

The Link Magazine

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MINSTER'S LETTER

Dear Friends,

How do you find time to pray?

A long time ago I saw a wayside pulpit message that I have never forgotten. It simply said:

“If you are too busy to pray - you are too busy.”

Those words have stayed with me, and needless to say – I am still working on them!

The rise of the interest in mindfulness shows that people are searching for a sense of stillness and awareness in the midst of busy, hectic and stressful lives. Part of the evangelical challenge facing the church today is to show how the resources of our Christian spiritual heritage, that spans two millennia, can offer something to those who are searching for experiences of silence, space and prayer. As Christians we have something positive to offer in the discipline of praying.

Each of us can only pray “as we can” and not “as we can’t”. Some personalities are more at home with regular patterns in prayer, others enjoy a more spontaneous approach. What is it that feeds you spiritually? The Methodist Church on its website and “app” provides a daily psalm, reading, commentary and questions, and prayers that some like to use, and these can be easily accessed if you like computer technology. Bible reading

notes such as Fresh from the Word, is another source of material and aid to prayer.

With Easter being late this year, it is a little while to go before Lent begins. That may give us all a little bit of extra time to think about how we might use Lent this year. Is there a particular way, this year, that might help us align ourselves again with the search for God's Kingdom? Can we carve out some time this Lent to find sources of spiritual sustenance, in our busy lives, to pray?

Love and peace

Robert

WORSHIP IN MARCH

3rd March	10.30 am	Revd Andrew Atkins	
10th March	10.30 am	Revd Robert Creamer	<i>Holy Communion</i>
17th March	10.30 am	Revd Phil Chilvers	
	6.30 pm	<i>Chapel Allerton</i>	<i>Circuit Service</i>
24th March	10.30 am	Revd Robert Creamer	Followed by General Church Meeting
31st March	10.30 am	Dr Karen Illingworth	
	6.30 pm	Revd Robert Creamer	<i>Ecumenical Service</i>

PRAYER FOR CHANGE

These prayers are published also in the magazines of our ecumenical partners, St Andrew's Church and St Edmund's Church.

We give you thanks Lord.

The days are getting longer.

Bulbs are in evidence.

Buds decorate the trees.

All signs of promise of good things to come.

May our living become brighter.

May we be full of the promise of spring.

May our spirits glow in the reflection of your love for all.

Amen

A MESSAGE FROM PETER HARPER

*Last year Peter Harper completed 60 years as a Local Preacher. In recognition of this Lidgett presented him with a voucher to express our thanks for his service and dedication. Peter has sent this letter of thanks (the original is on the notice board if you wish to read it). **Val Faint, Senior Steward.***

It has been on my mind to write an official “thank you” for the very generous and unexpected gift Lidgett Park presented to me at the morning service on 25th November in celebration of sixty years preaching. I am honoured to have been given this. Local Preachers are not paid and only in recent years have they been offered expenses. I have followed tradition in not claiming expenses when conducting worship in my own circuit. So, thank you to Lidgett Park for this surprise, and for the love and welcome I have always felt when worshipping in our own beautiful building.

Yours sincerely,

Peter C. Harper.

A MESSAGE FROM IRENE RAJAH

Irene has sent a message from Sri Lanka where she and Mano are spending the winter. They intend to return to the UK in April when they will make decisions about moving from their house in Leeds.

Irene is thrilled because her grandson, Tim Mano (son of David who died recently) has taken a year out of university to embark on a discipleship course in Perth, Australia. In his email to Irene Tim is clearly getting a great deal from this. The course is hard work and challenging, but Tim is finding it a great help in clarifying and strengthening his faith. In addition he is making new friends among the other young people on the course.

We will keep Irene and her family in our prayers. **Ed.**

Pancake Party Borehole



Here you are!

This is the result of you enjoying (or Not), Pancakes at the pancake party one year ago.



This is what your funds replaced:
Cattle drinking

Human washing

Human
drinking

We're flipping again. 4th March 4-8pm
Stuffed savoury pancakes. Sweet
pancakes. Gluten, sugar and meat free
available.

