

Old Malden News



The Parish Magazine of
St John the Baptist, Malden

July 2025

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Old Malden News

**The Parish Magazine of
St John the Baptist Parish Church Malden**
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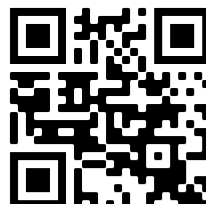
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To receive the Parish Mailing please scan the
QR code with your smart phone camera



Services for July



St John's is OPEN

St John's is open for worship so please see the Parish Mailing for details Live Streaming of services will continue so you will be able to see services live via our YouTube Channel.

Sunday 8am - Said Eucharist

Sunday 9.45am - Sung Eucharist

Wednesday 11am — Said Eucharist

Coffee hosted by Mothers' Union after the first Wednesday service of the month.

Please make sure you are signed up to our mailing list to get up to date information regarding the services.

<http://eepurl.com/gNz4Tf> or scan the QR Code

Vicar's Letter

By the time you read this we will have celebrated St. John's Day with our Fair and Patronal Festival. Midsummer has come and gone and we have a chance to make the most of what the rest of the sunshine and long days have to offer. Due to deadlines and time constraints, I write this in the first week of June preparing to head off to Yorkshire for holiday, returning just in time for our Fair and celebrations.

On the 18th May we held St. John's Annual Meeting electing new members of PCC, Deanery Synod, and a new Churchwarden, Margaret Barrington. About half of our Electoral Roll members were present for this annual meeting sharing reports of the year now gone and looking ahead to the future. These meetings are often a bit fraught in many parishes, and I was surprised as how well everything went. Then the penny dropped and I realised that most people had turned up to decide whether I should remain as Vicar at St. John's or look for a new post. That was quite uplifting as was the result. Thank you! I received a clear-cut message that what I am doing and what I offer is wanted here. And for those who voted for "Leave", I want to affirm that we are here to work together for the benefit of our Church and the community we are called to serve. I am certain that we can and will do.

The Vicar's "Manifesto" laid out my vision and suggested some first steps for making that a reality. During Lent our worship came under the spotlight at our focus groups and we are taking the call for renewal seriously. I want to reassure those who may be concerned that I intend to make a clean sweep and throw the baby out with the bath water. There will be changes as worship evolves, but St. John's on a Sunday morning will look and feel much the same. The Eucharist is fundamental and that will not change. It is the Eucharist that made me an Anglican in the first place and the spiritual engine of our entire tradition. What we do on a Sunday morning is predicated on Christ present among us and in the Sacrament that feeds and sustains us as we journey together. I do hope that we can offer something once a month or so on a Sunday evening that isn't a Holy Communion so we can explore themes and ideas more deeply. Ideally this would be a lay-led service, so if you might be interested in offering something please do say so.

n the next eight years, my priority is to lead St. John's through the transition from where we've come from into an uncertain future. So much can change and we need to be prepared so that we can respond to new challenges and offer worship that will be relevant and life-changing. Think of all the children in Church and try to imagine what will touch their hearts and minds as they make their own way in a difficult world. How can we ensure that their relationships with God will continue to grow and be meaningful, rather than just something laid aside when faith isn't answering the difficult questions they may face? What can we give them that will transcend time and tradition?

The Patronal Festival in full Book of Common Prayer was a salutary lesson in how are worship has evolved since 1875 when the "new" nave and chancel were built. It also demonstrates how far removed from our daily lives the language and theology woven through it now sounds and feels. I wonder what our worship and the words we sing sound and feel to those with little or no experience of church. Does it ring true or is Sunday morning an hour and fifteen minutes to be endured because there is something here worth being part of?

In order to explore these questions and others, we will be looking at these issues from September in two small groups, one in the afternoon and the other on an evening so all who wish to may take part. We will be basing our discussions and sharing on the Royal School of Church Music's book *Inspiring Worship in Music* by Helen Bent. The short course is for everyone, whether you are into music or not, as it looks at worship in general and how it helps us connect with God and one another. Do watch out for more information from the weekly Parish Mailing in due course. There will also be a continuing series of advertised Focus groups so that everyone can have their say on issues and opportunities that touch on what we do and who we are here at St. John's.

