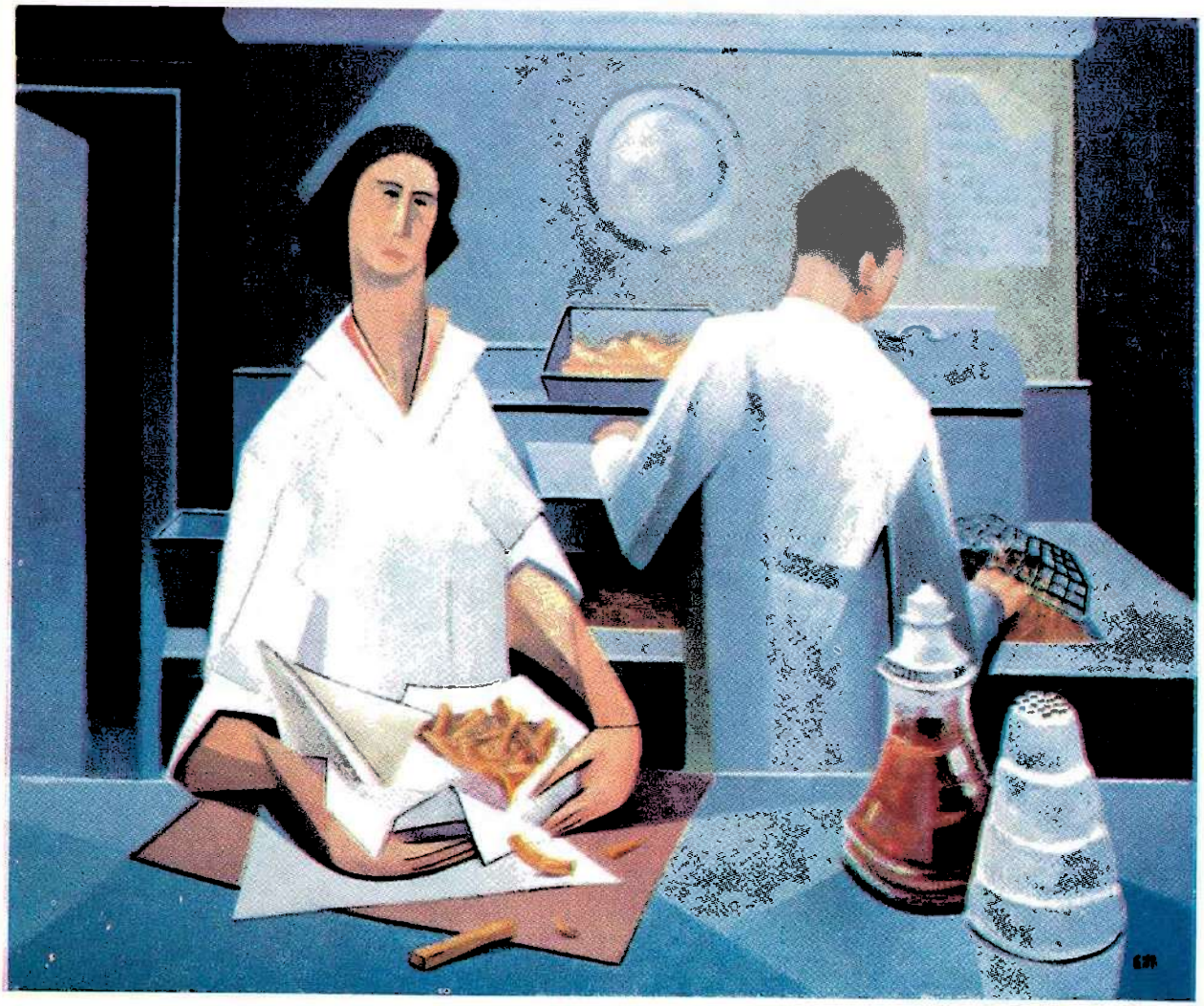
Co-operative Home

JANUARY 1958 MAGAZINE



CHIP SHOP, by Eric J. Satchwell

By courtesy of Salford City Art Gallery

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The Co-operative
HOME MAGAZINE

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JANUARY, 1958 **Vol. 63, No. 1**

IN THIS ISSUE

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FRONT COVER

Born in Northampton and trained there and in London, 31-year-old Mr. Eric Satchwell moved north in 1950 to take up a post as head of Salford Grammar School's art department.

He found in the northern scene stimulating material for his brushes, and has painted industrial landscapes, scenes of everyday life such as FISH SHOP, reproduced on our cover, and portraits.

He has exhibited at both the Manchester and Salford Art Galleries, and has had two one-man shows in Manchester.

Chairman of the Salford Art Club from 1951-7, Mr. Satchwell is also a member of the council of the North West Federation of Art Societies.

Ring in THE NEW

THE NEW YEAR brings new ideas and revolutionises old ones. Dogs circle in outer space at thousands of miles an hour and debutantes will soon no longer appear at Buckingham Palace for their privileged curtsy. January is a time for revaluation, mental and physical, more urgent than ever before in a rapidly changing world.

A clever woman once said to me, "When there are so many beautiful things in the world, why not enjoy them?" At the time it seemed an inept remark. I was young and only too eager to enjoy the wonders of the world. What I lacked was money. Sports cars, yachts, and holidays in Greece were beyond my reach.


RAYMOND POSTGATE

But life or, in other words, experience, taught me the sense behind the nonsense. There are many ways of living one's life. It can be constructive, full and fruitful, helpful to others, satisfying and therefore complete. Or it may be warped, spiteful, and embittered, filled with frustration and hatred.

We know only too well that humanity falls into one or other of these categories or into an indeterminate middle group which, perhaps, accounts for the majority. Yet each has his own choice to make. A disaster can be allowed to dominate and ruin a life, or it can be faced and overcome.

With the New Year there is an opportunity for just such a self-appraisal. It must be searching and, as far as possible, detached. With it may come new opportunities, vision, and breadth of life.

We have been practising what we preach in our own office: In the twelve months ahead HOME MAGAZINE will bring you new writers and new ideas.

Three of our contributors are known throughout Britain; the first, a personality of the TV screen with a scintillating pen that writes informatively and enthusiastically on such varied subjects as food and football, wine and travel. It is as a writer on sporting subjects and a TV panellist of real distinction that **Denzil Batchelor** is best known, however.

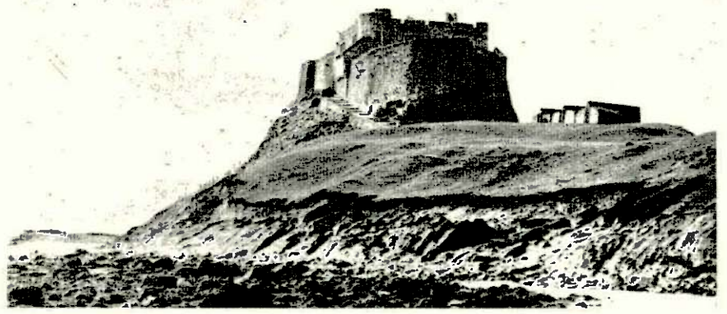
His first article will appear in February and deals with the astonishing amount of money that changes hands in sport to-day. The incomes of boxers, footballers, and golfers have soared beyond recognition compared with the earnings of the pioneers. "You Pays Your Money" will give you the facts.

From **Ursula Bloom** comes a first contribution that goes to the heart of all that HOME MAGAZINE stands for. With the title of "The World is on Your Hearth," Ursula Bloom writes of responsibility in home-making, the importance of creating a centre of understanding, sympathy, and the growth of confidence, rather than a judgment seat. It is closely linked with the challenge that youngsters offer to-day.


URSULA BLOOM

Cycling, tennis, and walking are the recreations that **Raymond Postgate** lists in *Who's Who*. His pen is as active and and bustling as his hobbies. A pioneer of social reform who married a daughter of George Lansbury, he has written on most subjects from pirates to the B.B.C. Nowadays he industriously pursues the cause of cuisine in Britain, and his first article will tell of "My search for good food."

The fourth newcomer is **George Martin** the 34-year-old British artist whose creation of genius, Penny and her dog Bob, make their bow-wow on page 16. They will appeal as much to grown-ups as to boys and girls, however. In a series of short, complete-in-themselves adventures I believe you will follow Penny and Bob with increasing affection and amusement.—**The Editor**



THIS ENGLAND . . . This sixteenth century castle stands at the east end of Holy Island, Northumberland. It was on this island that St. Aidan built his church and monastery when he came in 635 to preach to the Northumbrians

Mary Langham's COOKERY PAGE

County Fare

NORTH, SOUTH, EAST, WEST—each corner of the British Isles has its traditional dishes. Mary Langham offers you this month a representative selection of these recipes which will delight you wherever you live.

WALES: Barabrith (rich fruit loaf)

¾ lb. Shortex or Gold Seal margarine, 3 lb. Federation or Excelda plain flour, 1–1½ lb. C.W.S. mixed fruit, 2–4 oz. C.W.S. candied peel, 1 teaspoon salt, ½ teaspoon C.W.S. mixed powdered spice, ½–¾ lb. sugar, 1 oz. yeast, about 1½ pints warm milk or milk and water, 2–3 eggs.

Rub the fat into the flour and then add all dry ingredients. Mix the yeast with a little of the warm milk. Make a well in the centre of the flour and pour in the yeast, milk, and beaten eggs. Mix into a soft dough. Cover and put into a warm place until it rises to double its original size. Turn onto a floured board, knead lightly, place in a greased tin, and bake in a moderate oven (Mark 5—375°F.) for 1—2 hours. When 24 hours old—not before—butter and cut into thin slices.

LANCASHIRE: Hot Pot

2 oz. dripping, 1 lb. onions, 2 lb. mutton (cut into neat pieces), 1 oz. Federation or Excelda plain flour, ¾ pint stock, seasoning, 2 lb. potatoes.

Melt the fat and lightly brown the sliced onion and mutton. Brown the flour in the fat and stir in the stock and season well. Cut the potatoes into thick slices or rough pieces. Put the mutton and potatoes in alternate layers in a deep earthenware pot. Pour the gravy over. Cover and cook in a moderate oven (340°F. or Mark 4) for 2 hours. Remove the lid and cook for a further ½ hour to brown the potatoes.

OXFORDSHIRE: Banbury Apple Pie

5 large cooking apples, ¼ lb. C.W.S. currants, 2 oz. C.W.S. chopped peel, 3 oz. Silver Seal margarine, a little ground cinnamon, 3 oz. sugar.

Peel and slice the apples and put a layer in a well-greased pie dish. Cover with currants and chopped peel and a little melted margarine. Add another layer of apple, currants, and peel. Sprinkle with the spices and gently pour over the sugar dissolved in ½ pint warm water. Cover with the shortcrust pastry. Bake (Mark 5—375°F.) for about 40 minutes.

Shortcrust Pastry: 4 oz. Federation or Excelda plain flour, 1 oz. Shortex, 1 oz. Silver Seal margarine, pinch of salt, 4 teaspoons cold water.

Rub fat into flour until like fine breadcrumbs. Add water, mixing with a fork until pastry holds together. Knead lightly and roll out.

NORTHUMBERLAND: Singin' Hinny

¾ lb. Federation or Excelda plain flour, 2 oz. C.W.S. ground rice, 2 oz. sugar, 1 oz. Shortex, 3 oz. C.W.S. currants, 1 teaspoon salt, 2 teaspoons C.W.S. baking powder, 1 gill liquid (half cream and half milk).

Mix together the dry ingredients and then rub in the lard until like fine breadcrumbs. Add the cleaned currants and then the liquid and mix to a fairly soft dough. Roll out to ¼ in. thickness. Prick all over with a fork and bake on a fairly hot girdle until brown on both sides. Split while hot, and butter.

