45 pm Folk service planning meeting

13<sup>th</sup> 1.30 pm Meditation Group

2.00 pm Funeral service in church for Martha Mitchell

#### 15<sup>th</sup> 3<sup>rd</sup> SUNDAY OF EASTER

8.00 am Eucharist

10.00 am Sung Eucharist with Sunday School

18<sup>th</sup> 10.15 am Eucharist

19<sup>th</sup> 7.30 pm Men's Beer Ministry at Queen Edith Pub

20<sup>th</sup> 1.30 pm Meditation Group

#### 22<sup>nd</sup> 4<sup>th</sup> SUNDAY OF EASTER

8.00 am Eucharist

10.00 am Sung Eucharist with Sunday School

**11.30 am APCM**

25<sup>th</sup> 10.15 am Eucharist

27<sup>th</sup> 1.30 pm Meditation Group

28<sup>th</sup> 10.00 am Coffee Morning with Bring & Buy  
5.00 pm Youth Club

#### 29<sup>th</sup> 5<sup>th</sup> SUNDAY OF EASTER

8.00 am Eucharist

10.00 am Sung Eucharist with Sunday School

### May

2<sup>nd</sup> 10.15 am Eucharist at Dunstan Court

3<sup>rd</sup> *CHURCH IN USE TODAY AS POLLING STATION*

4<sup>th</sup> 1.30 pm Meditation Group

#### 6<sup>th</sup> 6<sup>th</sup> SUNDAY OF EASTER

*The Traidcraft stall will be open today after both services*

8.00 am Eucharist (BCP)

10.00 am All Age Eucharist

7<sup>th</sup> *Bank Holiday*

9<sup>th</sup> 10.15 am Eucharist

10<sup>th</sup> 7.30 pm Joint Ascension Day Service with St Andrew's and St John's.  
Venue at St James'

11<sup>th</sup> 1.30 pm Meditation Group

11<sup>th</sup>-13<sup>th</sup> PRAYER EVENT (details to follow)

#### 13<sup>th</sup> 7<sup>th</sup> SUNDAY OF EASTER

8.00 am Eucharist

10.00 am Sung Eucharist with Sunday School

14<sup>th</sup> 7.30 pm Focus@StJames: *William Blake, Biblical Prophecy and Jesus*

16<sup>th</sup> 10.15 am Eucharist

17<sup>th</sup> 7.30 pm Men's Beer Ministry at Queen Edith Pub

18<sup>th</sup> and 19<sup>th</sup> Partnership for Missional Church meeting in Ely

18<sup>th</sup> 1.30 pm Meditation Group

19<sup>th</sup> 10.00 am Coffee Morning with Bring & Buy

#### 20<sup>th</sup> PENTECOST

8.00 am Eucharist

10.00 am Sung Eucharist with Sunday School

22<sup>nd</sup> 2.30 pm Pastoral Tea Party

23<sup>rd</sup> 10.15 am Eucharist

25<sup>th</sup> 1.30 pm Meditation

#### 27<sup>th</sup> TRINITY SUNDAY

8.00 am Eucharist

10.00 am Sung Eucharist with Sunday School

28<sup>th</sup> *Bank Holiday*

30<sup>th</sup> 10.15 am Eucharist

### June

1<sup>st</sup> 1.30 pm Meditation Group

2<sup>nd</sup> 5.00 pm Youth Club