

St Lawrence Goes Latin



St Laurence Golf Society

Enjoying golf and good company while helping those in need

W. Bro. Kevin Moore and Bro. Michael Manning run this annual event which is enjoyed by more than 60-odd golfers every May. The event raises over £2,000 each year for a non-masonic charity.



Langdon Hills Golf Club – venue of the 2009 event

For details of the next event, please contact
W. Bro. Kevin Moore on 01376 583193.

All golfers, masons or not, are welcome.

St Lawrence Goes Latin

Saturday October 23, 2010

Stockbrook Country Club

Menu

*Tian of Mango, Melon & Avocado, with a Poppy Seed
& Yoghurt Dressing*

Roast Sirloin of Beef

*with Yorkshire Pudding and a rich Gravy, Seasonal
Vegetables & Roast Potatoes*

Glazed Lemon Tart

Coffee & Mints

(Vegetarian option)

Entertainment

Jean Kelly, Harpist

La Caldera Caliente - Cuban Music Band

Percussion Cabaret

Jean Kelly: Harpist

Jean Kelly hails from an Irish family of several generations of professional musicians. In 1996 she won a scholarship to study harp at the Royal College of Music and now regularly tours with the Locrian Ensemble performing harp concertos and her own arrangements of Irish music. She has recorded three CD's with the group including Handel's Harp Concerto, Mozart Flute and harp Concerto and a CD of Chamber Music by Richard Arnell which was editor's choice in *Gramophone* magazine. She has also recorded for the Guild label.

Jean played the harp at Buckingham Palace for HRH Prince Charles' birthday and has performed at Highgrove and St. James' Palace on several occasions. Jean played on several film scores including *'The Lord of the Rings'*. She recently recorded with Katie Melua and The Chieftains and has played on BBC radio and television. She appeared on RTE Television (Ireland) playing duets with Sir James Galway for the closing ceremony of Cork City of Culture 2005.



She has played in Vienna and St Petersburg and performed alongside Nobel Prize-winner Seamus Heaney at the opening night of the World Harp Congress in Dublin. She also accompanied Irish President Mary McAleese on a State Visit to Austria. She enjoys playing Traditional Irish Folk Music and also plays harp with medieval band 'Joglaresa'.

Sampson West

Chartered Accountants

Len West and Mike Sampson founded Sampson West in November 1986, having previously qualified at Touche Ross & Co (now Deloitte). Nick Hickling became a partner in 2009 after joining the firm as an employee in 2007. Our accountancy practice now employs 11 people and operates from 34 Ely Place, in Central London. We take pride in our profession and try each year to train one graduate to satisfy our obligations to the profession as well as to our staffing requirement.

Sampson West believes the best things come in small packages which is why we like to manage a compact portfolio of clients, in order to fulfil our aim of providing a first class service. We aim to put the interests of our clients before our own. Sampson West has grown organically by retaining existing clients and expanding the range of services provided to them as well as through word-of-mouth referrals.

The firm is regulated to carry on audit work by the Institute of Chartered Accountants in England and Wales and authorised and regulated by the Financial Services Authority.

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La Caldera Caliente

Drawn from the streets of Spanish Harlow and the sun drenched shores of Hove comes the Latin sensation that is *La Caldera Caliente* - 'the hot cauldron'. The band came out of hot monthly Cuban Jam sessions in Greenwich. It now comprises musicians from London and Brighton who work in a range of styles and genres - from Latin, jazz, musical theatre and anything else that someone is willing to pay for. The musicians are a mixture; the music is a mixture. Season to taste and let the evening begin!



Cuban music

For such a small country, Cuba, along with Puerto Rico, has had a huge influence on the music of South America and the World. The three big influences on the traditional style come from the music of Africa, European dance music and indigenous styles, although this had more influence on the mainland than in Cuba itself.

The popular *Son*, *Guaracha*, (party music) *Guajira* (a farm workers styles), *Trova* (troubadour) and *Boleros* made up much of the music of the famous *Buena Vista Social Club* which did much to popularise traditional Cuban styles.

However, it was via the USA that most of the world heard modern Latin music. After the revolution, it was difficult to get music in or out of the country so Cuban expats along with Puerto Ricans, were almost the sole developers of their forefathers' music. They created the *Mambo*, the exciting, percussion heavy style that gets people dancing - but the new generation wanted something different.