YORKSHIRE: Parkin

1½ lb. C.W.S. medium oatmeal, ¾ lb. Federation or Excelda plain flour, one tablespoon sugar, 1 teaspoon C.W.S. ground ginger, 2 lb. C.W.S. treacle, ½ lb. Gold Seal margarine, 1 small teaspoon salt, 1 teaspoon C.W.S. bicarbonate of soda, ¼ pint milk.

Mix together the dry ingredients. Warm the margarine and treacle together and dissolve bicarbonate of soda in the warm milk. Mix all together. Grease one large tin and put mixture in. Bake (Mark 4—340°F.) for about ¾ hour

SCOTLAND: Oatcakes

14 oz. C.W.S. oatmeal, 2 oz. Federation or Excelda plain flour, ¼ teaspoon C.W.S. bicarbonate of soda, 1 teaspoon salt, 1 teaspoon sugar, 3 oz. dripping, boiling water.

Mix together the dry ingredients. Rub in the fat until like fine breadcrumbs. Add enough boiling water to make a fairly stiff dough. Roll out thickly on a floured board. Cut into rounds and bake (Mark 5—375°F.)

IRELAND: Tipperary Pie

½ lb. lean shin of beef, 1 onion, 3 carrots, 3 turnips, few sticks celery, seasoning, 1 pint water, 6 large potatoes, gravy browing.

Pastry: ½ lb. Federation or Excelda plain flour, 2 oz. Sutox, ½ teaspoon salt, ½ teaspoon C.W.S. baking powder, ⅛ pint water.

Prepare the meat by cutting into small pieces and place in the casserole with the sliced onion, carrots, turnips, celery and seasoning. Add the water and gravy browning. Simmer for 1 hour. Add sliced potatoes and boil a further ¾ hour.

To make the pastry.

Rub the Sutox into the flour and baking powder until like fine breadcrumbs. Add the water and mix with a knife.

Roll out to fit the casserole. Cover the stew with pastry. Replace casserole lid and simmer for ½ hour.

FREE KITCHEN SERVICE

Advice on any cookery problem is offered free of charge to "Home Magazine" readers. Address questions to Mary Langham, "Co-operative HOME Magazine," P.O. Box 53, 1 Balloon Street, Manchester 4, and enclose a stamped addressed envelope

"A serious problem is posed by schoolchildren in Pantomime," writes the Smethwick M.O.H. In this article REG COOTE discusses the problem with two well-known teachers of juvenile dancers

CHILDREN who appear in pantomime get a wrong sense of values and ambition, says Dr. Richard Dodds, Medical Officer of Health for Smethwick, Staffs. "What goes on in their little heads behind those cheesecake smiles?" he asks in his annual report, and reminds parents of the long hours the panto babes spend in dirty back-stage accommodation during the worst winter months.

A new girl at Aida Foster's school must do a solo in front of her classmates. Below, left, Terry Juveniles rehearse in the practice room below Drury Lane Theatre

Pity the Panto Babes?

How much danger is there?

According to Miss Terry Freedman—Auntie Terry to hundreds of juveniles—there is none. She has been training children for the professional stage for 20 years. There are eighty on her books now between the ages of five and sixteen whose sole ambition is to go on the stage.

Twice a week in a large basement beneath Drury Lane theatre in London she holds rehearsals for the forty young-

sters selected for pantomime and other shows this winter. These consider themselves the lucky ones.

"My children are better looked after than many who stay up watching television," says Miss Terry. "They can get more wrong ideas in their own front rooms than they do kicking their legs before the footlights."

BEFORE she sends any children away to play in pantomime Miss Terry must fill in form 603 G., giving names and addresses of two matrons who will accompany them, the teacher who will look after their education, and the addresses of the boarding houses they will stay at. The regulations are strict, and it is the job of education and welfare officers to check up on these. If they find anything unsatisfactory Miss Terry must revise her plans.

Usually school is held in a room hired from the local Y.M.C.A. or boarding school. The routine is almost the same as it would be at home: up at 7.45, breakfast at 8.30, then off to school until noon. But on matinee days they go to the theatre in the afternoon.

In the theatre the children are never left unchaperoned. A matron accompanies them from the dressing room to the stage and waits in the wings to take them back again. Talking with other artists is discouraged. They have tea in their dressing room and a hot drink later in the evening. At 10 p.m. the boys and girls are taken to their separate lodgings and are given an evening meal.

AVERAGE earnings are three pounds a week. A particularly talented child will be paid more, sometimes as much as adult artists in the same show.

Too often, though, savings are eaten into. The children make generous loans to friends and relatives, and some mothers help themselves.

Regulations stipulate that the children must be examined before and after their holidays, and these they must have every three months.

Wherever they are, morning milk is a must. "As a rule they come home fatter and fitter than when they went away," claims Miss Terry.

But the wisest regulation is not foolproof.

Mrs. Aida Foster, whose school in London is a nursery for fairy princesses (regularly she supplies the youngest in the country to provincial pantomimes—but they are always over sixteen.) supports the doctor. "An inspector cannot see everything all the time," she maintains. "I have heard of children sleeping five in a room for 30 shillings a week. I have heard things I would not like to repeat. I would not send a young child in my care on tour."

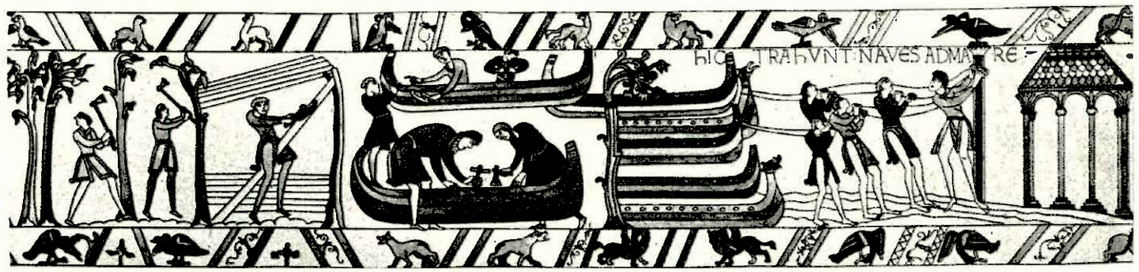
THE only complaint Miss Terry has ever had was two years ago at Bristol. The matron looking after nine boys wired that she was not satisfied with the atmosphere in the guest house, or with the beds. Miss Terry went down and fixed new accommodation that night.

Most of the children regard such ups and downs as part of the adventure. They enjoy the life. To them it is like a holiday with pay. They, and their parents, glow with a sense of pride and achievement.

But is it worth it?

In the light of personal experience as professional troupers they can consider the doctor's verdict.

They are still young enough to change their minds and quit the life—if they can change mother's mind, too.



This is a section of the Bayeux Tapestry which shows the Normans felling trees and building ships ready for the invasion of England in 1066

DID MATILDA NEEDLE THE CONQUEROR?

William's Adventures in Stitchcraft

By B. S. BREED

NEARLY nine hundred years ago a woman who remains unknown worked a piece of tapestry which recorded in stitches the conquest of England by William. To-day it lies, protected by glass, the world's most famous piece of needlework.

Known as the Bayeux Tapestry, this work of art is 200 feet long and nineteen inches wide. The woman's needle worked in seventy-two scenes, depicting six hundred and twenty men, more than two hundred horses, and five hundred other animals.

Depicted, too, are no less than thirty-seven buildings, forty-one ships of the day, and nearly fifty trees.

Anybody who has ever attempted intricate needlework will know what a monumental work of art this Bayeux Tapestry is. Yet the woman who worked it remains unknown. Many theories have been put forward regarding the authorship of the tapestry, but no evidence has been found to support them.

A detail from the tapestry which clearly shows the stitches. This incident depicts a messenger reporting to William

Most widely held view is that the tapestry is the work of Matilda, wife of William the Conqueror. Other historians have held that it was created by Matilda, the Queen of Henry I, and still others that it was done by Saxon embroidresses at the order and expense of the Chapter of Bayeux.

Whoever created the tapestry, the fact remains that historically and artistically it is one of the most valuable pieces of needlework ever attempted.

It is not really tapestry as we know it. Rather is it crewel-work.

The story told in the tapestry pictures is, of course, an exciting one, and it is helped along by short inscriptions. The story starts well before the actual invasion, with Edward the Confessor talking to Harold, and goes right through to show the English soldiers fleeing after the Battle of Hastings.

The accuracy throughout is remarkable. The fashions of the day are minutely depicted, even to the style of hairdressing. The buildings are exactly in period. In the battle scenes, the weapons which the Normans and the Saxons used are clearly shown to be different, a remarkable feat of detail for needle and thread.

Sometimes the pictures leave a mystery. One shows a female figure—of which there are only three in the whole tapestry—talking to a man. The inscription underneath reads, "Where a Clerk and Ælfgyva," and leaves it at that. It is uncertain whether the omission of the end of the sentence is a mistake or whether that part of the story was so well known to the Normans of the time that it did not need to be completed.

The borders of the tapestry are treated as a kind of running accompaniment to the main scenes. When a land picture is depicted there are beasts and birds worked along the borders. When ships take to the sea, they are accompanied by a border of fish and eels. And rows of archers and headless soldiers run along with the actual battle scenes.

The tapestry has had a remarkable history. It is, indeed, amazing that it is still in existence.

Its worth was not realised for many centuries, and no attempt was made to preserve it. Towards the end of the tapestry, because of this, there is damage and fading.

At one point in history, the ancestors of to-day's men of Bayeux were mobilised to resist the English invasion, and found themselves short of canvas with which to protect their guns. They actually tried to seize the tapestry and use it as a substitute, and an officer stopped them only just in time.

The tapestry received rough treatment in 1808, when it did service for the great Napoleon. He, thinking that scenes depicting a previous invasion of England might inspire his subjects in another, had it shown in all the theatres of Paris.

In the last war, the tapestry once again escaped destruction. So that it would not fall into Nazi hands, it was encased in a special lead box and placed in a secret shelter in Bayeux. There it remained until 1941 when the Vichy Government ordered it to be removed to a country house where other national treasures were being stored.

Just before the Allied invasion of Europe it was taken to Paris, where it remained unharmed in spite of the war that raged around it.

GARDIANS *of the Camargue*

By MAURICE MOYAL

THE CAMARGUE is that savage swampland stretching across the Rhone River delta, in Southern France. Here, you can't tell where the land leaves off and the water begins. The whole country looks empty. You must open your eyes wide to discern, far away on the skyline, the lonely speck that represents home to some *gardian* of the Camargue.

Drawing closer, you see a thatched hut with a pointed gable, built with swamp-reeds covered over with plaster, then white-washed. Push open the door. It has no lock, only a big wooden latch.

On his return from tending his short-horns the *gardian* will invite you with exquisite hospitality to share his meal. You will have *moutonesso* or mutton dried in the sun, with half a loaf. As *amuse-gueuele*, a goodly piece of codfish, slowly roasted under the ashes of the hearth.

And afterwards your host will tell you tales of rounding up the bulls through miles of swampland; of horsemen saved from the treacheous quaking bogs and quick sands by the instinct of their mounts; of Camargue ponies pining away to death on their masters' departure.

With his wild and shaggy air, the local pony is in harmony with that savage marshland. Standing 14 hands high and weighing 800 lb., he has a biggish head, a short and cobby neck, a thick-set body. Stuck haphazardly to his bulging belly are four spindly legs, with knobbly knees. An unkempt mane, a dull bristly coat and a long tail complete the ugliest horseflesh in the world. And, to make matters worse, he smells like a wild animal!

The pony appears to be in direct line from the wild Ice-Age horse, and his rider is also something of a living museum piece.

Your man loves the wide open spaces of his native land, is bent on maintaining its ancient traditions, calls every horse and every bull of his *manade* by name. Instinctively, to cure their ills, he applies non-scientific remedies which have, however, been proved through the centuries.