Come, enjoy food and fun.

Digging boreholes with every penny
you give.

Mary Patchett

28, Birchwood Avenue LS17 8PL



Oasis Relief
Zambia

WATER... EDUCATION... HOPE...

Pancake Party

Will it come down

Monday 4th March 28th Birchwood Avenue First serving 4pm Last serving 8pm



Yes we are partying
again.

4th March between 4

and 8pm

You can help to put smiles on
another community of people waiting

CULTURE CORNER - a review of entertainment at Lidgett

Sunshine and Smiles



February saw a wonderful concert at Lidgett in aid of the Down's Syndrome Support Charity, Sunshine and Smiles. Four choirs (Headlingley Voices, Harissa, Sound Company and Free Range) brought a varied and entertaining programme of music to a capacity audience. There was also a medley of songs sung by Free Range member, Roger Harrington, as well as a spot when the audience was coached in a community sing at the end of the concert. Refreshments were provided by the staff of 21.co (21co@sunshineandsmiles.org.uk).

This cafe can be found at Headlingley LS6 2UE, open Thursday - Sunday to raise money for the charity. The concert at Lidgett raised £3000, which is to be used for speech and language therapy for the young people with Downs. Communication is so important in helping people with Downs to integrate into society. Thank you to all those who supported this concert.

Goldilocks and the Three Bears

February brought our annual pantomime. There is nothing quite like it (anywhere). It runs for 5 nights, but no two nights are ever the same. We worry about the fact that our congregation is getting older, but come to the panto and you will see we are all children at heart (Oh no we aren't; **Oh yes we are!**). It was a thoroughly enjoyable evening, professionally done and full of humour and fun. We are so lucky to have our drama group who provide us with a wide range of entertainment throughout the year. Thank you to all who took part, on stage and back stage.



LENT COURSE: 'Another Story Must Begin'

For 2019 Churches Together in Roundhay will be using a resource from writer and priest Jonathon Meyer. 'Another Story Must Begin' is a Lent course based on the 2012 film, musical, stage show and original novel of Victor Hugo, ***Les Misérables***. We'll look at some of the themes and principal characters, to help us explore the grace of God, our own imperfect lives and opportunities for redemption.

St Edmund's Parish Church on Thursday evenings throughout Lent, starting 7.30pm

We begin with a viewing of the 2012 musical film on 7th March, followed by five shorter sessions of reflections in the following weeks.

- Fantine and Cosette
- The Bishop of Digne
- Jean Valjean
- Javert
- Redemption and Salvation

Each session includes watching scenes from the movie and questions and reflections for group discussion.

Jonathan Meyer is priest-in-charge of St. Mary the Virgin in Ewelme, which was used as the residence of the Bishop of Digne in the *Les Misérables* movie.

JESUS' ONE-LINERS – 3

And when you give to the needy, do not let your left hand know what your right hand is doing.

Matthew 6.3

To a Jewish person, giving to the poor and needy was considered to be one of the most sacred of all their religious duties. There was an important rabbinic saying which emphasised this – '*Greater is he who gives alms than he who offers all sacrifices*'. As will be recognised, this teaching of the rabbis is in line with the teaching of Jesus, as summarised for us in Matthew's gospel. And yet, there is a sting in the tail, for Jesus is laying down a condition in relation to any giving. Jesus is challenging us to look objectively at our giving, and to ask ourselves the question, 'Why are we giving to the needy and poor?' In other words, what is our underlying motive.

Motives for giving and helping can be considered as falling into two broad categories. These can be simply stated – to boost one's public standing in Society, or because it is recognised as being the right thing to do.

Although helping those in need must always be a good thing (and something that Jesus would approve), we know that in many instances individuals, as well as Institutions, publicly announce the help that they are giving. It can only be assumed that it is done in this way in order that their generosity is widely seen and praised. But Jesus condemns this approach. Perhaps he realises that for many people the giving would not happen if it was not attached to public acknowledgement.