One of the biggest record labels of the time was *Fania Records* whose artists mixed rock and roll, jazz, funk in a style they called *Salsa* - the music that exploded around the world. Now, with Cuba opening up to outside influence and Cuban musicians travelling around the world another new music sensation has appeared – *Timba!*

It's Latin, it's funk, it's RnB, it's Brazilian, it's love, it's politics. It's Cuba!



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The Origins of Freemasonry

There are several theories about the origins of Freemasonry. The difference between them turns largely on their view of the connection, if any, between what we call 'operative' and 'speculative' masons.

The word 'operative' describes working masons, those who actually work with stone. The trade of the working stone mason reached its zenith with the building of the castles and great cathedrals from the 12th to the 16th centuries. AJ Taylor speaks of the construction of Beaumaris Castle (in about 1290) which involved a labour force of 400 masons, 2,000 minor workmen, 200 quarrymen and 30 smiths and carpenters with a supply organisation of 100 carts, 60 wagons and 30 boats.



Masons working on such buildings created 'lodges', shelters at the building site or quarry in which to talk, exchange views and no doubt complain about the Master Mason and their rates of pay.

In the middle ages, it is held, masons went through an apprenticeship at the end of which they were considered qualified – or 'free'. The word is still met in the Guilds or Livery Companies and in the title 'Freeman of the City of London.' Because they worked so hard and for so long to become qualified, understandably they did not want unqualified people – often called 'cowans' – taking their jobs. Since few people could read and write at that time, certificates were of little use and so, as this theory goes, the masons used modes of recognition – signs and words – to prove that they were properly qualified and these they kept secret for obvious reasons.

At some point in time, men who were not working masons either joined existing lodges or created their own in imitation of them. This seems to have happened earlier in Scotland and it is the beginning of what we call 'speculative' masonry. The old word 'speculative' describes someone who ponders on, or speculates about, the meaning of things. The speculative mason uses the tools and practices of masonry as symbols for moral teaching.



For example, the operative apprentice is said to use the 24-inch gauge to 'measure the work', the gavel to 'knock off all superfluities' and the chisel to 'further prepare the stone for the more experienced workman.' The speculative apprentice uses the 24-inch gauge to remind him of the 24 hours of

the day, 'part to be spent in serving a brother in time of need', the gavel to remind him of the force of conscience 'to keep down all unbecoming thoughts' and the chisel 'to point out the advantages of education.'

So this theory is of a transition from operative to speculative masonry. Once the period of cathedral building was over, most masons would have been working in the larger conurbations, not spread out as before. Indeed, after the Great Fire of London, masons were pulled in from all over the country to rebuild the city. As the building became more concentrated, masons ceased to meet in lodges on building sites in favour of more comfortable surroundings and men who did not actually work in the trade joined in.



Other people disagree with this 'transitional' theory. They see speculative Freemasonry as a quite separate creation, arising probably in the 16th century, perhaps in reaction to the religious troubles of the time. Just think of Henry VIII, Bloody Mary, Cromwell and the later Jacobite rebellions. This may have led well-meaning men to seek ways of meeting together, irrespective of creed.

The fact that from its very beginning, speculative Freemasonry has been open to men of all religions may be evidence for this. We still forbid all religious and political

discussion in Lodge. The secrets of Freemasonry, so this theory goes, would have been words and signs of recognition - not to protect jobs but to protect the members from spies. The metaphor of the mason's trade was mainly 'cover'.

During the 17th century, we see the spread of speculative Freemasonry. There is a view that King James VI of Scotland (later James I of England) was accepted into a Scottish Lodge in 1601. From 1620, there is evidence of the 'Acception', part of the London Company of Masons open to people who were not operatives. This is the derivation of part of our name, 'Free and Accepted Masons.'



In 1646, Elias Ashmole, the great antiquary whose name lives on in the Ashmolean Museum in Oxford, was made a Freemason in Warrington in Cheshire. In 1686, the writer Robert Plot and the celebrated diarist John Aubrey both mention and describe aspects of Freemasonry.

In 1717, the modern organisation of Freemasonry begins with the premier Grand Lodge. Four existing Lodges in London got together 'and resolv'd to hold an annual assembly and feast.' The first meetings were held at the Goose and Gridiron in St Paul's Churchyard. Modern Freemasonry grew from there.