So until then I'm off to the Dales,

Michael

150th Anniversary of St John's Main Nave & Chancel



On June 14th a celebration concert was held at St John's to mark the 150 years since the building of the Main Nave and Chancel in 1875- it was a great occasion with an augmented choir conducted by Barry Eaton and accompanied by the organist, Simon Harvey. The music programme reflected 19th century contemporary composers with choral items of the period: Parry's Anthem 'I was glad', Stanford's Motet 'Justorum Animae', and the rousing Anthem by Harwood 'O how glorious is the kingdom.' As a contrast, the next choral item was Wood's Anthem 'O Thou sweetest source' and the evening ended with Wesley's dramatic Anthem 'Ascribe unto the Lord'.

In between the choral items, Alastair Daniel provided a very entertaining 'history' of how St John's evolved from Saxon times, through the medieval age and reference to the Black Death of 1348 which must have had a profound effect on the local inhabitants and probably the incumbent at the time. After the rebuilding of the church in 1611, the church building



went into gradual decline until 1848 with ‘a most lamentable restoration’.

From this time, the principal figure in St John’s history was the Revd William Chetwynd Stapylton who took up his incumbency for two years and then remained for 44 years - after another ‘lamentable’ project to extend the church in 1863, Chetwynd Stapylton had the vision (and was instrumental in raising the funds) for a radically new extension - completed in 1875 which is now being celebrated. Alastair pointed out that the 1875 Dedication document cited the church under the name of St John the Evangelist and it was 37 years into his incumbency before Chetwynd Stapylton discovered that the dedication was in honour of St John the Baptist.

Our celebration ended with refreshments and a magnificent ‘Victorian-style’ cake made by Paul Henry.



The concert celebration raised an amazing sum of just over £1,000 towards the Restore Project.

Our thanks to Barry for organising the choir celebration - and we look ahead to the special Choral Evensong on 7th December, the actual day of consecration.

MCB

On your way into church, using the current diversion, I wonder if you have noticed the head stone in this 150 year anniversary of the building of the Chancel and Nave in 1875.



Near the Church coffee lounge is this beautiful memorial to William Chetwynd-Stapylton, former Vicar of this parish, who died just over 100 years ago. The memorial was re-located when the Extension was built but is not far from his grave. Our thanks to Graham Burley for doing such a magnificent 'cleaning' as it was in a very sorry state.

William Chetwynd-Stapylton was a Fellow at Merton College, and when the vacancy at St John's came up, he offered to take on the benefice for two years. He

stayed for 44 years! Not only a great benefactor to the parish, he initiated the new building project to enlarge St John's and the new chancel and nave were consecrated in 1875.

After this, Holy Communion was celebrated weekly. By the end of the 19th century the population of the parish had increased from 320 in 1861 to nearly 700. William Chetwynd-Stapylton had witnessed great changes in the parish during his incumbency – after all, forty-four years is a long time.

St Johns word search no.2

E	I	H	P	A	D	L	I	M	C	C	E	L	F	F
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E	L	K	U	O	I	L	N	X	U	J	A	I	O	O
B	P	Q	B	F	E	O	C	P	R	J	H	O	N	O
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T	A	R	G	S	A	I	M	W	H	J	E	N	C	T
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N	M	O	W	B	U	H	D	Z	C	V	H	V	H	N
J	U	F	B	K	E	X	C	G	J	E	J	J	X	K

DALMATIC

PATEN

CHALICE

ASPERGILLUM

AMICE

CANDLESTICK

BURSE

CIBORIUM

CHASUBLE

FLASK

TAPER

VEIL

CRUET

MONSTRANCE

BOAT

CRUCIFIX

SPOON

Words can go in any direction.

Words can share letters as they cross over each other.

MCB

Sharing a prayer – The Collect for Grace

Chris Benson

O Lord, our heavenly Father, Almighty and everlasting God, who hast safely brought us to the beginning of this day: Defend us in the same with thy mighty power; and grant that this day we fall into no sin, neither run into any kind of danger; but that all our doings may be ordered by thy governance, to do always that is righteous in thy sight; through Jesus Christ our Lord. Amen.