But Jesus advocates an alternative, and better, approach – we help because we want to. We put ourselves alongside those in need, their problems and difficulties become ours as well. James Boswell, in his biography of the great Dr Samuel Johnson, tells the following story. '*Coming home late one night Johnson found a poor woman lying in the street, so much exhausted that she could*

not walk; he took her upon his back and carried her to his house, where he discovered that she was one of those wretched females who had fallen into the lowest state of vice, poverty and disease. Instead of harshly upbraiding her, he had her taken care of with all tenderness for a long time at considerable expense, till she was restored to health'.

Dr Johnson knew that he ran the risk of his reputation being compromised by looking after a prostitute in his own home. But this did not deter him from doing what he knew to be right, and doing it quietly and unobtrusively. His act of compassion was costly. Such acts probably always cost something. Yet this is what Jesus proposes that we should do. And who are we to argue?

Gerry Leake

CANDLEMAS – THE FORGOTTEN FESTIVAL

Last Sunday, 3rd February, John Summerwill produced another of his interesting, thought provoking and informative services. Like many in the congregation I have attended church services for many years but cannot recall, although it must have occurred at some time, any address on the subject of Candlemas. I checked with my encyclopaedia (no Google for me) and there is the entry: 'Candlemas: A Christian festival (2nd February) commemorating the purification of the Virgin Mary after the birth of Jesus, and the presentation of Jesus in the Jerusalem temple (Luke 2). The name is derived from the lighted candles carried in procession on that day.'

Being a fairly avid, if slow, reader of crime novels and a watcher of TV crime series, I have come to appreciate the importance of time lines. How often in modern dramas the logging of a mobile phone call or a CCTV image has proved vital in establishing whether a person was or was not at a certain location at a critical time.

Luke's gospel records as series of events which, I believe without being knowledgeable about Jewish law, would be familiar within the Jewish community today.

Whatever deeply held beliefs, feelings and opinions are held regarding the detailed accounts of the months leading up to the birth of Jesus, the narrative in Luke's gospel contains a set of authentic defined elements which gives an early time line for a boy born into the Jewish faith.

From home in Nazareth through the journey to Bethlehem to register in the census ordered by Quirinius (Luke 2:2-4) (historically accurate person if dispute over correct date of census in relation to the birth of Jesus). A week after the birth of Jesus came the circumcision (Luke 2:21) and by inference Jesus was still small, being able to be taken into the arms of Simeon (Luke 2:28) when the purification and presentation took place (Luke 2:22). When all the requirements of the law had been completed the family returned to their home in Nazareth (Luke 2:29). The appearance of both Simeon and Anna within Luke's account gives added depth to the proceedings and makes the natural legal requirements that much more special.

Acceptance of Luke's account of the birth of Jesus and his early years negated politicians, and unfortunately members of most Christian faiths, who have tried to make capital out of portraying Jesus as both homeless and a refugee. Jesus, if you consider Luke's account to be the more authentic, was neither. His home was in Nazareth and Matthew's account of the flight into Egypt must be questionable.

Returning to my lack of knowledge concerning Candlemas, I have looked through my retained copies of calendars and diaries for the last 20 years to see if I had consistently missed or overlooked the festival's entry. I found only one entry in a 2005 calendar which read 'Dia de la Candeloria (Mx)'. The calendar was showing Claude Monet's artwork. Incidentally, the same date (February 2nd) is noted as Groundhog Day. The calendar

was printed in Korea, for an American company and sent to me from Australia.

One wonders why Candlemas has seemingly been downgraded in the Christmas story. Could it be that in our materialistic world the purchase of candles is greatly outweighed by the gifts equivalent to gold, frankincense and myrrh? Matthew has a lot to answer for. **Colin Watson**

PROJECT NEWS. MARCH 2019.

The project 'Lunch For All' held after church on Sunday February 10th raised another £220 for the Project Fund. We are very grateful to all who supported us that day and also for the appreciative comments we received both on the day and later in the week. After a hard six hours in the kitchen, these are very welcome!

