

SAINT GEORGE'S CHURCH

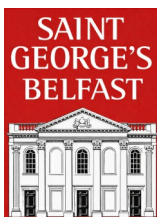


PARISH MAGAZINE

an open door in the heart of the city
a place for prayer and peace

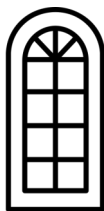


Four Archangels, mosaics at St. John's Church, Warminster



SEPTEMBER 2026





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NOTE FROM THE EDITOR

St George's Church Parish Magazine is published on the Sunday nearest the first day of the next month. Views expressed by contributors do not represent the views of the parish. Please send contributions (1000 words maximum) to the Editor, Martin Taggart, wmartintaggart@gmail.com.

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Selby Nesbitt, for music, calendar and additional content.

Tony Merrick, for folding and binding.

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LETTER FROM THE RECTOR

The Reverend Brian Stewart

Dear Friends in Christ

It has been quite an eventful summer. We endured a fabulous heat wave for most of July, although no doubt some people found it less than fabulous and struggled with the very high temperatures. It looks like such heat waves and other extreme weather events will become more regular in the coming years as climate change affects weather patterns. We will all have to learn to cope with this new reality until governments and big corporations finally decide to get serious about the climate and the effects of fossil fuels.

The All Ireland Fleadh in Belfast was a great success bringing almost twice the number of visitors that was projected initially. It seems that there were around 1.6 million visitors. We had very good attendances at the four events that were held in St George's. The Fleadh returns next year to Belfast and I think it would be a very good idea for St George's to hold a 'Fleadh Service' of some sort, featuring music of Irish origin or by Irish composers.

Speaking of music, it will be great to have the choirs back after their summer recess. Choral music is such an important part of our services in St George's and when the choirs are off on their summer break, we miss the enrichment that they bring to the liturgy.

The European Heritage Open Days this year will be on Saturday 12th September at 10:00AM to 5:00PM and on Sunday 13th September at 1:00 PM to 5:00 PM. St George's is only one of the many buildings in Belfast that are open to the public on those days, so that locals and visitors alike can enjoy the built heritage of the city and discover more about the history and significance of many of our best known landmarks. If you are able to spare an hour or two on either of those days to welcome visitors to St George's, then please speak to the Church Wardens or Tony Merrick.

The parish pilgrimage to Walsingham will leave Belfast by boat on Thursday 24th September and return on Wednesday 30th September.

There will be 10 of us in total. If you have any prayer requests to offer at the Shrine of Our Lady of Walsingham, then please write them down clearly and give them to me or Canon Tom Layden before the 24th September. Your prayers and intentions will be offered in the Shrine at the daily Eucharist and other devotions.

If anyone is in need of a sick call or the sacraments at home, then please ring me on 079 0279 2080 to arrange a visit.

Yours Sincerely in Christ,

Brian Stewart

SUPPORT ST. GEORGE'S BY QR CODE

You can now donate to church funds using the QR code printed here. Simply open the camera on your mobile phone and point it at the QR code. A link will appear on your screen — tap this to open the secure donation page. You may choose a suggested amount or enter your own donation, and decide whether to make a one-off gift or set up a regular monthly contribution.





MUSIC & WORSHIP

SUNDAY 6TH SEPTEMBER, TRINITY 14

11am Choral Eucharist, Parish Choir

Processional Hymn	304
Setting	Missa Princeps Pacis - Lloyd Webber
Psalm	149
Gradual Hymn	342
Offertory Hymn	148 omit *
Communion Hymn	307
Motet	Ave Verum - Mawby
Hymns	117

5pm Choral Evensong, Parish Choir

Hymn	466
Responses	Rose
Canticles	Stanford in A
Psalm	108
Motet	Ubi Caritas - Durufle
Hymn	258