The Office of Morning Prayer is much neglected these days, but Sung Matins was very much a part of my early experience of worship, with those splendid canticles – the Venite (Psalm 95), Te Deum, Jubilate (or Benedictus). The third collect, a prayer for grace, is one I often find myself saying near the start of the day.

A friend of mine, of similar age, said to me recently, “I wake up in the morning and think: I’m alive!” Now in our mid-seventies, this is not something either of us can take for granted. So it is no bad thing to acknowledge thankfully before God that he has brought us through another night “safely... to the beginning of this day”. But what does the day hold? What risks may we run in crossing the road? Is there an unsuspected or underestimated health hazard waiting to strike us down? In asking God to “defend us”, are we asking him to intervene when such dangers present themselves, to slow that oncoming car down or perform miraculous instantaneous heart surgery if a cardiac arrest threatens? Personally I think not. Rather we are asking that whatever happens to us, God will be alongside us, and that his love and care will never desert us. And that I find vastly reassuring.

This prayer then brackets two apparently unrelated petitions: that we “fall into no sin”, and also that we “neither run into any kind of danger”.

Again I don't believe that this is a prayer that we might be physically safe 24/7 (although I find it hard to resist hoping it is!) – that would be suspending the laws of nature; we're asking that in the day ahead our lives may be “ordered by [God's] governance” and do “always that is righteous in [his] sight.” The “danger” is that we may not. Although this is the “Collect for Grace”, “grace” is not actually mentioned, but the intention behind this prayer is clear: that grace – God's redemptive love manifested in Christ – is what enables us to stay on a right path, and forgives and heals us when we stray off it. It is so common to finish a prayer with the words “Through Jesus Christ our Lord” that we hardly notice them. And yet it is exactly “*through* Jesus” that we can be assured that our prayer will be answered: “I will do whatever you ask in my name” (John 14.13).

Many of us know our storyteller, Alastair Daniel, and know how good he is at what he does. We wanted to know a bit more about how he does it! So he is leading our next “Try Anything Once Club!” session on Tuesday the 1st of July. And we’ll find out more, and have a go at something different and new. Come and join us!



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- *And check for future
sessions*

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St John's Knitting & Crochet Group - July 2025

Work in progress.....

Would you like to learn to crochet? If so, come along and join us on the last Thursday of the month in the Church Coffee Lounge.

A 4mm crochet hook and a ball of DK yarn is all you need.

Our June meeting will be on Thursday 31st July from 2.00pm - 4.00pm.

Maybe you would like to learn to knit? Learn how to follow a pattern...Open to all - do come and join us!

Create a new summer project!

Or bring your embroidery or tapestry! Or just come along for a friendly chat and cup of tea.

Marilyn



Did you learn the recorder at school?

I wonder how many of us began our music education with learning the descant recorder at school? It was a comparatively inexpensive route for a child to own their own musical instrument, learn to read music and play in a group with others. It was a brilliant way to introduce children to music – and all thanks to the Dolmetsch family.

I remember going into the garden with my recorder before setting off for school. My friend lived a couple of doors away and she too was learning the recorder. I really cannot imagine how desperate it must have been for the neighbours at 8.15 in the morning for two children to be playing 'London's Burning' as a continual 'round'. Let it burn, I hear them say!

Yet the story of the modern recorder revival is an interesting one. In 1919, after losing his antique treble recorder on a platform at Waterloo station, Arnold Dolmetsch, Carl's father, successfully produced the first recorder of modern times, after four months of patient



experiments. Thus began the family association with recorders for which they are most famous. In 1925, Arnold initiated the Haslemere Festival, which still continues to this day. (The photo shows the Dolmetsch family in 1928.)

Arnold's son, Carl was an accomplished performer, independent designer and craftsmen and his love of the recorder brought the instrument to a worldwide audience. During the Second World War, the workshop was used for the manufacture of parts for aircraft guns. Over two and half million components were produced from vulcanised fibre and plastic materials to a high degree of accuracy. Carl realised that



the same technology could be used for recorder production and in 1945 made the drawings for the first Dolmetsch plastic recorders which rolled off the production line in 1946. They shared the same dimensions as the wooden instruments, so the intonation and tone quality was of a good standard.

By the 1950s and 1960s the school recorder was well established and made a great contribution to music-making. Not only that, recorders gave a new lease of life to a revival in Early Music in the 1970s with Christopher Hogwood's Early Music Consort.