This uncompromising individualist . . .

This uncompromising individualist cares nought for money or comfort. His bed of burlap-sacking filled with swamp-reeds, his pillow, his saddle, smell of the acrid tang of horse-sweat.

As a mark of favour, you may be invited to mount upon that saddle. It has a raised pommel and an even higher cantle, forming a double horn that fits tightly the contours of your hips. The flaps are longish, and so are the straps, ending in shell-like stirrups.

That high saddle is just the thing to ride on the Camargue pony with his excitable, tricky temper.

As with any western bronco, it's a tough job to break him. This must be done when he is a yearling and the breaking of the spring crop of yearlings is the pretext for a mammoth party.

THOUSANDS of people flock to the local ranches to view or take part in the daring horsemanship displays, and the cockade snatching from the horns of wild bulls.

You can hear from afar the raucous cries of the cow-boys as they round up the bulls for that typical Camargue game. The riders come on at full gallop, their tridents at the charge, driving the straggling animals.

Tradition has it that any pedestrian may try anything to stop the bulls from sweeping into the corral. Groups of youths set alight heaps of straw, or fire off blank cartridges, to scare the bulls and make them stampede.

RIDERS and animals charge the crowd madly. The less intrepid run away, while the dauntless ones daringly dash forward between the legs of horses and bulls. In a spectacle full of colour and movement, the superbly steered bulls dash in and out of the knots of people to sweep through the gate into the corral.

A silk bow is tied with a string to each animal's hairy forehead and they are let loose one at a time in the stockade.

The idea is to snatch the cockade from in between the wickedly curved horns, the tips, however, covered with leather pads. The more ferocious the bull, the bigger the prize.

Of course, the feast isn't complete without a few cracked ribs, but what of that! Even those injured share in the general enjoyment for, until the next rodeo, they will wear in the girls' eyes a halo of glory.

The Mystery of THE BISCUIT

It means twice-baked, but it isn't—unless it's a rusk

WHEN is a biscuit not a biscuit? According to the dictionary, nearly always; for the name comes from the Latin *bis coctum*, meaning twice-baked, and the only biscuits which are baked twice nowadays are rusks.

If that isn't confusing enough, try asking for a biscuit in America, and see what happens. You get a scone. If you're really determined to have a biscuit, you have to ask for a cookie, deriving from *koekje* (little cake), a word used by the original Dutch settlers in New York.

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As usual, the Greeks had a word for it too—*πυραμουσ*. This was a cake of roasted wheat or honey, which was given to the person who kept the greatest vigilance during a night watch. Eventually the word came to mean a prize, which is why we now use the phrase "to take the biscuit" when some achievement takes our breath away.

The biscuits we eat to-day bear little resemblance to their Roman prototypes, which were pieces of bread baked twice to make them extra-hard. Because of their compact form and keeping qualities they were used by the Roman soldiers as a substitute for bread.

Before the days of steam-power they were also used extensively on ships, which often sailed the seas for months without a chance of replenishing their food supply.

It is not known when biscuits became a delicacy, but to-day there is a tremendous variety of flavours. The C.W.S. alone, in their factories at Crumpsall and Cardiff, make nearly fifty different types, ranging from crackers to cream and chocolate biscuits.

Most popular among the sweet biscuits are Nice, Marie, ginger nuts, custard creams, and chocolate-covered wholemeal.

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It seems, however, that the British tooth is less sweet than it used to be, for the demand for sweet biscuits is going down while sales of crackers and water biscuits are increasing.

This may be because of the slimming craze; certainly, a water biscuit contains fewer calories than, for instance, a custard cream. It should be remembered, though, that any food is fattening only if eaten to excess. Biscuits need not be cut out of the diet altogether, for they are a valuable source of energy, containing sugar, fat, protein and carbo-hydrates.

Weight for weight, they are more nutritious than bread, so if your child refuses to eat bread you may safely tempt his appetite with a biscuit.

Though at one time biscuits were just a sideline of bakers, to-day their manufacture is an industry in its own right. They are made by much the same method as the housewife uses, but on far larger and mechanised scale. For instance the ovens in which they are baked are more than 200 feet long, and the biscuits are made in batches of over a thousand a minute.

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Because nearly everything is done by machinery, the biscuits are almost untouched by hand throughout their manufacture, so it is probably safer and more hygienic for a housewife to buy biscuits than to make them herself.

Since the Co-operative Movement pioneered the development of self-service in this country, there has been a big increase in the number of biscuits sold in packets, rather than loose. Housewives prefer this method, because the wrappings preserve the freshness of the biscuits.

For those who do buy their biscuits loose, the best method of storage is in an air-tight tin. But not in the same tin as bread, scones, or cake, because the biscuits absorb moisture and become soft.

Doreen Browne

Meet

GEORGE MARTIN

His cartoon charactors, **Penny** *and* **Bob**, *start their adventures in the Junior page next month—but grown ups will want to follow them as well. They'll bring you a fresh laugh every month.*

A mind of her own

I SUPPOSE it's just like a woman to quit when things are at their best. We were in the big money when Jane decided to pack up and I might tell you we had more than a few words over it. You will remember us, of course. The Mystifying Morgans, we used to call ourselves. Not strikingly original, but it looked well on the bills. Queer thing is, it all began by accident. We had been married about five years and one evening we were sitting by the fire when Jane broke a silence that had lasted ten minutes.

"Do you remember that funny old man we met at Skegness?" asked Jane.

"That's strange," I remarked. "I was just thinking of him myself."

During the next few months we frequently found that our thoughts coincided and sometimes we had identical dreams. From that small beginning we developed our mind-reading act.

At that time I worked in an office and for a year or two we were quite happy doing our act in the evenings at clubs and local concerts. We were able to go about and meet new people and the odd guineas we picked up were quite useful.

Then we had the offer of a four-month engagement with a seaside concert party calling themselves the Bright Ideas. We spent a long time talking it over, but at length I gave up my safe job for the precarious life of a professional entertainer.

The going was hard for the first two years. Then our luck turned and the rest is music hall history. We topped bills all over the country, we appeared in America, and we made two world tours. We did several six-week series on radio and made a number of television appearances. The big money began to roll in at last.

OVER the years we had perfected our act and one of our most sensational items was when I went out into the stalls with three books. I invited a member of the audience to select a book which was then given to someone else who selected a page. A third member then picked out a sentence. Jane, sitting blindfold on the stage, would then read out the sentence. Sometimes she hesitated, to make it seem more difficult, but she always read the sentence correctly.

Perhaps even more mystifying and certainly more amusing was inviting the audience to bring along objects in sealed envelopes. I would walk along the gangways and people would give me envelopes. I would hold one in my hand and then Jane, without hesitation, would describe the contents.

"You are holding a bus ticket Number GR 28686. That envelope contains a photograph of a young lady. That envelope contains a ten-shilling note. The number is . . ."

Jane's ability to read the contents of sealed envelopes roused a good deal of curiosity and people came to the theatre

By CARTWRIGHT TIMMS

determined to trip us up. All sorts of weird and wonderful things went into those sealed envelopes, including foreign currency, pages of newspapers, and stamps from overseas. Jane never failed to describe them correctly.

One evening about a year ago something rather strange happened. We were in the north and on the Thursday night I was walking as usual down the gangway receiving sealed envelopes. One man gave me an envelope that I saw was addressed to a firm of pools promoters. I held the envelope in my hand and waited.

"In that envelope there is a football pool coupon," said Jane from the stage. Her clear pleasing voice was a valuable part of our act. "On the coupon are eighteen lines of the treble chance. There is also a postal order for four-and-six."

Then Jane, most unusually, hesitated. The upper part of her face was hidden by the band of black velvet, but I could see her lips moving as she struggled to find words. Her hands were clenched on the arms of her chair.

"You will have a win on Saturday," Jane said, "A second dividend. It will be worth £620 15s. 0d."

There was laughter and applause, but I felt furious. Reading the contents of a sealed envelope was one thing; forecasting the results of football matches was another.

In our dressing room I tackled Jane about it.

"I don't know why I said it," she said and there was an unsteadiness in her voice that I didn't like. "I felt the words come and I had to say them."

A fortnight later I had a reminder of that evening when a neat parcel reached me at the theatre. It was box of good cigars. A note said, "*Kindly accept these with my compliments. Your forecast was absolutely right.* £620 15s. 0d." There was also a bottle of expensive perfume for Jane.

Within the next month Jane made two further forecasts to members of the audience and both came true. Then, to the great relief of both of us, the gift of prophecy ceased.

Until a few months ago.

WE were playing at a large provincial music hall and for the first three days our act had gone down well. But at the first house on Thursday there was another curious happening. I was going down the centre gangway and Jane was reading the centents of the sealed envelopes. She was right every time. Then I stopped near a grey-haired woman in a gangway seat.

She was, I guessed, in her middle sixties and sitting next to her was a

woman of about forty, who was obviously her daughter. The elder woman gave me an envelope, which I held while I waited for Jane to speak.

"In that envelope are two airline tickets," said Jane. "From England to America."

I turned to the woman.

"Is that right, madam?" I asked.

"Yes, quite right," she nodded, obviously pleased.

I was about to move on, when I saw Jane's hands tighten on her chair, and her lips were working.

"The lady is going to meet her husband," said Jane.

THE two women exchanged glances and began to titter, and the elder woman was shaking her head vigorously. I knew something had gone wrong and I hurried along to the next envelope.

When we reached our dressing room I turned on Jane.

"You must be raving mad," I shouted. "That woman was on the point of showing us up. From now on just stick to the job and cut out the fortune telling."

"I'm sorry," she said submissively. "I couldn't help it."

I looked at her sharply and I could see she was upset, so I said no more.

About half-an-hour later there was a gentle tap on the door of our dressing room. It was the stage doorkeeper.

"Excuse me," he said, "but there's a lady outside insists on seeing you. Says her name is Mrs. Roper and she must see you."

"I don't know her," I snapped, "and I've no time to waste on her."

"She won't go away," he went on plaintively. "She says she spoke to you in the theatre to-night. There's another woman with her. . . ."

I knew at once who it was. It could be no one else.

"All right, show her in," I said.

Mrs. Roper was the elderly woman who had sat in the stalls that evening. With her was her daughter, looking a little scared.

"Good evening, Mrs. Roper," I said. "Come in and sit down."

"We're not stopping," she said belligerently. "I just wanted to see you and tell you that I think you're fakes—both of you."

"Oh, come," I said soothingly. "We told you what was in the envelope."

"That was right," she agreed, "but the other wasn't. She said I was going to meet my husband. That was quite wrong. My husband has been dead for ten years. It's my youngest daughter I'm going to see. She married an American with a ranch and three cars."

I made excuses, told her my partner had a bad cold and how sorry we were that a mistake had been made. At last they went away. Jane was looking pale, so I said no more about it.

By the second house Jane had recovered and was her normal self. We finished the week without incident and on Sunday I drove to the next town and booked at an excellent hotel.

IN the evening I was having a drink in the lounge when I saw Jane walking towards me, her face chalk white. She was carrying a folded newspaper.

"Look—look!" She pointed with trembling finger.

I looked at the paper and saw the photograph of a woman. It was Mrs. Roper. I read the brief paragraph underneath.

"*Mrs. Roper was the only fatal casualty in yesterday afternoon's air line crash. The crash took place immediately after the take-off, and Mrs. Roper died on the way to hospital.*"

"You see," said Jane in a choked voice. "I was right. She went to see her husband after all."

And that is why you no longer see our name on the bills or our faces on the television screens. Jane took fright. A pity really, because we were in the big money.