SUNDAY 13TH SEPTEMBER, TRINITY 15

11am Choral Eucharist, Parish Choir

Processional Hymn	263
Setting	Darke in F
Psalm	114
Gradual Hymn	64
Offertory Hymn	296
Communion Hymn	295
Anthem	Lord for thy tender mercy - Farrant
Hymn	467

5pm Choral Evensong, Choral Scholars

Responses	Plainchant
Canticles	Faux-bourbons
Psalm	119: 41-48
Motet	In Pace - Lassus
Hymns	239, 242

SUNDAY 20TH SEPTEMBER, TRINITY 16

11am Choral Eucharist, Parish choir

Processional Hymn	362
Setting	Canterbury Mass - Piccolo
Psalm	105: 1-6, 37-45
Gradual Hymn	208
Offertory Hymn	117
Communion Hymn	292
Motet	Panis Angelicus - Franck
Hymn	368

5pm Choral Evensong, Chamber Choir

Responses	Ayleward
Canticles	Harwood in Ab
Psalm	119: 121-128
Anthem	O thou, the central orb - Wood
Hymns	415, 251

SUNDAY 27TH SEPTEMBER, TRINITY 17

11am Choral Eucharist, Parish Choir

Processional Hymn	332
Setting	Ireland in C
Psalm	78: 1-4, 12-16
Gradual Hymn	475
Offertory Hymn	296
Communion Hymn	272
Motet	Factum est Silencium - Dering
Hymn	427

5pm Choral Eucharist (BCP), Parish Men

Processional Hymn	376
Setting	Merbecke
Offertory Hymn	379
Communion Hymn	292
Motet	If ye love me - Tallis
Hymn	393

SEPTEMBER CALENDAR

Tues Sept 1st

10:00am

1:00pm

Matins

Eucharist

Wed Sept 2nd

10:00am

10:30am

Matins

Eucharist

Thur Sept 3rd

Fri Sept 4th

10:00am

1:00pm

Matins

Eucharist

GREGORY THE GREAT, BISHOP OF ROME

Sun Sept 6th

9:30am

11:00am

Eucharist: Fr Terrence Dunlop

Eucharist: Fr Keith Suckling

Preacher: Fr Keith Suckling

Readings: Exodus 12: 1-14; Romans 13: 8-14; Matthew 18: 15-20.

Reader: The Wardens

Intercessor: Canon Tom Layden

Servers: Tony Merrick, Steven McQuitty, Jonny Calder

Tea and Coffee: Mina Kelly, Richard Oldfield

Evening Prayer: Fr Terrence Dunlop

Readings: Ezekiel 12: 21 - 13: 16; Acts 19: 1-20 (Geoffrey May)

14TH SUNDAY AFTER TRINITY

BIRTH OF THE BLESSED VIRGIN MARY

5:00 pm

Tues Sept 8th

10:00am

1:00pm

Matins

Eucharist

Wed Sept 9th

10:00am

10:30am

Matins

Eucharist

CHARLES LOWDER

Thur Sept 10th

Fri Sept 11th

10:00am

1:00pm

Matins

Eucharist

Sun Sept 13th

9.30 am

11:00 am

Eucharist: The Rector

Eucharist: The Rector

Preacher: The Rector

Readings: Exodus 14: 19-31; Romans 14: 1-12; Matthew 18: 21-35.

Reader: Canon Tom Layden

Intercessor: Janet Sandikli

Servers: Banji Akinyele, Janet Sandikli, Tony Merrick

Tea and Coffee: Catherine Hunter, Rosejane Peck

Evening Prayer:

Lessons: Ezekiel 20: 1-8; 33-44; Acts 20: 17-38 (Paddy Sloan)