Music for the recorder is plentiful with Renaissance and Baroque composers like Monteverdi, Purcell and Bach have written music for it and many 20th & 21st century composers have followed suit, including Benjamin Britten and Karl Jenkins.

Carl was "the first virtuoso recorder player in England in the twentieth century" and he toured annually between 1961 and 1981. He died on 11 July 1997 leaving a great musical legacy.

Post-War, Japanese makers also began to manufacture plastic instruments and now recorders are made in many bright colours especially for schools. We read about the tragic decline in music opportunities available in schools now but hope that there will be a reversal in this decline. Music learning can improve cognitive skills, remove stress, encourage creativity and can connect through other cultures and teamwork.

Although of little monetary value, my original Dolmetsch recorder is something I treasure. My father made a beautiful polished oak box for it and so both are very special. Happy memories of all those school recorder groups and duets in the garden!

Marilyn

Hog's Bristle, Tin Foil and Soot: a brief History of Early Sound Recording 1860 – 1924, Part 2

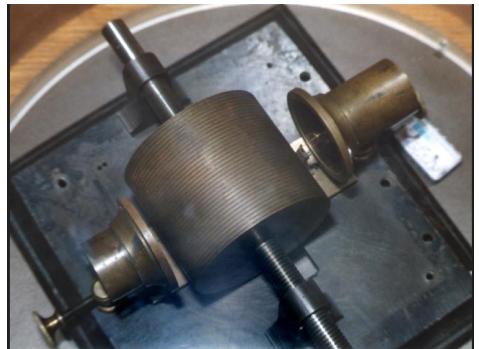
Last month I described how Edouard Leon Scott de Martinville, in 1850s Paris, invented a device he called a phonautograph to show sound waves scratched in soot on a paper cylinder.

Twenty years later, in 1877, when Thomas Edison invented the phonograph he wasn't trying to record sound at all: he was trying to relay telegraph messages. Largely self-educated via scientific and technical books Edison was proficient in telegraph operation by the time he was sixteen. A polymath, when he died in 1931, he had over a thousand US Patents to his name.

Interestingly he claimed that he had never heard of de Martinville or his phonautograph. He was trying to emboss telegraph messages on wax paper so they could then be re-transmitted at high speed. When he noticed the indentations made by the metal point he was using he speculated that they could record sounds instead of the dots and dashes of Morse Code. By changing the paper to tin-foil wrapped around a grooved cylinder he invented the phonograph – a device that could not only record sounds but, equally important, play them back.



*Thomas Edison
in 1878 (left) –
an early tin-foil
phonograph
(right)*



The phonograph needle moved vertically up and down recording the sound vibrations by *indenting* them in the tin foil. This method came to be known subsequently as “hill-and-dale” recording. Edison took his invention to the offices of Scientific American in Washington on 22nd December 1877 and, it's fair to say, caused something of a sensation in the press over the next few months. He received one of his many patents for the machine in February the following year. Also he foresaw many uses for it. In a newspaper interview given in June 1878 he listed 10 possible future activities, some of which were: Letter writing, talking books, reproduction of music and “connection to the telephone to replay messages”. All of which, as we know, came to pass.

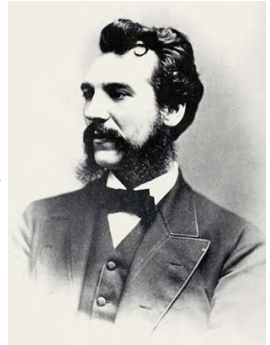
However, the truth was, although a step forward, this first phonograph was a crude device with many limitations. The sound it produced was barely audible as speech, the

tin-foil wore out after only a few playings and the removing the foil from the cylinder destroyed it completely. Edison had many other technological irons in the fire, the most pressing of which was the incandescent light bulb. So in 1880 he abandoned sound for light.