THERE'S MONEY IN MUSIC

FERRIER
£4,000 tax after three-month tour

PADEREWSKI
£125,000 in three months

Lilting Notes have Cash Value

By RUDOLPH ROBERT

MANY of our greatest masters of music sacrificed financial success for the Muse. Often they were dependent on the generosity—and caprices—of wealthy patrons. Beethoven, Mozart, Schubert, Wagner, Chopin—the list is lengthy and one might be forgiven for concluding that he who wants cash should eschew music.

But there is another side to the balance sheet, and for every musician who died poor can be quoted one who made a passable, and often lucrative living out of music.

Palestrina, for example, made fortunes "on the side." Rossini, superb melodist and rollicking humourist, had by the age of thirty-seven done so well out of his innumerable operas, that he had no need to write another note. Mendelssohn was never touched by money cares at all, for he was the son of a prosperous banker. Brahms, during his lifetime, achieved both fame and a modest fortune. Handel left £20,000, some house property, and a valuable collection of paintings. Verdi, too, did well; he received £10,000 for *Aida* alone.

GREAT harvests have been reaped by lesser composers such as Arthur Sullivan, Franz Lehar, Jerome Kern, and Ivor Novello: every note they wrote was a golden one.

When we turn from the creative to the interpretative artists we find the rewards of virtuosi are larger than those of composers, and more assured. The public, unwilling to pay the original genius for his toil, blood, sweat, and tears, is ready to do something for the brilliant performer, the musical star with talent—and personality.

Toscanini—to start with a great conductor—received $4,000 for each of a series of concerts broadcast from New York some years ago. This is good payment. But in music, as in every other walk of life, the law of supply and demand holds good, and the high fees paid to Toscanini were but tribute to his uniqueness.

THE famous pianist, Rubinstein, was another musician who could make money quickly. He earned as much as $40,000 on an American tour. Paderewski, as the result of three months' wanderings across the U.S.A., was £125,000 better off than when he started. His life's earnings, it is said, amounted to £2½ million which must constitute a record—even for a keyboard king.

Paganini, virtuoso of the violin, left £80,000 when he died. Fritz Kreisler, another violinist, received exceptionally high fees. It is said that he once asked an American heiress £750 for a short recital, and of his own accord, and with ironic humour, reduced the charge to £500 when told he would *not* be expected to mingle with the guests!

CARUSO: *£600,000 from 154 discs*

Adelina Patti, opera and concert-hall singer, often received £1,000 for a single concert, and when in South America netted £100,000 in a year and a half. Melba and Galli Curci made gramophone fortunes. The greatest of the Italian tenors, Enrico Caruso, between 1902 and 1921, received £600,000 in royalties on 154 records! Kathleen Ferrier, in 1950, paid the American tax collector $4,000 after a three-months' tour.

Even musical hangers-on have been in the money. Towards the end of 1952 Mr. Rudolf Byng, general manager of the New York Metropolitan Opera, circulated a letter to his staff in which he called for abolition of the "claque," a group of people paid to lead the applause. At that time 50-strong, the claque was imposing a heavy burden on singers.

The "leader" indeed was a financial if not a musical genius. For purely nominal duties, which consisted of "stimulating well-timed applause," or, when occasion demanded, "abstaining from or suppressing booing," he roped in the sum of £7,000 a year!

WAVECREST

KNITTING 4-PLY *is just right for this*

Jumper-Cardigan

in CABLE-PATTERN DESIGN

MATERIALS.— 12 oz. WAVECREST Knitting 4-ply. Two No. 10 and two No. 8 needles. Three stitch-holders. Eight buttons.

MEASUREMENTS.—To fit 34–36 inch bust. Length from shoulder to lower edge, 19¼ in. Sleeve seam, 18 in.

ABBREVIATIONS.—k.b.l., knit below left, wool back, insert the right-hand needle into the 5th st. to the left, 4 rows below, draw a loop through the st., slip the loop on to the left-hand needle and knit it together with the next st. on the needle through the back of the loops, taking care to keep the long loop straight and loose; k.b.r., knit below right—insert the right-hand needle into the 5th st. to the right, 5 rows below, draw a loop through the st., slip the loop on to the left-hand needle and knit it tog. with the next st. on the needle through the back of the loops, taking care to keep the long loop straight and loose.

TENSION.—6 sts. and 8 rows to one square inch on No. 8 needles, measured over stocking stitch.

FRONT

Using No. 10 needles, cast on 88 sts. Work 3½ ins. in k.1, p.1 rib (every row " k.2, **p.1, k.1, rep. from ** to end ").***

Next row: k.1, (inc. in next st., p.1, k.1, p.1) 10 times, (k.1, p.1) twice, k.1, (p.1, k.1, p.1, inc. in next st.) 10 times, p.1, k.1 (108 sts.).

Change to No. 8 needles and divide for Fronts as follows: Next row: p.1 (p.4, k.4) 6 times, p.1, cast on 8 sts. for underflap, slip remaining sts. on left-hand needle on to a stitch-holder and leave. Proceed on 58 sts. for left half of Front as follows:—

1st row: (k.1, p.1) 4 times, k.1, (p.4, k.4) 6 times, k.1. 2nd row: p.1, (p.4, k.4) 6 times, p.1, (k.1, p.1) 3 times, k.2. 3rd to 5th rows: rep. 1st and 2nd rows once, then 1st row once. 6th row: p.1, **p.4, k.b.l., k.3, rep. from ** to last 17 sts., p.4, k.b.l., k.3, p.,1 (k.1, p.1) 3 times, k.2. 7th to 13th rows: rep. 1st and 2nd rows 3 times, then 1st row once. 14th row: inc. in first st., p.1, **p.3, k.4, k.b.r., rep. from ** to last 8 sts., (k.1, p.1) 3 times, k.2. 15th row: (k.1, p.1) 4 times, k.1, (p.4, k.4) 6 times, k.2. 16th row: p.2, (p.4, k.4) 6 times, p.1, (k.1, p.1) 3 times, k.2. 17th to 19th rows: rep. 15th and 16th rows once, then 15th row once. 20th row: inc. in first st., p.1, (p.4, k.4) 6 times, p.1, (k.1, p.1) 3 times, k.2. 21st row: (k.1, p.1) 4 times, k.1, (p.4, k.4) 6 times, k.3. 22nd row: p.7, (k.b.l., k.3, p.4) 5 times, k.b.l., k.3, p.1, (k.1, p.1) 3 times, k.2. 23rd row: (k.1, p.1) 4 times, k.1, (p.4, k.4) 6 times, k.3. 24th row: p.3, (p.4, k.4) 6 times, p.1, (k.1, p.1) 3 times, k.2. 25th row: (k.1, p.1) 4 times, k.1 (p.4, k.4) 6 times, k.3. 26th row: inc. in first st., p.2, (p.4, k.4) 6 times, p.1, (k.1, p.1) 3 times, k.2. 27th row: (k.1, p.1) 4 times, k.1, (p.4, k.4) 6 times, k.4. 28th row: p.4, (p.4, k.4) 6 times, p.1, (k.1, p.1) 3 times, k.2. 29th row: as 27th row.

Rows 14 to 29 incl. form the patt.

Keeping border correct, continue in patt. inc. 1 st. at beg. of 3rd and every following 6th row until there are 65 sts., working extra sts. in reverse stocking stitch.

Work 23 rows without shaping.

HOME MAGAZINE KNITTING PATTERN No. 28

Shape armhole by casting off 7 sts. at beg. of next row. Dec. 1 st. at armhole edge on every alt. row until 49 sts. remain. Work 27 rows without shaping, thus finishing at side edge.

Shape neck as follows:— Next row: patt. 32, slip remaining sts. on to a stitch-holder and leave. Proceed on 32 sts., dec. 1 st. at neck edge on every alt. row until 28 sts. remain. Work 5 rows without shaping, thus finishing at armhole edge.

Shape shoulder as follows:— 1st row: Cast off 9 sts., work to end. 2nd row: Work all across. 3rd and 4th rows: as 1st and 2nd. Cast off. Slip sts. left on stitch-holder on to No. 8 needle, with right side of work facing.

Rejoin wool and proceed for Right Half as follows:— 1st row: k.2, (p.1, k.1) 3 times, p.1, (k.4, p.4) 6 times, p.1. 2nd row: k.1, (k.4, p.4) 6 times, k.1, (p.1, k.1) 4 times. 3rd to 6th rows: rep. 1st and 2nd rows twice. 7th row: k.2, (p.1, k.1) 3 times, p.1, (k.b.l., k.3, p.4) 6 times, p.1. 8th to 12th rows: rep. 2nd row once, then 1st and 2nd rows twice. 13th row: (on which buttonhole is commenced) k.2, p.1, k.1, cast off 2 sts., k.1, p.1 (3 sts. on needle after cast-off), (k.4, p.4) 6 times, p.1. 14th row: k.1, (k.4, p.4) 6 times, k.1, p.1, k.1, cast on 2sts., (p.1, k.1) twice. 15th row: k.2, (p.1, k.1) 3 times, p.1, (k.4, k.b.r., p.3) 5 times, k.4, k.b.r., p.2, inc. in next st., p.1. 16th row: k.2, (k.4, p.4) 6 times, k.1, (p.1, k.1) 4 times. 17th row. k.2, (p.1, k.1) 3 times, p.1, (k.4, p.4) 6 times, p.2. 18th to 20th rows: rep. 16th and 17th rows once, then 16th row once. 21st row: k.3, (p.1, k.1) 3 times, p.1, (k.4, p.4) 6 times, inc. in next st., p.1. 22nd row: k.2, (k.4, p.4) 6 times, k.1, (p.1, k.1) 4 times. 23rd row: k.2, (p.1, k.1) 3 times, p.1, (k.b.l., k.3, p.4) 6 times, p.3. 24th row: k.3, (k.4, p.4) 6 times, k.1, (p.1, k.1) 4 times. 25th row: k.2, (p.1, k.1) 3 times, p.1, (k.4, p.4) 6 times. p.3. 26th row: as 24th row. 27th row: k.2, (p.1, k.1) 3 times, p.1, (k.4, p.4) 6 times, p.1, inc. in next st., p.1. 28th row: k.4, (k.4, p.4) 6 times, k.1, (p.1, k.1) 4 times. 29th row: k.2, p.1, k.1, cast off 2 sts., k.1, p.1, (k.4, p.4) 6 times, p.4. 30th row: k.4, (k.4, p.4) 6 times, k.1, p.1, k.1, cast on 2 sts., (p.1, k.1) twice.

Rows 15 to 30 incl. form the patt.

Continue in patt inc. 1 st. at end of 3rd and every following 6th row, *at the same time* working a buttonhole as before on every 15th and 16th row from previous buttonhole until there are 65 sts. Keeping front border correct, work 24 rows without shaping, working a buttonhole as before on 10th and 11th rows.

Shape armhole as follows:— 1st row: cast off 7 sts., (1 st. on right-hand needle), (k.4, p.4) 6 times, k.1, (p.1, k.1) 4 times. 2nd row: k.2, p.1, k.1, cast off 2 sts., k.1, p.1, (k.4, p.4) 5 times, k.4, p.3, p.2 tog. 3rd row: (k.4, p.4) 6 times, k.1, p.1, k.1, cast on 2 sts., (p.1, k.1) twice.

Making a buttonhole on every 15th and 16th row as before, dec. 1 st. at armhole edge on next and every alt. row until 49 sts. remain.

Work 27 rows without shaping (thus finishing at front edge).

Next row: k.2, (p.1, k.1) 3 times, p.1, k.1, p.2 tog., k.1, p.1, k.2 tog., p.1, (k.4 p.4) 4 times.

Shape neck as follows:— Next row: (k.4, p.4) 4 times, slip remaining 15 sts. on to a stitch-holder and leave. Complete to match Left Half.

BACK

Work as Front until *** is reached.