15TH SUNDAY AFTER TRINITY

CYPRIAN, BISHOP OF CARTHAGE

Tues Sept 15th

10:00am

1:00pm

Matins

Eucharist

Wed Sept 16th

10:00am

10:30am

Matins

Eucharist

NINIAN, BISHOP OF GALLOWAY

Thur Sept 17th

Fri Sept 18th

10:00am

1:00pm

Sun Sept 20th

9.30 am

11.00am

5:00 pm

Tues Sept 22nd

10:00am

1:00pm

Wed Sept 23rd

10:00am

10:30am

Thur Sept 24th

10:00am

1:00 pm

Fri Sept 25th

10:00am

1:00pm

Sun Sept 27th

9:30 am

11:00 am

5:00 pm

Tues Sept 29th

10:00am

1:00pm

Wed Sept 30th

10:00am

10:30am

HILDEGARD, ABBESS OF BINGEN

Matins

Eucharist

16TH SUNDAY AFTER TRINITY

Eucharist: The Rector

Eucharist: The Rector

Preacher: The Rector

Readings: Exodus 16: 2-15; Philippians 1: 21-31; Matthew 20: 1-16.

Reader: Pam Tilson

Intercessor: Anne McBride

Servers: Omolewa Akinyele, Jonny Calder, Mark Claney

Tea and Coffee: Judith Fawcett, Joyce Cameron

Evening Prayer: The Rector

Lessons: Ezekiel 33: 23, 30 – 34: 10; Acts 26: 1, 9-25 (Canon Tom Layden)

Matins

Eucharist

Matins

Eucharist

Matins

Eucharist: The Rector. The Walsingham Group meets at this

Eucharist – all welcome

Matins

Eucharist

17TH SUNDAY AFTER TRINITY

Eucharist: Fr Terrence Dunlop

Eucharist: Fr Keith Suckling

Preacher: Fr Keith Suckling

Readings: Exodus 17: 1-7; Philippians 2: 1-13; Matthew 21: 23-32

Reader: George Woodman

Intercessor: George Woodman

Servers: Banji Akinyele, Janet Sandikli, Jonny Calder

Tea and Coffee: Julie, Issy Bannon

Eucharist: Fr Brian Crowe

Lessons: Ezekiel 37: 15-28; 1 John 2: 22-29 (Janet Sandikli)

ST MICHAEL AND ALL ANGELS

Matins

Eucharist

Matins

Eucharist



NEWS & NOTICES

~ EUROPEAN HERITAGE OPEN DAYS ~

St George's will be open for European Heritage Open Days on Saturday 12th September, 10.00am–5.00pm, and Sunday 13th September, 1.00pm–5.00pm.

Along with many other historic buildings across Belfast, we will welcome visitors to discover more about the church and its place in the city's heritage.

If you can spare an hour or two to help welcome visitors, please add your name to the sign-up sheet in the narthex.

~ JACK'S LAST DAY ~

We wish Jack every blessing as he leaves St George's to begin a new chapter at Pusey House, Oxford. We are very grateful for all he has contributed to the life of the parish and assure him of our prayers and good wishes for the future.





WALKING THE KINGDOM

by Paul McLaughlin

There was a briny billow swelling across the harbour that had the rows of trawlers nodding and bobbing at anchor. An old salt with a weatherbeaten face the colour of premium tobacco pulled on his pipe and told me that the fleet had just returned from the North Irish Sea fishing grounds with bumper catches.

Dozens of great baskets of blue-grey prawns lay translucent and limp on the dockside. They were being made ready for the boxes of crushed ice that would keep them fresh. As fresh as my first and abiding memory of how those langoustines or Dublin Bay prawns as they were better known were the stars of one of the country's biggest festivals.

The Kingdom of Mourne had celebrated its rich heritage just a fortnight before in a riot of colour, music and culture and on that sweltering July day in 1964 as our bus pulled into the square of the County Down fishing village of Kilkeel it was still the talk of the town. The 'Salt' had thrilled us with his tale of the '*Castle Bay*' fishing boat that, having run aground in dense fog, had been refloated in front of a crowd that would have graced Croke Park. King Archie had been crowned in front of another crowd that ranged from many hundreds to tens of thousands depending on who was telling. One thing was certain, however, and everyone agreed: Mourne was the place to be and we were lucky to be on the first day of our holiday fortnight.