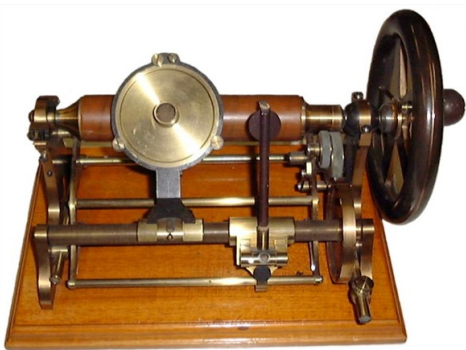
But others were interested too. Alexander Graham Bell is well known as the inventor of the first practical telephone in 1876 but, like Edison, he had multiple interests.

Alexander Graham Bell c.1876

Born in Edinburgh much of his career was taken up with hearing, speech and elocution. His father (also Alexander), a teacher of elocution and speech, had invented something called Visible Speech in order to help the deaf to learn to speak. It's possible also that Bell Senior was the inspiration for Professor Henry Higgins in Bernard Shaw's play *Pygmalion*. In 1880 the French Government had awarded Bell Junior the Volta Prize of 50,000 Francs for the invention of the telephone. Now living in the USA, he used this money to set up the Volta Laboratory in Washington DC, with the specific aim of investigating sound and telecommunication technologies. He was joined by his cousin Chichester Bell (a chemist) and an instrument maker and inventor called Charles Sumner Tainter. They immediately improved Edison's invention by discarding tin-foil altogether, filling the grooves of his phonograph with wax and using a chisel-like stylus to *engrave* sounds. This resulted in a much clearer recording. They called their device a Graphophone. (according to the Bell family, allegedly a pun on Edison's *phonograph*)



Graphophone c. 1886 in the Smithsonian Museum



Tainter then patented a helical rolled cardboard tube which they coated with wax on which to make their recordings. In this way recordings became portable for the first time as the cylinders could be removed and played on a different machine. The rolled cardboard tube he invented went on to have other lives as postal packing tubes and as the insides of toilet rolls.

In fact the Volta Laboratories list of innovations is quite astonishing and they had more than a dozen patents to their name by the time the Volta Association (as they called themselves) was dissolved in early 1887. These included assorted variations of recordings made on disc – using *lateral* cutting (as opposed to “hill-and-dale” used by Edison); photographic discs where sound was recorded with varying intensities of light; a non-magnetic, non-electric, hand-powered tape recorder using paper tape and most startling of all, a method of transmitting sound on beams of light which they called a Photophone and patented in 1880.

Photophone



Its distant modern descendant is the fibre-optic cables and communications that we all use today.

Part of the reason for the dissolution of the Volta Association was to commercialise their invention of the Graphophone. Before doing so they tried to collaborate with Edison (a notoriously difficult man) by sharing their research

with some of his associates. Charles Tainter was opposed to this idea as thought it would merely spur Edison to compete with them. And he was right. Edison introduced his “Improved Phonograph” and then “Perfected Phonograph” in 1888. But, in fact, he had used some of the Volta patents (with agreement) to do this but didn’t publicly acknowledged them.

Also in Washington DC at this time of fervent sound invention was a young German émigré called Emile Berliner. He was inspired by Bell & Tainter’s Graphophone but also knew about de Martinville’s Phonautograph of the 1860s. He thought he could combine the best parts of the two ideas.

To be continued

Ben Jackson



St. John's weekly get together for all those who would enjoy a cup of tea, piece of cake, and meeting new people! Run by St. John's volunteers every week on **Thursdays from 2:00-4:00pm** at the **Church Hall 411 Malden Road**

Muriel's account of her wartime evacuation during WWII.

I was born and lived in Deal, Kent, a quiet seaside town, just living 3 to 4 minutes away from the beach. Memories of that time are lovely, warm sunny days spent playing on the beach with my three elder brothers Jim, Max and John. When war was declared in 1939, I was eight years old. I remember the Sunday morning hearing on the radio that we were at war and seeing my father cry (the only time I did see him cry). He was in the First World War, fought in the trenches in France and got shot whilst rescuing a fellow soldier.

We thought we were safe when London got bombed, we had London evacuees to live with us as we had a spare bedroom, but when the German army overran France and got to the coast - on a clear day, you can see France from Deal - the huge rescue of our soldiers got under way, and it was thought the Germans would cross the channel next, so it was then decided that the children on the Kent coast must be evacuated.