As we announced at the lunch, we are sticking to food for our next event – the evening of “Cwality Cwisine” on Saturday March 23rd (4.30 for 5pm). We originally decided on this date to tie in with Brexit, but since this has become so mired in political disharmony, we abandoned that idea but still wanted to offer a selection of dishes as a celebration of European cooking. Our menus will have to be chosen, and paid for, in advance, since they will be cooked to exact orders. These are:

Italy: Lasagna with crusty bread and a side salad;

France: Coq au Vin with mashed potatoes and vegetables;

Greece: Moussaka with crusty bread and a side salad;

England: Steak & Ale Pie with mashed potatoes and vegetables.

Desserts: a choice of trifle or cheesecake.

The cost is £10 per person. There will be a list in the foyer to sign and the last date for signatures is Sunday March 17th.

The numbers will be limited to 40. If (as happened last year with the Greek Evening) the evening has to be cancelled or postponed because of bad weather, we will advise people of this as soon as possible.

We do hope that you will join us for this and enjoy some good food along with wonderful company!

We are nearing our target total for the Open Welcome fund and look forward to seeing the new front entrance when it is completed. Your continuing support over the last eighteen months has enabled this work to commence and I hope that the new glazing reflects the welcoming spirit of Lidgett both now and in the future.

Margaret Farrar On behalf of the Project Group.

TAKING CARE OF EACH OTHER.

Lidgett has a well-deserved reputation of strong pastoral care and support of each other. We are a loving congregation, ready to help those in need – either personally through pastoral visits etc or through our fund-raising projects for charities supporting the poor in this country or overseas.

One of the ways in which this care and support manifests itself on a more national level is through new ways of ensuring that legislation, policies and procedures are put in place which can help to mitigate the likelihood of abuse of any form occurring. We all know of historic cases of child abuse, especially, which have come to light in recent years – some of which have been carried out by those entrusted with their care including the church. We also read of abuse of older people in care homes or even by their own families.

We all now accept that legislation is needed to ensure that those in society who are most vulnerable are protected by law

and although this cannot entirely prevent abuse happening, it ensures a framework is in place that can hold those responsible to account.

The Methodist Church has published (and is constantly updating) national Safeguarding guidelines that it expects individual churches, circuits and ministers to put into practice. One of these is to initially appoint Safeguarding Officers who will work within their church to promote good practice and seek to follow these guidelines.

For this to work effectively, every congregation needs to be aware that safeguarding is an issue of importance and one which may oblige us to complete some form of check with which we don't agree or particularly like. But, as with national legislation, we may not like it but we are expected to follow it. Obviously, these checks are not compulsory for every member of the congregation but those who take on a role within the church – a steward, junior church helper, driver for example – will be asked to complete the required checks. These checks need to be completed before the role can be undertaken.

This is a shift in church life. Very sadly, gone are the days in which every-one was taken on trust and churches were happy that people offered to run youth groups or brownies or visit older members in their own home.

I am not saying here that there are those among us who we shouldn't trust! Very far from it. We all know each other very well and have done, in most cases, for many years. But, just as with national laws, we cannot pick and choose those procedures we are happy to comply with and those we see as being irrelevant to ourselves. We have been asked by the Methodist Church to follow new Safeguarding policies. These apply to all Methodist churches – in leafy suburbs or in inner cities. We need to accept that this is a necessary part of life in the 21st century. We may not like it, we may think some of it is irrelevant and pointless but

unless we accept it, we could be failing those most in need of our protection.

Thank you. ***Margaret Farrar.***

Also on behalf of Judith Clinkard and Peter Bennett.

BOOK REVIEWS

"The Lives of Stella Bain" by Anita Shreve

I came across this book on the Church book stall. Having read several books by this author, the most recent being "Sea Glass", and admiring her writing, I snapped up "Stella"

Who was Stella Bain? We first find her in a state of unconsciousness in a field hospital in Marne, Northern France, the year 1916. She is surrounded by wounded and dying soldiers. She is also suffering injuries to her feet caused by an explosion. She has an American accent and hanging by her bedside the uniform of a British VAD. Suffering almost complete memory loss she has no idea who she is, why she comes to be in a field hospital but she thinks her name is Stella Bain and she knows she can drive an ambulance and then remembers she can draw. A month later her feet having healed she is serving as a nurses' aide in the hospital but still ignorant of the events that led her there.