It didn't seem so lucky at the time as we had to walk the mile and a 'bit' to our accommodation in the little hamlet of Dunavil, lugging our little cases. My mother and younger brother and me. A caravan of bearers under an unforgiving sun. Daddy would be down from the city within a couple of days and he was bringing the bulk of our belongings, but we were glad when the 'bit' was over and our cottage came into view.

Two white-washed buildings that had seen war service in the 1940s and were now renovated to host holidaymakers. Renovation in those days did not include a bathroom and the toilet facilities were lodged in a little hut in the back garden that looked like a long-neglected sentry box. But the cottage itself was cozy and welcoming and boasted a huge coal-fired range that would gladden my father's

heart, according to our mother. "Your daddy was a stoker in the Royal Navy, boys", she said, "he'll love this". She was right, of course. She usually was and we had watched as daddy's eyes lit up when he saw the 'beast' as he soon christened it.

From day one, my parents were determined to walk my brother and me into the ground. Or so it seemed to us. Early mornings, hearty breakfasts and off we trekked. Four of us out for adventure as mother, who had been evacuated to Dunavil as a result of the Belfast blitz and spent nearly four years in the safety of Rose Cottage, made sure our itinerary was as full as our stomachs.

We criss-crossed the huge remains of the American air drome at Cranfield. the largest of its kind in these islands in the run up to 'D' Day, and saw where tufts of tough marram grass were breaking through the concrete runway and how many of the outlying buildings had been used to store cattle feed. My mother had worked there for the 'Yanks' in their canteen and I listened, mesmerized, as she sang the praises of the generous Americans that shared their food so willingly. Rationing was forgotten in the bounty of the luxuries that had come across the Atlantic. And her sister, our aunt, had even married one!

The trips to the beach, another good mile or so from the cottage, were a daily, pedestrian work-out. We were met most days by great shoals of jellyfish sparkling in the sun like a thousand mirrors. They kept us at bay until a local man told us of a back shore that was 'jelly' free as he put it and we played there until the sun got tired.

Evenings were spent playing cards and games by the light of two rather grand, delft paraffin lamps that allowed my father to show off his shadow mimes on the cottage wall. I remember them now as simple, uncomplicated times when our family made its own fun that I would revisit gladly tomorrow. But without the walking.



FRITZ WUNDERLICH (1930–1966): A VOICE THAT STILL SHINES SIXTY YEARS ON

by Francis FitzGibbon

The 17th September is the 60th anniversary of the death of the celebrated German lyric tenor, Friedrich 'Fritz' Karl Otto Wunderlich. Fritz Wunderlich was born on 26th September 1930 in the small Rhine-Palatinate town of Kusel. Like most children of the district, he entered life within the rhythms of the local parish: He was baptised on 21st February 1931 in the Protestant Church in Kusel by Pastor L. H. Baum. He was subsequently confirmed by Dean Andreas Cassel on 18th March 1945.

His parents were both musicians. His mother, Paula Wunderlich (née Kaufmann), was a violinist; his father, Martin Wunderlich, was a choirmaster and cellist. Martin had served as a soldier in the First World War, where he was wounded. In the 1930s, the family's fortunes worsened when Martin lost his job under the Nazi regime, which targeted many independent musicians and church-associated artists. The loss of income, combined with his war injury, placed the household under severe strain. Martin died when Fritz was still a child, leaving Paula to raise the family alone.

Music, however, remained a constant thread. Wunderlich played the accordion and trumpet, sang in local choirs, and showed a natural musical intelligence that impressed teachers. To help pay for his studies, he played in a dance band, performing popular tunes at local dances and village halls. The modest earnings helped fund his conservatory training, and the experience itself proved invaluable: it gave him rhythmic vitality, an instinctive feel for phrasing, and a relaxed, unpretentious musicality that later coloured his Lieder singing. In 1950 he entered the Freiburg Conservatory, intending to study the horn. His early singing teacher, Professor Margarethe von Winterfeldt, recognised his extraordinary potential at once.