My mother had a week to get four of us ready to leave. She made a type of rucksack for us to carry on our backs that had to take all the clothes we would need - no suitcases were allowed - we had to carry our own things: I was just nine years old. On Sunday morning, 3rd June (I think), it was a lovely sunny day, we were at the train station at 9 o'clock to get on the train starting from Deal, (I can't imagine what my mother must have been feeling). My parents didn't know where we were being taken to - as Jim and Max were in senior school, John and I had to go with them.

It was a long, hot day. I think the journey was slow because we didn't know that we were on our way to South Wales and stayed on the same train all day. We stopped at a large station during the afternoon and people were handing drinks of water to us - we had had to take our own lunches with us.

At about 5 o'clock we arrived at Merthyr Tydfil station and then we were put on coaches and taken down the valley to Aberfan - some of you might recognise the name Aberfan. It was where the slag, taken from the coal mine, was dumped up the mountain and during a very wet winter slid down the mountain and buried the school with children in it. This happened years after the war in the 1960s.

When we got to Aberfan we were taken into a large hall and given something to eat and they started dividing the children out to the homes that had volunteered to take us in. It was around 10 o'clock and there were a few of us left. It was dark and of course no light because of the blackout. We had to walk to the other side of the valley to Merthyr Vale. Aberfan was on one side of the valley, Merthyr Vale on the other side, with the coal mine and river Taff in the middle. Max and John were taken to a house and two streets on, the last in the village, where Jim and I were taken, there a lady was asked would she take a boy and a girl, as she had requested two girls. She was a widow and didn't have any children of her own. Over the five years I lived with 'Auntie Cassie', she was extremely good to us and my parents.

On the Monday morning some local children were knocking at the door, wanting to meet us - the word had got around quickly that Auntie Cassie had got two evacuees. They took us out to show us around. The mountains started over the road, but the bottom part was covered with slag - which was very dirty and dusty. We could go anywhere up these mountains, which were not very high really.

I went to the local Welsh school. There isn't much Welsh spoken in South Wales, but my foster mother could speak it. Then after some months I had to go to Aberfan to school, where there were some other English children. I went to five schools in five years: as some children returned to their homes, the class got smaller and so they joined the different classes up. My next move was back to Merthyr Vale School and then a class of English children arrived there, so I had to join them. Then that class got too small and had to go up the valley to the next village and eventually they all went back to Deal. As my parents had moved to Wimbledon for family reasons, I couldn't go because of the 'flying bomb'. So we went back to the Welsh school in Aberfan until I went home in 1945.

I quite enjoyed school, especially in the winter when it snowed and the teachers couldn't get there - no buses could run. Then all the children used to toboggan down the next street which was steep, and I was allowed to join in on the rides. I had a friend who lived up on a farm and used to go up there in the summer to play. In Wales, we had six weeks for summer holidays, In Deal we only had four weeks.

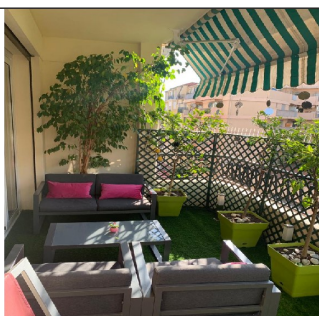
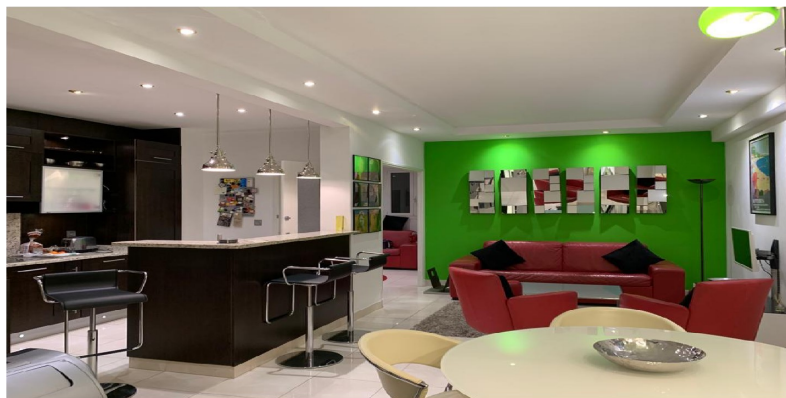
Aunty Cassie, my foster mother, was Welsh Baptist, and on Sundays we went up the valley to the next village for Sunday School - the older people of the chapel went as well - it was in English, but the evening service was in Welsh - no good to me! I did learn a little of the language - most forgotten now. Jim left school and went into a factory for a time and then got called up for the army. Max left school and joined the navy as a trainee officer, and John went home to my parents in Wimbledon to help my father keep open the second-hand bookshop in Charing Cross Road - all one side of the road in those days were second-hand bookshops. It was my grandfather's wish in his will, that the shop be kept open for six months after the war to see if his only son would return, as he had been lost at sea. He was in the Merchant Navy. So I was the only one of the family left as an evacuee.