Freemasons' Hall
(Thames House in *Spooks!*)

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Freemasonry and charity

In Britain, Freemasonry is second only to the Lottery in charitable giving. We put money aside to ensure that we can assist Masons in distress, their widows and children but 50% of our giving is directed towards non-Masonic charities. The bodies that English Freemasonry supports include The Royal College of Surgeons, Mental Handicap, research into Ageing, Drug Abuse, Hospices, and general charities small and large. We are fortunate that through our fraternal Grand Lodges overseas, we can move very quickly to provide emergency aid to places in the world hit by disaster.

St Laurence Lodge is a Grand Patron of the Essex Provincial Charity Fund, the Chelmsford Cathedral Appeal and of Essex Festival 2011 for the Royal Masonic Benevolent Institution which looks after the Aged and Sick and runs homes for Masons and non-Masons throughout the country. The Lodge holds the Gold Award for Essex Festival 2000.



The Lodge also supports local non-Masonic Charities. We led the provision of a bus for Corbets Tey School for children with learning difficulties and have supported the MacMillan Nurses Essex Appeal, Harold Wood Hospital Children's Fund, Marie Curie Cancer Relief, British Epilepsy Association, Haverling Association for People with Disabilities, British Heart Foundation, Fairhavens Hospice, Little Havens Children's Hospice and Essex Air Ambulance.

Becoming a Freemason

The members we need are decent, trustworthy men, over the age of 21, who are willing to get involved, able to afford the dues and the charitable donations and who have a belief in a 'Supreme Being'. What a candidate means by this belief is entirely his own affair – and nothing to do with us.

Our rules about invitations to join are clear. We must not be pushy. We may invite a man to become a member - once. We may remind him - once - that he has been invited, and that is that. If he does not respond, then we go no further.



Joining St Laurence Lodge

St Laurence Lodge was founded in 1935. The Founders were a mixed bunch. Some worked in the City, some were local tradesmen, one was Rector of St Laurence Church, one was a publican and one was a lighterman on the Thames.

Today's membership is just as mixed. We have Brethren in the building trades, an accountant, a master mariner, an author, a master baker, a civil servant, an arboriculturalist, people in IT and so on. Our ages range from 30 to 90.



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Whatever we are, we are equal as Brothers. External rank and fortune is not of the least importance to us.

A Brother's race or religion is not important either. We never discuss religion or politics in the Lodge. Freemasonry is open to all and so is St Laurence Lodge. Freemasonry has welcomed Christians, Jews, Hindus, Muslims, Deists and many others. St Laurence extends the same welcome.

In our meetings, we practise age old 'ritual'. This is a matter of learning and 'performing' stories based upon the allegory of the building of the Temple at Jerusalem. Our ceremonies are designed to teach and remind us of important truths about our relationship to each other and to the world at large. It is a form of teaching that pre-dates books and has been going on in Masonry for many centuries. Some of us are very good at the ritual and others not so good!

There are indeed some 'secrets' in Freemasonry which have ancient roots and while they mean little in themselves, they are important to us. The ability to keep a secret is a virtue.

Please do not think of joining us for business or financial benefits. That is not what we are about. While we help each other, there is no known instance of anyone getting rich through their membership of St Laurence.

Why Freemasonry?

If you asked St Laurence Brethren what they get out of membership, they might say many different things. However, most would point to fellowship and mutual support, a feeling of doing the right things, a sense of continuity with the past and future, the satisfaction of ritual well performed, perhaps an enjoyment of the theatrical aspects, a great deal of laughter, a few drinks, a good meal and something not easy to put into words. While many of the Brethren might be a little embarrassed to say it out loud, what we really gain is a feeling of something beyond oneself, something that lifts one onto a higher plane, that makes one want to live up to the ideals of Freemasonry.

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Charity Ball Committee

President: W. Bro. Ed Fehler

Finance: Bro. Michael Manning

Programme and advertising: W. Bro. John McKerrow

Event Management: W. Bro. David West

Next Social Event

Saturday 27 November, 1015 sharp; a visit to [Freemasons' Hall](#) to view the Grand Temple, Museum & Library, the portraits and the Lodge rooms. Families and non-Masonic friends welcome. David West 01708 731609