What appalling incident caused her to flee her home, who did she leave behind and what was her crime, if any? The novel tells of the journey Stella embarks upon to find out the truth of who she is and why she came to be in France. This journey takes her to London where the word "Admiralty" keeps surfacing on her mind and then to America where the story of her life unravels further. Stella's journey was not undertaken alone. She had admirable support in London through a chance meeting at the home of Dr Bridges and his wife Lily where physical and psychological help was given. Encounters at the Admiralty furthered her steps and the support given in America brought her journey to its conclusion. ***Recommended by Barbara Holmes***

CASABLANCA: THE ULTIMATE GOLDEN AGE HOLLYWOOD MOVIE by Kathy Kriger

Kathy Kriger first saw *Casablanca* at a movie festival at Portland in the U.S.A. in 1974. She later recalled that 'at the end everybody stood up and applauded.' She later joined the State Department, and she came to be employed as a Commercial Attaché in Casablanca, which both was and is the largest city in Morocco. When she got there, she was stunned to discover that there was no Rick's Cafe in Casablanca as there was in the famous film, and she believed that this was a missed business opportunity. So, she left the employment of the State Department and concentrated on creating a replica of the Rick's Cafe in the film, with herself in the role of a surrogate Humphrey Bogart, and, of course, there was a pianist often playing *As Time Goes By*, the haunting song that everybody who knows anything about films associates with that movie.

When Kathy Kriger died in 2018, the writer of her obituary in *The Times* told the story of how she recreated Rick's Cafe but abstained from discussing the question that certainly occurred to me when I heard about her venture. The question was, of course, did Kathy Kriger go mad? After all, on the face of it, *Casablanca* was nothing more than a Hollywood movie, and that swiftly after it was released in 1942 it soon became the stuff of legend took the Warner Brothers studio and everybody else connected with it by surprise. In the American Film Institute's list of the greatest films of all time, *Casablanca* comes second, though, of course, nobody but film critics ever took the film *Citizen Kane* (1941) that finished first as seriously as its star Orson Welles (or Orson and Cart as we called him in my distant youth) took himself – and not surprisingly so given it was the first film in which he appeared, and he was its producer, co-scriptwriter, director, and star. It did not seem to bother the critics that few people went and actually saw *Citizen Kane*.

There are no prizes for guessing that Humphrey Bogart was chosen by the Institute as the greatest of all movie actors - who

else could it possibly be? - but Hollywood politics prevented him from getting the Academy Award for best actor for his performance in *Casablanca*, though the film itself did win the Awards for best picture of 1942, and best director, and best adapted screenplay, and it has been subsequently screened more times than any other film in the history of cinema. Though movie audiences were generally very much in decline by the 1960s, this fall in interest did not affect *Casablanca*. The film was frequently shown on television, often prefaced by a reverential introduction, and with the movies having only too often become intellectualized – especially by the French – as something called film, both *Casablanca* and, of course, Bogart were all over the arts cinemas. I well remember that towards the end of the last century one of the most gifted of the undergraduates I taught at the University of Leeds came rushing up to tell me that he had seen *Casablanca* at an arts cinema in London. It was – he said – 'quite mad. Everybody in the cinema just sat there mouthing the lines. It was just like attending a prayer meeting.' The best that I could come up with as a reply was 'perhaps they were worshipping the Golden Age of Hollywood.'