When peace came to Europe, I was allowed to go home to my parent's house in Worcester Park. The day I came home I was collected by my mother from Sutton and as we arrived in Worcester Park, my father was arriving with Aunty Cassie, as she had been invited to stay. She stayed for two months and for the next eighteen years she came up every year in the summer for a month. When I got married and had my first baby, she used to come to my parents for two weeks and to me for two weeks. When she was 80, she gave up coming. I went to see her a few times on my own, and then when she died at 90, Jim and I went down for the funeral.

We were very lucky to have been billeted with Aunty Cassie: some children, including Max and John, didn't have it so good. Aunty Cassie was very good to Jim and me and also to my parents as they used to come and see us. When the air raids were quiet, I was allowed to go to Wimbledon for summer and Christmas holidays, and my mother was always sending us parcels all during the war.

Muriel Stafford.

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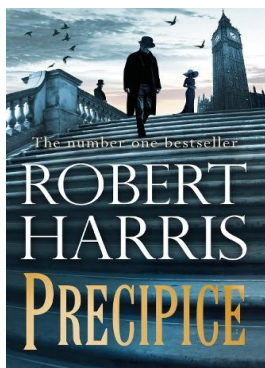


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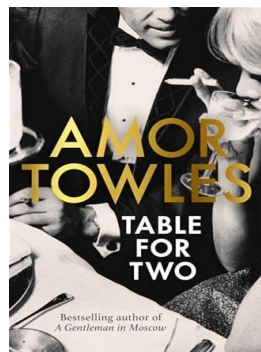


Our choice for June was Robert Harris' latest novel, **Precipice**, which has been issued recently in paperback and which is proving to be a very popular read. Set in 1914, it is an intriguing story based on the real letters of the 1914 Prime Minister, Herbert Asquith and the author's imagined replies from his lover, a much younger aristocrat, Venetia Stanley. Asquith became obsessed with her, often sending her three letters a day (when there were 12 postal deliveries a day in London at that time). Five hundred and sixty of

these letters are now held in the Bodleian Library in Oxford. These letters contained not only mundane day-to-day thoughts but also some very sensitive information relating to the tense political situation as WWI loomed and as war was declared. Asquith was under surveillance at the time from the Security Service.

The novel gives us a glimpse into aristocratic society which, in its pre 1914 state, would be swept away after WWI. Discussion of the book led us to a lively review of the world's current political situation and the main protagonists. *Precipice* was a popular read with an average score of 9/10.

At our July meeting, we shall discuss a collection of short stories by Amor Towles entitled **Table for Two** – the author of *A Gentleman in Moscow* and *The Lincoln Highway*. This comprises six stories based in New York City and a novella set in Golden Age Hollywood. *A Gentleman in Moscow* was a very popular and memorable read so we expect great storytelling.



The first of the stories is about a peasant, Pushkin and his wife Irina and it is set in the closing days of Czar Nicholas. Irina becomes an ardent follower of the new regime and anti

-capitalist. Pushkin loses his job as a sweeper in the biscuit factory so he is sent out to do the shopping. As this involves a lot of queuing for absolutely everything, he becomes an expert at it and befriends others in the queue. Read what happens when he and Irina go to America.....

Well-written stories that always have a certain tongue-in-cheek twist.

For August we are reading **Death at the Sign of the Rook** by Kate Atkinson and for September, **The Women** by Kristin Hannah.