Next row: k.2, ** p.1, k.1, inc. in next st., k.1, p.1, k.1, rep. from ** to last 2 sts., p.1, k.1 (102 sts.).

Change to No. 8 needles and proceed in patt. as follows:— 1st row: p.1, (p.4, k.4) 12 times, p.5. 2nd row: k.1, (k.4. p.4) 12 times, k.5. 3rd to 6th rows: rep. 1st and 2nd rows twice. 7th row: p.1, (p.4, k.b.l., k.3) 12 times, p.5. 8th to 14th rows: rep. 2nd row once, then 1st and 2nd rows 3 times. 15th row: inc. in first st., p.1, (p.3, k.4, k.b.r.) 12 times, p.2, inc. in next st., p.1. 16th row: k.2, (k.4, p.4) 12 times, k.6. 17th row: p.2, (p.4, k.4) 12 times, p.6. 18th to 20th rows: rep. 16th and 17th rows once, then 16th row once. 21st row: inc. in first st., p.1, (p.4, k.4) 12 times, p.4, inc. in next st., p.1. 22nd row: k.3, (k.4, p.4) 12 times, k.7.

Rows 7 to 22 incl. form the patt.

Continue in patt. inc. 1 st. at both ends of 5th and every following 6th row until there are 116 sts., working extra sts. in reverse stocking stitch. Continue on these sts. until work matches Front up to armhole shaping.

Shape armholes by casting off 7 sts. at beg. of next 2 rows. Dec. 1 st. at both ends of next and every alt. row until 84 sts. remain. Continue on these sts. until work matches Front up to shoulder shaping.

Shape shoulders by casting off 9 sts. at beg. of next 4 rows, 10 sts. at beg. of following 2 rows.

Cast off.

SLEEVES

Using No. 10 needles, cast on 56 sts. Work 3 ins. in k.1, p.1 rib as on Front. Next row: k.1, (rib 4, inc. in next st.) 10 times, rib to end. (66 sts.).

Change to No. 8 needles and proceed in patt. as follows:— 1st row: p.3, **k.4, p.4, rep. from ** to last 7 sts., k.4, p.3. 2nd row: k.3, **p.4, k.4, rep. from ** to last 7 sts., p.4, k.3. 3rd to 6th rows: rep. 1st and 2nd rows twice. 7th row: p.3, **k.b.l., k.3. p.4, rep. from ** to last 7 sts., k.b.l., k.3. p.3. 8th row: as 2nd row. 9th to 14th rows: rep. 1st and 2nd rows 3 times. 15th row: p.3, **k.4, k.b.r., p.3. rep. from ** to last 7 sts., k.4, k.b.r., p.3. 16th row: as 2nd row.

Continue in patt. inc. 1 st. at both ends of next and every following 10th row until there are 86 sts., working extra sts. in reverse stocking stitch. Continue on these sts. until work measures 18 ins. from beg.

Shape top by casting off 1 st. at beg. of every row until 66 sts. remain. Proceed as follows:— 1st and 2nd rows: Cast off 2 sts., patt. to end. 3rd and 4th rows: Cast off 1 st., patt. to end. Rep. these 4 rows 5 times (30 sts.). Cast off.

NECKBAND

Using a back-stitch seam, join shoulders of Back and Front. With right side of work facing, slip 15 sts. of Right Front. on to No. 8 needle, join in wool and using same needle *knit up* 55 sts. round neck to sts. on stitch-holder at Left Front, p.1, k.2 tog., p.1, k.1, p.2 tog., (k.1, p.1) 4 times, k.2, across sts. on stitch-holder (85 sts.).

1st row: **k.1, p.1, rep. from ** to last st., k.1. 2nd row: k.2, **p.1, k.1, rep. from ** to last st., k.1. 3rd row: as 1st row. 4th row: k.2, p.1, k.1, cast off 2 sts., rib to end. 5th row: Rib to last 4 sts., cast on 2 sts., rib to end. 6th row: as 2nd row. 7th row: as 1st row. Cast off in rib.

MAKE UP

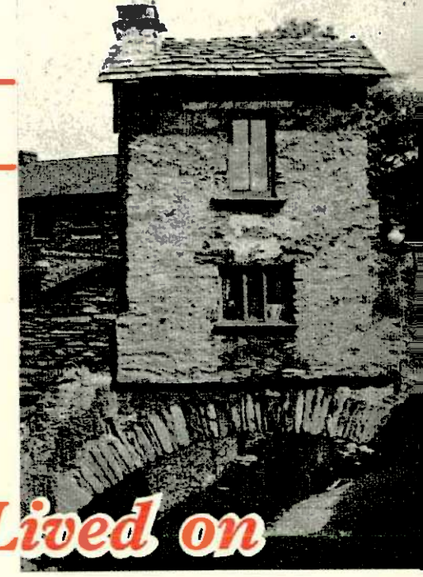
Omitting ribbing, with wrong side of work facing block each piece by pinning out round edges.

Omitting ribbing, with wrong side of work facing press each piece using a warm iron and damp cloth.

Using a back-stitch seam, join side and sleeve seams and stitch sleeves into position. Using a flat seam stitch underflap into position on wrong side of work.

Attach buttons to correspond with buttonholes.

Press all seams.



This house on a bridge over Stock Ghyll is now a little shop

Scotsman Lived on Running Water

By REECE WINSTONE

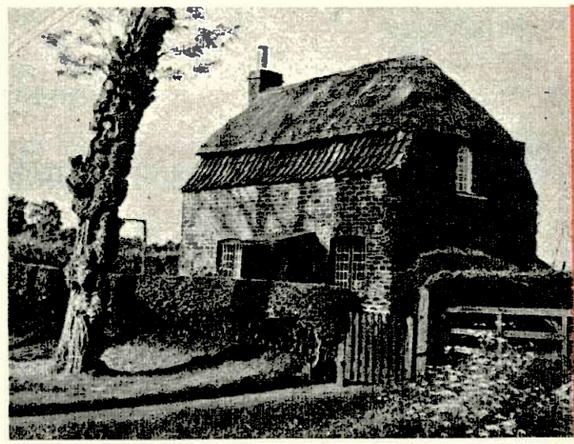
BUILT by a Scotsman who wanted to avoid paying ground rent (or so the story goes), a two-roomed house on a hump-backed bridge over Stock Ghyll, Ambleside, is one of many quaint houses to be found in Britain. Now the property of the National Trust, the building is three hundred years old and the upper room is reached by a typical Lakeland outdoor stone staircase.

At the other end of England, in Cornwall, are the Parson Trist houses at Veryan. Five of these curious round cottages guard each end of the pretty village to keep out the Devil, it is said. Thatched, and surmounted by a cross as further protection, they were built in a superstitious age. The local folk thought a circular building would have no corners in which the Evil One might hide.

At Sandy Lane, a village on the Lansdown Estate near Calne, Wiltshire is a cottage with two roofs, one of thatch and the other of tiles, to safeguard it against the weather.

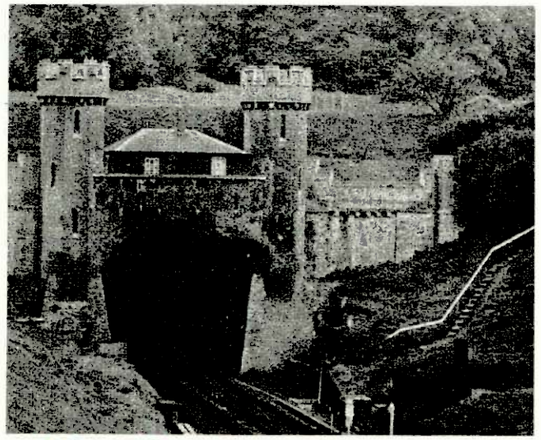
One advantage of thatch is the pleasant and unusual shapes it makes possible. There is, for instance, the Umbrella Cottage on the steep hillside overlooking the sea at Lyme Regis, Dorset. Originally a turnpike halt, with pillars, doors, and window frames finely carved, it is believed to be several hundred years old, though the chimney is modern.

Until a few years ago, Britain's most unusual cottage was probably Tea Pot Hall in Lincolnshire. Unfortunately, it was allowed to fall into decay, and during the war, it was totally destroyed by fire. The only triangular cottage in the country, it was believed to have been designed by a retired sea captain. The



THE HOUSE WITH TWO ROOFS

In this lovely thatched village of Sandy Lane, near Chippenham, Wilts., is this house with TWO roofs—one of thatch, the other of tile



Set between the castellated towers of this tunnel entrance is a modern house

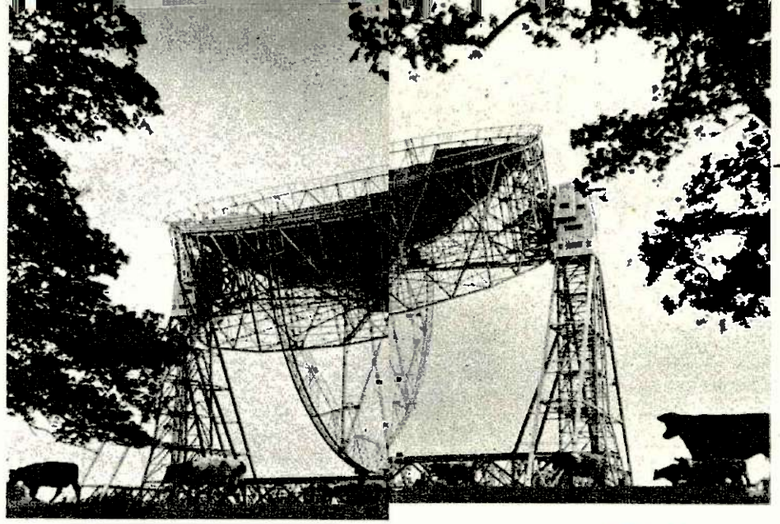
famous beauty spots. Ugley House on the roadside between Bettws-y-Coed and Capel Curig is remarkable because no two stones used in its construction are of the same size. Conway claims the smallest house in Great Britain. Nestling under one of the huge towers of the Town Wall, it was built in the 19th century as a fisherman's cottage. With the growth of the tourist traffic, it became a show place by 1880 and since then the furniture, wallpaper, pictures, and ornaments have not been disturbed. It has two tiny rooms and a staircase, the ceiling of the upper room just reaching the window sill of a normal sized house next door.

Cat House, at Henfield, Sussex is a black and white cottage decorated with figures of cats, each with a bird in its paw, while at Stanton Drew in Somerset there is a converted turnpike cottage which has six sides. Thatch covers the roof, the porch, and the little wall round the back door. Very neat it looks, inviting the tourist to leave the main road for the lane down to the village with its famous Druidical Stones.

The title of "The Smallest Hotel in Britain" is claimed for a tiny boarding house in Bideford, Devon. It is less than six feet wide, and 17 feet in depth. The six main walls are of cob, 26 inches thick. There is an upper storey of one room, reached by a narrow staircase, ship-like, direct from the front room. The upper part of the structure is narrower than the ground floor. One of the oldest bits of property in the town, it was no doubt the home of some gallant Elizabethan sailor, who belonged to one of the Bideford ships.

thatched roof reached within four feet of the ground, and even the strip of wall below the eaves sloped at the same angle. A tall chimney at one side appeared to represent the spout of a teapot; hence the name.

North Wales has two queer houses at



This radio-telescope at Jodrell Bank is our latest thing in sky probes. The side towers are 185 feet high and the diameter of the bowl is 250 feet ("Daily Herald" photo)

Men are watching

MAN will never complete the conquest of outer space. He may reach the Moon, even Mars, but the vast reaches of the heavens will finally defeat him.

No idle prophecy, this is the conviction of Professor Bernard Lovell, Professor of Astronomy at Manchester University and Director of the £700,000 Jodrell Bank radio telescope project. He says, "There is not even a remote likelihood that man will reach the limits of outer space. If man could discover a way of travelling at the speed of light (186,000 miles a second), it would still take millions of years to reach many of the stars."