There does seem to be a mystery that surrounds the importance that the film *Casablanca* has come to have, and one obvious place to look for an explanation would seem to be a book published by Faber and Faber in 2017 written by Noah Isenberg called *We'll Always Have Casablanca. The Life, Legend, and Afterlife of Hollywood's Most Beloved Movie*, which I got as a present for one of my many birthdays. As is well known, *Casablanca* was originally what a writer in *The Guardian* described as 'a ropey, unpublished play,' and it was turned into a film by three screen writers, Howard Koch and Julius and Philip Epstein. In his memoirs, *The Autobiography: The Elephant to Hollywood*, Michael Caine records that he actually met Julius Epstein, 'who asked me if I knew the traffic light at the bottom of Benedict at Sunset Boulevard just by the Beverley Hills Hotel. I told him I knew it well and I hated it because it always seemed to stay red for about five minutes. He smiled [and said], "It was waiting at that traffic light that my brother Philip and I wrote a lot of

Casablanca." ' Epstein also recalled that 'nobody burst into tears when the movie finished shooting,' and this was because the relationships between the members of what is now seen as a famous cast were not especially harmonious. To take an obvious example, Paul Henreid, who played Victor Laszlo, a Czech freedom fighter, and the only heroic figure in the film, very much resented playing second fiddle to Humphrey Bogart. Claude Rains, who played the cynical Vichy French Inspector Renault, well described by Isenberg as delivering his 'acid laced lines with exceptional wit and flair,' was given to calling Henreid 'Paul Hemorrhoid.' In return, Henreid, thought Rains to be 'an unbelievable prima donna.'

It was the first time that Humphrey Bogart had played the role of a romantic leading man in a film, and his relationship with Ingrid Bergman worked wonderfully on the screen. It may well have worked well off the screen too, given that the Swedish beauty was given to becoming the mistress of her current leading man. Bogart played Richard Blaine - or Rick as he became known to the world - to perfection, and Ingrid Bergman matched him in the role of Ilsa Lund, married to the Victor Laszlo character, but in love with Rick. Dooley Wilson, the most famous piano player in cinema history as Sam, could not actually play the piano: he was – among other things - a singer. By the way, though 'play it again, Sam' is supposed to be one of the most famous lines in movies, and it was the title of a Woody Allen film that was a tribute to Bogart in his most loved role, nobody actually said this line in *Casablanca*.

Several of the other characters were larger than life, notably Sidney Greenstreet, who had starred with Bogart in *The Maltese Falcon*, who played Signor Ferrari, the corrupt owner of a rival cafe, the Blue Parrot. Greenstreet was English, as, indeed, was Claude Rains, but Conrad Veidt, who played Major Heinrich Strasser to forbidding perfection, though he had taken British citizenship in 1939, was a refugee from Nazi Germany, and nearly all of the seventy five actors and actresses cast in *Casablanca* were immigrants, with only three being born in the

U.S.A. Peter Lorre, who brilliantly played the criminal Ugarte, was another member of the unusually large crop of German speaking refugees on the set. The grossly overrated film critic, Pauline Kael, who otherwise disliked the romanticism of the movie, wrote that 'if you think of *Casablanca* and think of those small roles being played by Hollywood actors faking the accents, the picture wouldn't have had anything like the colour and tone it had.' One of the few American actors involved noted the streams of tears flowing from the eyes of his fellow actors – most prominently Madelaine Lebeau, who played Rick's on again off again paramour Yvonne – during the singing of the Marseillaise, and he suddenly realized that they were all real refugees.

So, why did the film become so famous and so loved? I think that one important reason was its timing. One of the most telling lines in the film occurs near the end when Bogart is persuading Ingrid Bergman to get on the plane and fly off to Lisbon with her husband. Bogart declares: 'The affairs of three little people don't matter a hill of beans in this crazy world,' and they certainly didn't with the outcome of the Second World War by no means obvious. Another important factor in the success of the film was the performance of Humphrey Bogart. He came to the movie shortly after his commanding role in *The Maltese Falcon*, which established him as a major star in his own right and not number two behind George Raft at Warner Brothers. Despite the competition from a star-studded cast, Bogart dominated the film when he appeared, and surely his greatest achievement in the movie was his *Casablanca* Airport speech. Bogart's private opinion was that the situation in which he was placed in the film was absurd. What man in his right mind would simply hand over a woman in the Ingrid Bergman league who was plainly in love with him? According to the Hays Code which governed Hollywood films down to the 1960s, no wife was supposed to go off with another man. So, Bogart was compelled to make what became the most famous speech in cinema history in the context of a situation which was inherently ridiculous especially