If you are a fan of Tracy Chevalier, her latest novel, **The Glassmaker**, is now in paperback. One review in Goodreads sums up the novel: **'Tracy Chevalier is a master of her own craft, and *The Glassmaker* is vivid, inventive, a virtuoso portrait of a woman, a family and a city that are as everlasting as their glass'**. If you have visited Venice, you will probably have visited the island of Murano and seen a demonstration of how the glass is made.

An interesting book which I have just read is Elif Shafak's **There are Rivers in the Sky**. This is a fascinating novel which links three remarkable lives over the centuries and continents with two great rivers, the Tigris and the Thames. The three lives are all connected by a single drop of water which fell from the sky in the city of Ninevah at the time of the Epic of Gilgamesh, the poem which may correlate with the Garden of Eden and the Genesis Flood narrative. If you like making connections, this story follows the journey of a drop of water as it is itself transformed into open water, a snowflake, becomes groundwater, evaporates and then falls as rain once more. Its transformation leads to cause and effect in the three lives followed – it is that single drop of water that links them together.

Our next meeting will be on Thursday 3rd July at 8.00pm in the Church Coffee Lounge.

Happy Reading!

Marilyn



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The Men's Thing

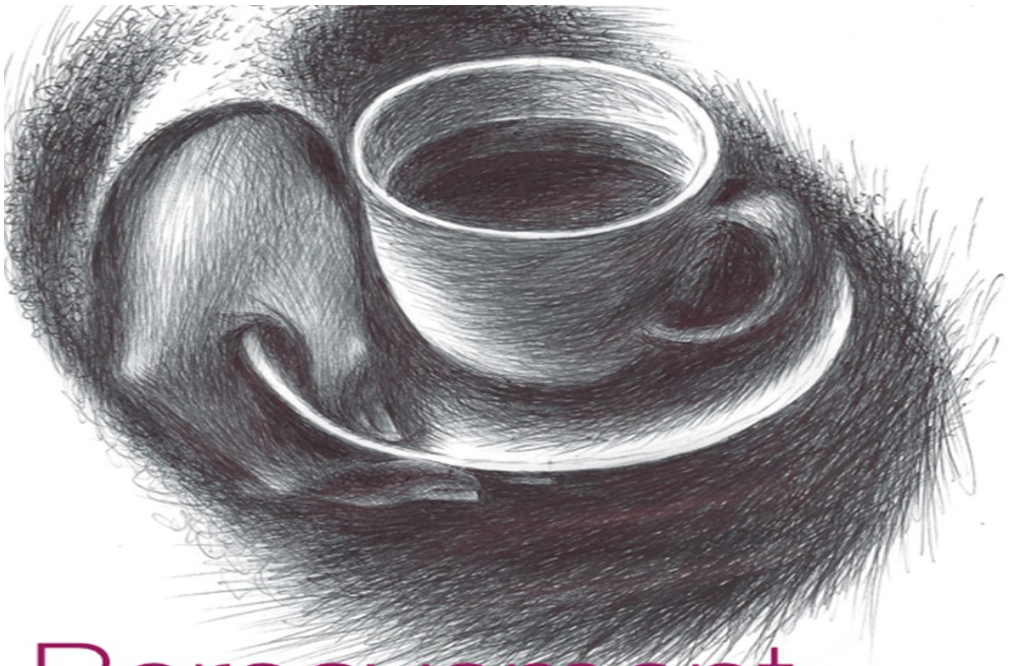
Spring/summer programme of talks held on the 2nd Saturday of each month in the church extension. Tea, coffee biscuits etc. available from 10am for a 10.30am start.

July 12th - Coffee, Cake and chat.

August 9th - Coffee, cake and chat.

September 13th- Paul Kohler MP, talking about his first year as an MP.

October 11th - A talk by Peter Chugg, The Day in the Life of a Race Officer.



Bereavement Café

In partnership with Princess Alice Hospice , St John's runs an informal support group for all those experiencing the loss of a loved one. The next meeting will be in the coffee lounge at St. John's on Tuesday 15th July 2:00- 3:30pm.



With things opening up again please help raise much-needed donations for St John's Old Malden - Repairs Fund when you plan ahead and arrange things to do! From booking staycations and getaways to tickets for concerts or other fun activities, remember to use #easyfundraising to raise FREE donations for us. Book now: <http://efraising.org/fx3w1QPP7u>

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