She guided him with disciplined care, laying the technical foundation on which all his later artistry rested. Other teachers, including Dr. Fritz Neumeyer, Josef Müller-Mayen, Paul Schmitthöner and Gustav Scheck, helped shape his musicianship, ensemble discipline and stagecraft. By his mid-twenties, he was already being spoken of as a once-in-a-generation talent.

Wunderlich's professional career began at the Württemberg

State Theatre in Stuttgart in 1955, where he sang small roles and learned the craft of stage performance. His breakthrough came with Mozart. Mozart's tenor roles, Tamino, Belmonte, Don Ottavio require clarity, elegance and emotional honesty. Wunderlich possessed all three in abundance. His voice had a distinctive forward brightness, a ringing purity that carried effortlessly through a hall without ever sounding forced. By 1958-59 he was singing across Germany, Austria and Switzerland. In 1960 he joined the Bavarian State Opera, and soon afterwards the Vienna State Opera, where he became a beloved figure. Audiences responded not only to the beauty of his voice but to the sincerity of his musical character. He never inflated a phrase, never indulged in mannerism. Everything sounded natural, effortless and truthful.

On 25th August 1956 he married, harpist Eva Jungnitsch (1934-2016), in Stuttgart. The family later moved to Munich. Their first child, Constanze, was born in 1957, followed by Wolfgang in 1959, and later their youngest daughter, Barbara, in 1964. Friends remembered their home as cheerful and bustling, a place where music, laughter and the smell of petrol from Fritz's motorcycles mingled freely. Wunderlich adored his children, and the stability of family life gave him emotional depth and a sense of purpose that shaped his entire artistic outlook.

Away from the stage, Wunderlich was full of energy and enthusiasm. He loved hunting, sport (his slightly misshapen nose was the legacy of a boxing match), fast cars, especially his Porsche 356. He also kept motorcycles, and took part in amateur racing events. His sociability was legendary. Heinz Wildhagen, the Deutsche Grammophon engineer who recorded his *Die Schöne Müllerin*, once recalled visiting Wunderlich's Munich home to help install a new hi-fi system. He suggested placing pieces of cork behind the speakers to improve the sound. Fritz immediately knew where to find some cork, not in a toolbox, but in the wine cellar. The two men enjoyed a convivial evening over a few bottles of Mosel and agreed to leave the hi-fi installation for another day.

Werner Pfister's biography of Fritz Wunderlich devotes two chapters to the fateful year 1963. The year began badly for him, he fell ill, a respiratory infection that affected his breathing and stamina and he was forced to cancel several concerts, something he almost never did. The cancellations shook him deeply. His close friend, the baritone Hermann Prey, advised him to seek help from Hubert Giesen, who became his mentor. Their first meeting has become part of musical folklore. Hubert Giesen listened to him sing, paused, and

said: "Shall I be honest? I find that quite bad." It was a shock, almost brutal, but exactly the shock Wunderlich needed.

Under Giesen's guidance, Wunderlich's singing changed profoundly. The clarity remained, but the interpretative weight deepened. His Schumann and Schubert performances from 1963-66 show a singer entering his full artistic adulthood. His partnership with his friend and mentor Hubert Giesen bore its richest fruit at the Salzburg Festival. In 1965 he returned for a *Liederabend* on 19 August, accompanied by Hubert Giesen in a programme of lieder by Beethoven, Schubert and Schumann, (recorded live for posterity on the Orfeo label). The recital was a triumph. The following summer brought an even more remarkable moment: on 7th August 1966 he gave a second *Lieder* recital at Salzburg, a programme of Schubert and Schumann, however no recording exists, a loss often described as one of the great missing documents of twentieth-century singing.