in the context of Hollywood morals. Yet, Bogart somehow brought it off, not least with the sentence 'where I'm going, you can't go,' meaning, of course, that he is off to join the Army and fight the good fight. Duty calls. Another reason that *Casablanca* commands attention is the relationship between Bogart and Bergman. The chemistry is obvious, though difficult to explain. One notes that in the film Ingrid Bergman always comes to Bogart - he is never in the role of supplicant - and yet it has been pointed out to me more than once that only Bogart could have got away with weeping for his lost love in that famous scene in which he says 'of all the gin joints in all the towns in all of the world she's got to walk into mine.' That is just one of the many memorable lines in this film. My personal favourite is that which follows the criminal played by Peter Lorre saying, 'You despise me don't you, Rick?' which gets the reply from Bogart: 'If I gave you any thought, I probably would.' Of the one hundred most memorable film quotes listed by the American Film Institute, *Casablanca* has six. No other movie comes close. Five are quotes delivered by Bogart, by far the most of any actor or actress in Hollywood history.

I first saw *Casablanca* in 1944 when I was six years old, and I did not have a clue what was going on. It was just before D Day and the audience in the Isle of Wight cinema where it was shown was full of troops, and, as the troops had no idea that they would survive landing on beaches defended by what was man for man the best army in the world, the atmosphere was like that of a football match. The temptation is to suggest that *Casablanca* was of its time, but this does not explain why the film is still so famous and seen so often and quoted. I have done my best to provide an explanation, but, though thick skinned, maybe it is just as well that Bogart playing Rick is not around to cut me down with a characteristic whip crack put down. **GEOFFREY K FRY**

A THOUGHT TO PONDER

Is life so wretched? Isn't it rather your hands which are too small, your vision which is muddled? You are the one who must grow up.

Dag Hammarskjöld

LIDGETT PARK LADIES' GROUP

We meet on alternate Thursday evenings at 7.45 pm in the Community Hall. There is usually a Speaker and refreshments are provided. We hold Members' Evenings where we play games (with great hilarity) and chat, there is a Carol Service and Coffee Evening, and we go out for lunchtime meals twice a year. So if this sounds as though it might interest you, please join us, you will be made very welcome.

14th March *Noel Moroney* talking about "The Pilgrimage to Santiago de Compostela". Well we can dream, can't we.

28th March Listed as "Members' Evening" on your programme, but this might be subject to change.

Lynne and Anne

SHADWELL METHODIST CHURCH

Cafe Morning 10.00 am - 12.30 pm

19th March	Soups
16th April	Easter Treats
21st May	Paninis and Toasties
18th June	Bacon Butties

There will also be the usual wide range of delicious home-baked cakes and scones and a variety of styles of coffee.

A THOUGHT TO PONDER

A woman recalls on one occasion when, as a girl, she complained of her hardships, and her mother, who was of pioneer stock, turned on her. 'See here,' said the mother, 'I have given you life; that is about all I will ever be able to give you – life. Now stop complaining and do something with it.' *Harry Emerson Fosdick*

BISCUITS

One Sunday morning at a small rural church, the new pastor called on one of his older deacons to lead in the opening prayer. The deacon stood up, bowed his head and said, "Lord, I hate buttermilk". The pastor opened one eye and wondered where this was going. The deacon continued, "Lord, I hate lard". Now the pastor was totally perplexed. The deacon continued, "Lord, I ain't too crazy about plain flour. But after you mix 'em all together and bake em in a hot oven, I just love biscuits". He paused, "Lord, help us to realise when life gets hard, when things come up that we don't like, whenever we don't understand what You are doing, that we need to wait and see what You are making. After You get through mixing and baking, it'll probably be something even better than biscuits. Amen"

Author unknown.

With thanks to Ray Mouncey. Ed.



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