So, while man explores the "foreshores" of space, it is left to the astronomers to discover the secrets of the deep heavens. Their problem is immense—beyond the bounds of human imagination. Seven years ago astronomers photographed a star-burst in the heavens which took place before William the Conqueror landed in England. To-day at Mount Palomar in California (the world's largest observatory) technicians are tracing the history of stars whose light rays began their journey across space when primitive man first walked the earth.

In this exploration of space, Britain has played her part. It was back in 1675 that a secretary of Charles II wrote at the Court of Whitehall: "Whereas, in order to the finding out of the longitude of places for perfecting navigation and astronomy, we have resolved to build a small observatory within our park at Greenwich, upon the highest ground, at or near the place where the Castle stood . . . that according to such plot and design as shall be given you by our trusty and well beloved Sir Christopher Wren, Knight, our surveyor general . . ."

That first Royal Observatory (built with money raised from the sale of damaged gunpowder) is, to-day, the keystone of international navigation. Longitude Zero still runs through the centre of a small Wren room perched on a Greenwich hilltop overlooking the Thames.

To-day, the telescopes (the largest has a 36-inch reflector) of the Royal Observatory, newly established at Herstmonceux, Sussex, are dwarfed by the giants of California's Mount Wilson and Mount Palomar installations. These huge instruments have, during the past quarter century, opened up great new tracts of the heavens.

Until 1918 scientists believed that the universe came to a halt at the edge of the Milky Way. Beyond lay nothingness, outside the sweep of their imaginations. Then, after the first world war, the Mount Wilson observatory, with its 100-inch reflecting telescope, began operations. The scientists were proved wrong. The heavens are limitless.

Now the Mount Palomar telescope, first used nine years ago, is penetrating even deeper into the great unknown. This giant instrument, perched 5,000 feet above the Pacific Ocean, took 20 years to complete. The greatest single problem was the casting and grinding of the 200-inch reflecting mirror, key to the project and one of man's greatest glass-making feats.

The mirror was first cast (a ten-hour operation) in 1928, and the annealing (tempering) took ten months. Then a team of specialists began their 19-year chore of grinding the great bowl down to size, an error of one 20-millionth of an inch taking 12 months to correct. With the job complete, the mirror was hauled to Mount Palomar on a specially-built, 16-wheel trailer and installed in its 375 ton cradle.

What does this heavenly spy-glass reveal? It enables astronomers to study stars 100 times too feeble for the human eye to see. They can penetrate four times farther into space than ever before. The giant instrument has the light-gathering qualities of one million eyes. It could spot a house on the moon or detect a candle burning 20,000 miles away.

small aerial) connected to receiving and recording equipment.

While the Americans push ahead with their rocket research and the Russians circle the globe with Sputniks, Britain goes quietly ahead exploring a world which man may never conquer but about which he is ever curious.

Dogs in the Sky

By DAVID POWELL

Beyond these everyday feats, and deep in the realms of science and theory, the instrument enables astronomers to study stars a thousand million light years away—light that is travelling at 186,000 miles a second, nearly 6,000,000,000,000 miles a year.

To-day, Britain again leads the world in astronomy with her giant radio telescope at Jodrell Bank. This powerful instrument, costing an estimated £700,000 to build, has only recently been brought into full operation.

Outstanding feature of the project is the 700-ton bowl-reflector rearing 180 feet above ground level on two huge steel pylons. This bowl, 250 feet in diameter, can be pointed at any spot in the northern skies and will automatically track a star.

Unlike traditional telescopes, which use lenses and mirrors to trace light waves, the Jodrell Bank "eye" tracks radio beams, picking them up in the giant bowl and bringing them to the focus (a

The nine-year-old telescope at Mount Palomar, California, has a 200-inch reflecting mirror which is one of man's greatest glass-making feats

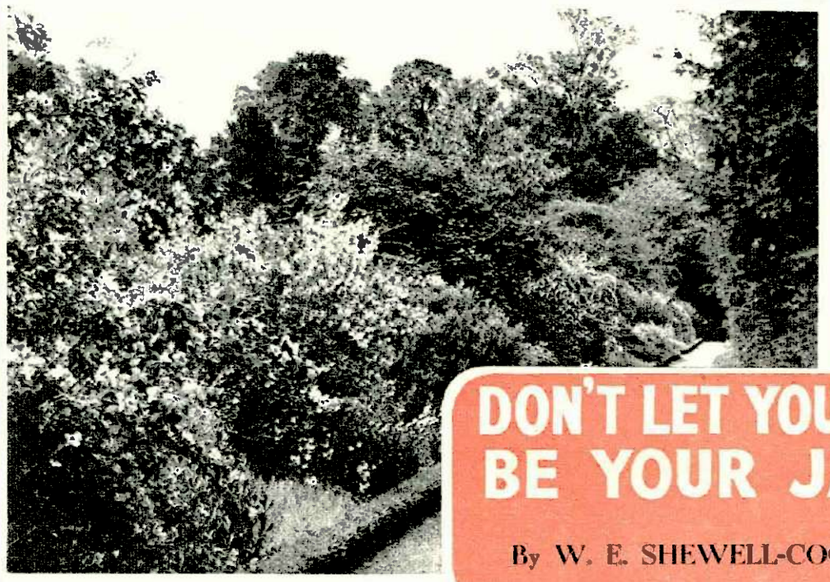
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

We've best telescope, claims Russia

RUSSIA has built a new radio telescope according to the Soviet News Agency, Tass. The Russians claim it is the world's most powerful telescope. A Russian physicist and mathematician, Dr. Semyon Khaikin, is quoted as saying it is 426 feet long, with a reflector 4,300 square feet in area.

Dr. Khaikin claims it is capable of receiving radio signals with a wavelength of three centimetres—20 times shorter than England's Jodrell Bank telescope can receive.

The new telescope, he states, can be used for studying the structure of the universe, and will enable Russian scientists to penetrate hundreds of millions of light years into space.



DON'T LET YOUR GARDEN BE YOUR JAILER!

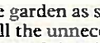
By W. E. SHEWELL-COOPER, M.B.E., N.D.H.

A GARDEN may be a pleasure or an absolute bore. It depends to a certain extent whether you are garden-minded or not. I was born a gardener and have always delighted in it. But many a man feels the garden is like a mill-stone about his neck. How can things be made as easy as possible for the reluctant gardener?

It's difficult to legislate for gardens of all sizes and shapes, as well as for soils of all characters and types. Furthermore, there's the old, old story of one man's meat being another man's poison. For some the garden must be a place where lots of vegetables can be grown cheaply to feed hungry mouths. Others want plenty of grass on which the children can play, or lots of flowers to be cut and used to decorate the house. I don't propose, therefore, to be dictatorial, but I do want to suggest one or two factors which can make all the difference between the garden being a burdensome thing and becoming a "joy for ever."

Rule No. 1 is: Don't keep in the garden anything that isn't really pulling its weight. Take, for instance an old fruit tree that never crops. It may be some old-fashioned self-sterile variety that is so tall and big that it can never be sprayed properly, and that isn't worth top-grafting. In any case probably nobody knows what sort of a pollinator ought to be planted to cause its blossoms to set. What is the point of leaving that tree in? Far better get rid of it, even though this may mean hard work in sawing it down and grubbing it up.

Rule No. 2: Keep the garden as simple as possible. Get rid of all the unnecessary beds here and there. One of the chronic faults of the Victorians was to carve little beds out of every lawn—star-shaped, eliptical, square, and so on. Such beds are a nuisance. They must be edged. They make it difficult to cut the grass. They must be bedded out, which is one of the most expensive forms of gardening and one which entails a tremendous amount of labour.



There are often, curiously enough, unnecessary paths, and paths grow weeds. You save both time and labour if you have a path only where it is really needed. For instance, there's no need for a dividing path down the middle of the vegetable garden. It is easier to grow a row of carrots from one side of the garden to the other, than to sow two half-rows. A line can be put down and stretched right from one end to the other, and the drill got out with the draw hoe in a few moments. It takes far longer to put down a line two or three times.

Rule No. 3: Don't go in for muddles. If the garden is to be easy to run and look after, keep it as simple as possible. Don't for instance have your apple, pear, and plum trees planted on the edge of the vegetable garden; else when you come to spray these trees you will find that the vegetables below will be killed. Further, if you feed the vegetables as you should, the apples or pears may easily be upset. Have a little orchard and grass, and your trees will appreciate it. They will produce better-coloured fruit and will be easier to look after. If you wish, have some chickens on the grass to keep it down, but don't have so many that your orchard is turned into a puddle.

Having dealt with the "don'ts" let's turn to some "do's." The simplest form of gardening is undoubtedly the lawn. Next to the lawn I should put the flowering shrub border as giving the minimum of trouble. I mean, of course, the modern shrub garden which can be planted up with specimens that don't grow taller than about four feet or so, and which flower beautifully and perhaps go on to produce the most lovely little coloured berries.

I want to deal with the details of planning and planting such a shrub garden in a future number, but at the moment I would say that the whole point is that you mulch the ground with sedge peat to the depth of an inch or more, and then there's nothing more to do. No weeding, no hoeing, no digging among the shrubs in the winter. Next year another layer of sedge peat and all is well for yet another twelve months.

This is indeed the gardener's dream! Don't try flamboyant annual borders, for these take a lot of thinning out, transplanting, and staking. Stick to the little fruit plot, the small vegetable garden, the lawn, the shrub border, and the easy-to-look-after herbaceous border, plus, if you wish, a mulched rose garden, and you will find that your garden isn't the headache you thought it to be.

Try this Swiss Hobby

Says M. A. COEYTAUX

A PIECE of paper, a pair of scissors, some blotting paper, card, and a little paste—there you have all you need to try out the fascinating hobby of making silhouette pictures.

Once very popular, especially for "portraits," silhouettes have for many years been out of favour in this country. But in certain Swiss Alpine regions the art of making these pictures still flourishes. Silhouette cutting is treated as a serious art form, and many fine and valuable collections have been built up.

Now there are signs that the art is catching on again in Britain.

Fine-quality black glossy paper is needed, and can usually be bought where artists' materials are sold. For a first attempt a piece about four inches square is sufficient.

The only implement needed is a pair of small embroidery scissors, pointed and sharp. Also needed are sheets of good white blotting paper, card, or suitable paper for mounting, and a good-quality fish glue or photographic mounting paste.

Try first a symmetrical design. Fold once only the piece of black paper to be cut, and on one side draw half the design. This can be a freehand drawing, or may be a carbon tracing from any fancied design. Take the paper firmly by the fold in the fingers of the left hand and with the scissors in the right hand cut freely, turning the paper as needed to help in the cutting. Cut away all unwanted parts. When the paper is opened there is the complete design, perfectly symmetrical. A little freedom in cutting does not hurt; indeed, often it lends character to the work.

Later, when you compose your own designs, attention should be given to the distribution of black and white, for by careful balance of the heavy and the delicate, life is given to the picture.

You may waste several pieces of paper over initial efforts, but the knack soon comes. Folding the paper becomes unnecessary with practice, and then more intricate and asymmetrical designs may be attempted.

Your cutting out completed, you must mount your designs on a base.

To begin with, place the cut-out on a sheet of clean paper, cover with a piece of cardboard, and press with books, or similar heavy objects for a day or so.

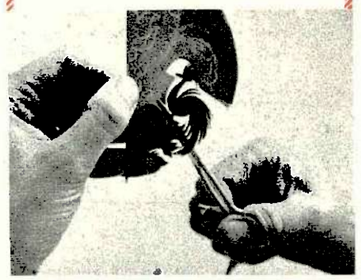
Now take a piece of good blotting paper and mark on it exactly the size and form of the mount. Lay the cut-out face downwards within the markings on the blotting paper.