On 4th September 1966, Wunderlich gave what would be his final recital, at the Usher Hall, Edinburgh, accompanied by Hubert Giesen. Those present remembered a performance of exceptional inwardness and radiance the culmination of the artistic transformation Giesen had helped shape since 1963. He also appeared as Tamino in *Die Zauberflöte* at the Edinburgh Festival that August. The performances were warmly received, but afterwards he felt the need for a few days of rest and relaxation. He accepted an invitation from his friend, the great bass Gottlob Frick, to stay at Frick's hunting lodge near Heidelberg, in the wooded Odenwald hills. In the final weeks of his life, Wunderlich confided to friends that he intended to spend no more than six further years on the operatic stage. He felt increasingly drawn to the purity and inwardness of *Lieder*, oratorio and concert work, where he believed his true artistic nature lay. Opera had given him fame, but he longed for a quieter, more controlled musical life one centred on recital halls rather than theatrical machinery.

On the evening of 16th September 1966, while staying at Gottlob Frick's hunting lodge in Oberderdingen near Kraichgau, on his way to the telephone he slipped and fell backwards, head-first, down a flight of steps, landing on the stone-flagged floor below. He was rushed to hospital and survived an emergency operation, but he never regained consciousness. He died the following morning, on 17th September 1966, just nine days before his 36th birthday.

The shock was immense. Germany lost not only a beloved artist but a symbol of musical renewal after the war. His death froze his reputation in a kind of golden light. Because he never aged, never

declined, never lost his freshness, Wunderlich remains forever young, an eternal lyric tenor. Whenever a new young tenor treads the stage, he is measured against Fritz Wunderlich. I recall some years ago, a renowned violin teacher in Vienna when asked how the art of phrasing could be learnt, answered that it would be sufficient to listen daily to a recording by Fritz Wunderlich. His many recordings, still widely available, continue to reveal a voice of extraordinary purity, sincerity and radiance. In remembering him, we honour not only a great singer but the enduring power of music to lift the spirit and illuminate the soul. Such artists have at all times been rare, his example seems to us today more necessary than ever.

His friend and mentor Hubert Giesen said of Fritz Wunderlich, "Despite all unconcern, despite his joy, confidence and serenity he was one of those people who are said to light the candle at both ends. He lived to the fullest, did everything with an enormous energy and intensity, as if he secretly knew that life would not grant him a long period". He is buried in the Waldfriedhof in Munich.

Selected Recordings:

- Fritz Wunderlich, Tenor Hubert Giesen Piano Liederabend 19 August 1965, Salzburger Festspiele, Mozarteum Live recording Orfeo C432961B
- Fritz Wunderlich Immortal Beloved. Beethoven, Haydn, Richard Strauss. Decca Eloquence 4826526
- Die Zauberflöte, Wolfgang Amadeus Mozart, Fritz Wunderlich, Lieselotte Fölser, Erika Köth, Walter Berry, Gottlob Frick, Grazella Scutti, Eberhard Waechter, Kurt Marschner. Chor der Wiener Staatsoper, Wiener Philharmoniker, Live recording Kleines Festspielhaus, Salzburg, 12 August 1960. Andromeda ANDRCD 9077
- Die Schöne Mullerin, Franz Schubert, Drei Lieder, Fritz Wunderlich Tenor, Hubert Giesen Piano. DG Originals 447452-2
- Wildschütz „Albert Lortzing, Hermann Prey, Gisela Litz,„Annelise Rothenberger, Fritz Ollendorf, Lotte Schädle Chorus and Orchestra of Bavarian State Opera, Robert Heger. EMI Classics 724356634729.
- Die Entführung Aus Dem Serail, Wolfgang Amadeus Mozart. Erika Köth, Fritz Wunderlich, Kurt Böhme, Lotte Schädle, Willi Schmitz, Friedrich Lenz, Rolf Boysen. Chorus and Orchestra, Bavarian State Opera, Eugen Jochum. DG 459 424-2

References

Pfister, W. (2005). *Fritz Wunderlich: Eine Biographie*. Schott Music.



**MASSFORTH (ST. COLMAN'S
CHURCH) KILKEEL** by Paul McLoughlin

They walked the Sunday path of faith
Through sward the years had trampled down
Where pilgrim feet had led the way
To a hillside far outside the town

In wind and sacramental rain
That fed into our holy wells
Their liturgy was whispered soft
With muffled Consecration bells

They stood in congregation then
Where miracle and mystery locked
And secrets kept their counsel close
And faith was nurtured on a rock.

I never heard its saintly name
Massforth was all we called it then
The altar where a granite faith
Was gifted to the hearts of men.

Massforth church, where our family worshipped during summer holidays, was built on the site of a Mass rock. These were natural rocks used as clandestine altars during the 17th and 18th centuries in Ireland when Roman Catholic practices were restricted under the Penal Laws.



THE LANTERN OUT OF DOORS

by Gerard Manley Hopkins

Sometimes a lantern moves along the night,
That interests our eyes. And who goes there?
I think; where from and bound, I wonder, where,
With, all down darkness wide, his wading light?

Men go by me whom either beauty bright
In mould or mind or what not else makes rare:
They rain against our much-thick and marsh air
Rich beams, till death or distance buys them quite.

Death or distance soon consumes them: wind
What most I may eye after, be in at the end
I cannot, and out of sight is out of mind.

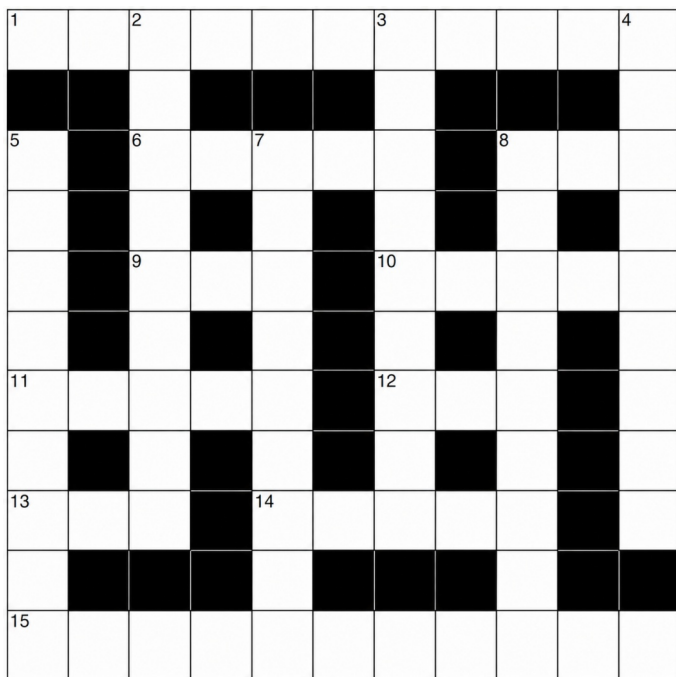
Christ minds: Christ's interest, what to avow or
amend
There, éyes them, heart wánts, care haúnts, foot
fóllows kínd,
Their ránsom, théir rescue, ánd first, fást, last friénd.

Poem submitted by Geoffrey May



THE DRAGON'S CHALLENGE

set by Martagon



ACROSS

DOWN

- 1 An archbishop's district (11)
- 6 Exodus leader (5)
- 8 Tolkien tree creature (3)
- 9 Mother (3)
- 10 Open, as a bottle (5)
- 11 Perspire (5)
- 12 Charged particle (3)
- 13 Cereal grain (3)
- 14 City leader (5)
- 15 Retroactively (2,4,4)

- 2 A soft cheese (9)
- 3 Vagueness (9)
- 4 Spooky secretion (9)
- 5 50th anniversary, for example (9)
- 7 Now and then (9)
- 8 Quirky (9)

Soultions in next month's issue.