With good thin, cold, fish-glue, or photograph mounting paste, treat the mount (not the cut-out) rapidly, and carefully, so that it is thinly but evenly covered. Lay mount without delay over the cut-out, true to the markings on the blotting paper. Then, rub gently but firmly with the closed fist. Every bit must be pressed down smooth and flat.

The blotting paper will soak up all superfluous glue or paste, and the mounted cut-out should be sound and clean.

Many of the more intricate examples of this art are worthy of being framed and hung as wall decorations, but there are countless other uses to which you can put your own first more-modest efforts. Valentine, festival, and ceremonial cards, for instance, or as bookmarks, *ex libris* stickers, and lampshade decorations.

HOW IT'S DONE



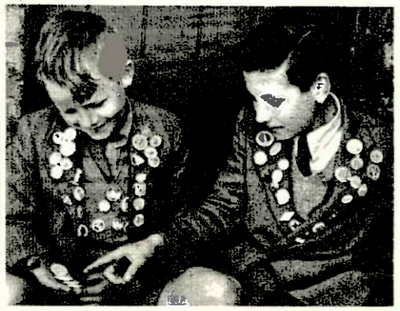
With sharp embroidery scissors the design is carefully cut from the folded paper

The cut-out is laid in position face downwards, on blotting paper marked with the outline of the mount

The mount is placed, sticky side down, on the outline drawn on the blotting paper

And here is the mounted design completed

For boys an l girls



IS THIS YOUR HOBBY?

DO you collect badges? It has become a very popular hobby in many parts of the country to collect as many badges as you can, and to wear them on your chest like a field-marshal's medals. The two boys in our picture can't wear all their badges at the same time—they have collected over 70 between them, ranging from space ships and holiday camps to footballers and road safety. The only rule for this hobby is that you mustn't wear two of the same kind—but you can do a bit of "swapping" if you've any spare badges.

Your friend, BILL.

Overhauling the Queen Mary

THIS MONTH, the annual overhaul of the liner *Queen Mary* is to begin at Southampton, and while she is in dry dock she is to be fitted with two pairs of stabiliser fins—one forward and the other amidships—which will help to minimise her rolling motion when she is ploughing through the huge waves of a stormy Atlantic. Her sister ship, *Queen Elizabeth*, is already fitted with similar fins.

Queen Mary is expected to be ready to resume her Atlantic crossings early in April.

Fastest Glide . . .

A BRITISH GLIDER in New Zealand is reported to have flown 270 miles in 2 hours 50 minutes—an average speed of more than 90 miles an hour. This performance was described by Mr. Philip Wills, chairman of the British Gliding Association, as "the most startling glider flight in history."

. . . Slowest Railway

AIM OF MOST RAILWAYS is to have their trains travel as fast as possible. But in Western Germany is probably the world's slowest railway.

It is the Erlangen—Eschau narrow gauge railway on which a speed limit of 10 miles an hour has been imposed by a court order. This was because the rails run on public roads, and the court decided that if the ancient locomotives went any faster they would not be able to pull up quickly enough in an emergency.

PUZZLE PIE

Missing Letters

WE'VE REMOVED the consonants from the following words. Put them back and you'll have a well-known proverb.

A – O – – I – – – – O – E
– A – – E – – – O – O – –

On the 'phone

SMITH AND BROWN have just had the 'phone installed. Smith's number is just 2,000 more than Brown's. If you add their numbers together they make 4,842. What are their numbers?

(Solutions in column 4)

What is It?

Luscious, juicy, mouth-watering, but—WHAT IS IT? If you can't guess look in column 4.

In Days Gone By . . .

A HUNDRED YEARS AGO this type of home-made wall decoration was popular among country folk. It is a plaque to be hung on the wall instead of a picture.

These plaques were quite simple to make. All kinds of small household articles were gathered together. Then a board was covered with soft putty or plaster and the articles pressed into this. When the plaster or putty had hardened, the whole was given a coat of gilt paint, and it was then ready for hanging on the wall.

Among the objects used for the plaque in our picture were walnut shells, buttons, screws, a chessman, a key, a penknife, a thimble, and a collar stud. How many more objects can you recognise?

PUZZLE SOLUTIONS

Missing Letters: A rolling stone gathers no moss.

On the 'phone: 3421 and 1421.

What is it? A pineapple.

Are You a Poet?

For competitors aged nine or over, the BOOK prize this month will be awarded to the boy or girl who, in the opinion of the Editor, sends in the best original poem on the subject of

Spring

Write your poem out on a postcard, and add your full name, age, and address.

The winning poem will be published in our March issue.

For the under-nines, this month's competition will be a drawing and colouring contest, and the prize will be a CUT-OUT MODEL. Draw a Spring scene, then get out your paints or crayons and colour it. Write your full name, age, and address on the back.

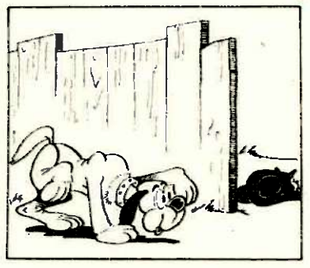
ALL COMPETITORS should post their entries by February 5th to: The Editor, Co-operative HOME Magazine, C.W.S. Ltd., 1 Balloon Street, Manchester 4.

November Competition Winners

Leonard D. Whiteman, 26 Shrewsbury Road, Forest Gate, London, E.7.

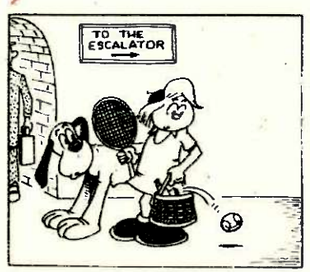
Nina Crane, 86 Cadbury Heath Road, Warmley, Bristol.

PENNY and BOB say: MEET US NEXT MONTH!



ON your right, Penny. On your left, Bob. They are in trouble as usual, or just about to be. If you're a dog you can't see a rolling ball without running after it, and that notice "Escalator" seems to spell trouble. You can tell Penny is a sporting type by the way she handles her tennis racket—like a hatchet.

That cat looks mighty tempting to Bob and you can almost hear his hoarse breathing as he creeps nearer and nearer. But cats are clever animals. They have been fooling dogs with all that spit and arched back business for years. It looks as though Bob is going to bite off more than he can chew again.



To be corrected

TAMWORTH INDUSTRIAL CO-OPERATIVE SOCIETY LTD.

5, COLEHILL, TAMWORTH

President's Message

ONCE again it is my pleasure to wish all our members a Happy and Prosperous New Year. To those of our members and employees who have been ill, I trust that you may soon be restored to good health, so that you may enjoy the fullness of life and to be able to play your part in the new year which is immediately ahead of us.

The society continues to receive your support, and I trust that this may continue in even greater measure, not purely from the business side of the movement, but rather from the spiritual side, because whatever the business side may be, if you and I forget the spirit which brought Co-operation into being, we shall have failed the great leaders of the past, which will put the future in jeopardy. It is this thought that I ask all Co-operators to bear in mind.

Co-operation and all that it stands for is so badly needed in the world to-day that to me it is surprising that mankind the world over is demanding of world governments its immediate application instead of there being so much talk of H-bombs and all the evils of nuclear weapons.

To get back to things nearer home. Your society will commence the year with perhaps the largest expansionist programme in its history.

I hope the first stage of the Church Street-College Lane scheme will be completed. I also believe that the warehouse we have planned at the old cattle sale yard will be an accomplished fact. This is so badly needed for our business to-day that I often wonder just how we deal with all the commodities we have to have to run the business.

During the year just passed we have opened three branch shops, Kingsbury, Bolehall, and Mile Oak, which now brings us up to 10 branches. To have developed your business so that to-day it is the largest in the town and district is no small achievement, employing, as we do, over 400 people—and all this is from a board of management composed of just ordinary working men, giving most of their spare time to the service of Co-operation and all that it stands for.

When I first joined the board 24 years ago I was given a card on which was printed a message. That card I have carried with me ever since. I was so impressed with its message that I can think of no better message for the new year :—

(1) Knowledge is power : ignorance is impotence.

A knowledge of Co-operation removes the impotence of ignorance.

(2) The foundation of Co-operative success is trade : help us to lay a solid foundation.

(3) Co-operation means full value for the money you spend.

(4) Co-operation is organised self-help.

(5) Co-operation helps people to help themselves.

(6) Co-operators control their own business.

And so, fellow members, forward to 1958, always full of hope and with faith in ourselves, to a record year.

E. COLLINS.

Mile Oak Branch Proves Its Worth

IN the two months that it has been open, Mile Oak branch has proved its worth to our members in that area, the executive officer being very pleased with the results to date. I think the members, who are making greater use of their society than ever before, will be pleased with the resulting extra dividend that they will have by dealing at their own shop.

At the time of writing this, our drapery manager is busy fitting out the small shop for members' everyday requirements of drapery, &c., another useful service for the people of Mile Oak, the results from which we hope will be as good as that of the grocery side of the branch.

Do You Keep Your Purchase Checks?

HOW many do keep their checks ? Not as many as we would like, and yet this little bit of paper that is given to you when you make a purchase from any of the shops, branches, or from any deliverer, is very important to you. It is from the copy of this check, which is handed to you, that your dividend is calculated.

The first thing that you should do when you make a purchase is to see that the amount and share number entered on it are correct. If they are not insist that the check is cancelled and a new one which is correct is given to you, for if the amount is wrong you will not get the correct amount of dividend, and if the share number is wrong you will not get any dividend at all : it will go to someone else. If, by some chance, you do not find out that a mistake has been made until you get home, return the check to the general office for alteration.

Keep all your checks, for two reasons : first, it is a receipt for your purchases, and if there was a dispute at any time (these are very rare) every check can be traced by the numbers on it as to when it was made out and who by : secondly, you can calculate your own dividend by adding them all together and multiplying by the amount of the dividend when it is declared in the balance sheet.

You can get a balance sheet from the bread deliverers or from the general office, in the same way as you can get a copy of this "Home Magazine."

If at dividend paying time you find that the amount of dividend that you calculated does not agree with the amount that you receive or the amount credited to your share account, then take all your checks to the general office and the matter will immediately be put right for you.

A new year resolution for you ; KEEP YOUR CHECKS !

Eventful Year

1957 has been an eventful year for our society, and much has been done to improve the society in many ways to give members the service and facilities of Co-operation to which they, as Co-operators, are entitled. During the year some of these have been told in these pages, others you have seen for yourselves.

Without a doubt, the greatest problem that the management committee have had to consider is the development of the Church Street—College Lane site, where, as soon as possible, will be built the start of the Tamworth Co-op of the future, and although nothing is definitely known as to the form the new building will take, we can be certain it will be one that we Co-operators will be truly proud to look upon and say that is OURS.

The most disappointing aspect of 1957 was the attendance at the half-yearly meeting in September. If our society is to remain a democratic organisation with members managing in addition to owning, then this attendance at members' meetings must improve, and more must take an interest in managing their own business.

I do not think that it is too much to expect a meeting of two or three hundred members twice a year out of a membership of upwards of 18,000, and not the total of 32 members, including the committee, who attended in September.

Make it a second new year resolution (keeping of checks has already been mentioned) to take an interest in your own business.

Diamond Wedding

Mr. and Mrs. A. H. Smith, 13, Barcliffe Avenue, Glascote, December 27th.

Golden Weddings

Mr. and Mrs. Fernyhough, 71, Watling Street, Dordon, December 21st.

Mr. and Mrs. Fred Davis, 390, Main Road, Amington, December 21st.

Mr. and Mrs. J. Hall, 108, Amington Road, Bolehall, December 25th.

Mr. and Mrs. T. Wilson, Thomas Street, Glascote, December 25th.

Mr. and Mrs. F. G. Wright, 12, Whateley Lane, Cotts, December 25th.

Mr. and Mrs. E. Claridge, 20, Cherry Street, Tamworth, December 26th.

Mr. and Mrs. Moore, 4, The Beck, Elford, December 26th.

Obituary

We regret to announce the deaths of the following members, and offer our sympathy to the bereaved relatives.

Sarah Eliza Brierley, Two Gates, October 3rd.

Ben Jones, Belgrave, November 7th.

James Walter Turner, Amington, November 11th.

Lily May White, Glascote, November 12th.

George William Bullock, Hopwas, November 18th.

Agnes Florence Billings, Tamworth, November 20th.

Betsy Hall, Belgrave, November 21st.

Evelyn Batham, Tamworth, November 23rd.

Charles Bailey, Mount Pleasant, November 26th.

Mary Ann Stretton, Glascote, November 28th.

Emily Hopkins, Kettlebrook, November 29th.

Alice Mary McDonald, Tamworth, November 30th.

Ernest Philip Graver, Tamworth, December 2nd.

John Gilbert, Tamworth, December 2nd.

John Thomas Spencer, Belgrave, December 3rd.

Olive Smith, Tamworth, December 3rd.

Mexican Progress

During the 1956-57 school year, 1,300 new primary classes were opened in Mexico. Since 1953 the budget for public education has doubled, increasing from 500 million to 1,000 million Mexican pesos.

Music of Youth

For 10 days next July the city of Brussels will become the world's music capital when more than 2,000 young people from 20 countries meet there to attend the 13th Congress of the International Federation of Musical Youth.

This Congress will be a special occasion, for it will be held in the grounds of the great Brussels International Exhibition, in which some 50 nations are taking part and which is expected to attract about 40 million visitors.

During the Congress a series of evening concerts will be given in the exhibition's auditorium by youth orchestras from different countries. This festival is being organised by the Brussels section of the "Jeunesses Musicales" in co-operation with the exhibition authorities.

An orchestra from a different country will play each evening, and the closing concert will be given by an international orchestra made up of young musicians from the various nations represented at the Congress—all of them amateurs and under 30 years of age. The programme of this concert, which is to be directed by the famous conductor, Herman Scherchen, includes Beethoven's 7th Symphony, Alban Berg's Violin Concerto, and a work commissioned from H. Pouss by the International Music Council.

The following countries and territories will be sending representatives to the International Musical Youth Congress: Austria, Belgium, Belgian Congo, and Ruanda Urundi, Brazil; Canada, France, French North Africa, West Africa, and Equatorial Africa; Germany, Haiti, Italy, Luxembourg, Mexico, Netherlands, Portugal, Spain, Switzerland, the United Kingdom, and Uruguay. Unesco and the International Music Council will be officially represented at the Congress.

TAMWORTH
Industrial Co-operative Society Ltd.

Telephone: 160 (3 lines)

Established 1886

REGISTERED OFFICE:

5, COLEHILL, TAMWORTH

Branches: POLESWORTH, DORDON, AMINGTON, GLASCOTE, WILNECOTE, WOOD END, GILLWAY, BOLEHALL, KINGSBURY and MILE OAK

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President : Mr. E. COLLINS **Vice-President : Mr. J. HINDS**

Committee:

Mr. F. W. MORGAN	Mr. J. STAFFORD	Mr. C. W. DEAKIN
Mr. F. EGAN	Mr. A. HEATHCOTE	Mr. J. HINDS
Mr. J. WRENCH	Mr. L. HARPER	Mr. C. T. HINDS
Mr. E. COLLINS	Mr. K. MUGLESTON	Mr. F. DAY

Secretary: Mr. G. A. STOCK, M.I.S.F., F.C.S.A. **Assistant Secretary: Mr. F. C. BENNETT, A.C.S.A.**

Auditors and Bankers: CO-OPERATIVE WHOLESALE SOCIETY LIMITED

THE OBJECTS OF THE SOCIETY are the social and intellectual advancement of its Members and to carry on the trade of General Dealers in Groceries and Provisions, Bread and Confectionery, Butchering, Coal, Footwear, Drapery, Outfitting, Dairying, Carpets, Furniture, Hardware, Boot Repairing, Greengroceries, Chemistry, Funeral Furnishing, Catering, and Radio.

The success of the movement depends entirely on the support given by each member.

IMPORTANT NOTICES :

HOURS OF BUSINESS FOR MEMBERS' TRANSACTIONS as at JANUARY, 1958

DEPARTMENT	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	a.m. p.m.	a.m. p.m.	a.m. p.m.	a.m. p.m.	a.m. p.m.	a.m. p.m.
OFFICE	9 — 5-30	9 — 5-30	9 — 12	9 — 5-30	9 — 5-30	9 — 5-30
MILK BAR	9 — 6	9 — 6	9 — 2	9 — 6	9 — 6	9 — 6
CHEMISTS	8-30 — 6	8-30 — 6	8-30 — 12	8-30 — 6	8-30 — 6	8-30 — 6
FURNISHING, RADIO and CROCKERY	8-30 — 5-30	8-30 — 5-30	8-30 — 12	8-30 — 5-30	8-30 — 5-30	8-30 — 6
OUTFITTING & TAILORING FOOTWEAR DRAPERY						
CENTRAL GROCERY	8-30 — 5-30	8-30 — 5-30	8 — 12	8-30 — 5-30	8-30 — 5-30	8-30 — 5-30
MILE OAK GROCERY GILLWAY GROCERY KINGSBURY GROCERY AMINGTON GROCERY WOOD END GROCERY DORDON GROCERY BOLEHALL GROCERY GLASCOTE GROCERY WILNECOTE GROCERY and POLESWORTH GROCERY	8-30 — 5-30	8-30 — 5-30	8-30 — 12	8-30 — 5-30	8-30 — 6	8-30 — 5-30
SWEETS & TOBACCO	8-30 — 5-30	8-30 — 5-30	8 — 12	8-30 — 5-30	8-30 — 5-30	8-30 — 5-30
BUTCHERY	—	8 — 5	8 — 12	8 — 5	8 — 5	8 — 5
BOLEBRIDGE STREET SHOP	8 — 5	8 — 5	8 — 12-30	8 — 5	8 — 5-30	8 — 5
WORKS DEPT. (Builders' Yard)	8 — 5-30	8 — 5-30	8 — 5-30	8 — 5-30	8 — 5-30	8 — 12
DAIRY—Marmion Street	6-30 — 4	6-30 — 4	6-30 — 4	6-30 — 4	6-30 — 4	6-30 — 4

Dairy—(Sundays and Bank Holidays—6-30 a.m. to 2 p.m.)

DATES TO REMEMBER IN 1958

QUARTER ENDS : JANUARY 11th. APRIL 12th. JULY 12th. OCTOBER 11th.

DIVIDEND PAID : March 6th, 7th, and 8th. SEPTEMBER 4th, 5th, and 6th.

HALF-YEARLY MEETINGS: MARCH 5th, SEPTEMBER 3rd.

SHARE BOOKS TO COME IN FOR AUDIT BEFORE : FEBRUARY 15th. AUGUST 16th.

SHARE BOOKS READY : MARCH 22nd. SEPTEMBER 20th.

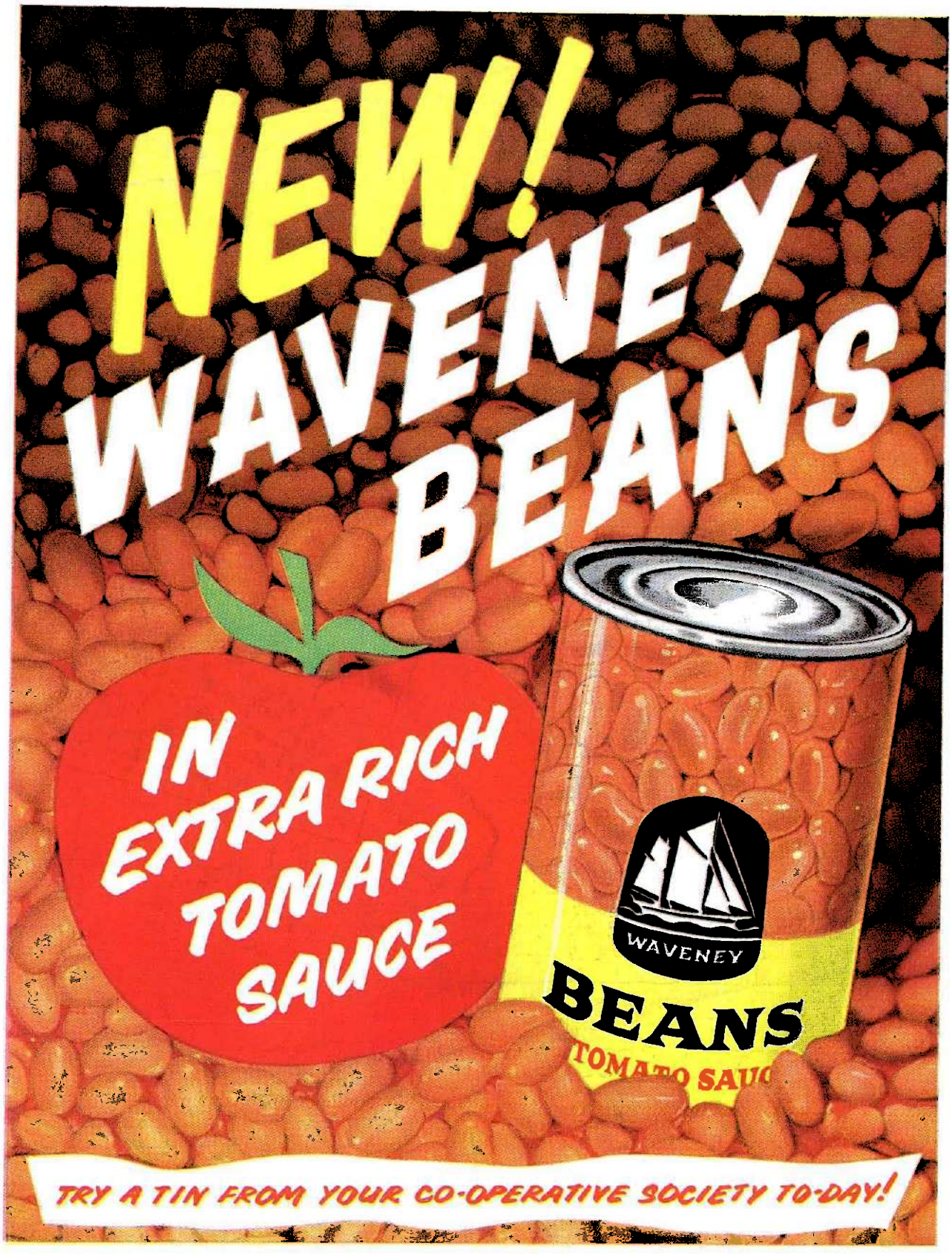
HOW TO JOIN THE SOCIETY.—Persons may become Members of the Society by paying 1s. 6d. for Pass Book and Rules, and may then participate in all benefits accruing therefrom. The Share Capital is raised by Shares of £1 each, payable at once or by one instalment of 3s. 3d. per quarter. Interest is allowed on monthly balances, dating from the beginning of a new quarter, at the rate of 2½ per cent per annum on sums ranging from £1 to £500 (see Rule 46). Interest and Dividend may be allowed to accumulate as Share Capital. Loan Capital may be invested without limit. For further information apply at the Office or Branches.

PENNY BANK.—We have a Penny Bank, where Members or Non-Members may deposit from 1d. to 40s. Deposits received any day during Office Hours. Interest paid on quarterly balances at 2½ per cent per annum. Encourage your Children to Save.

NOMINATIONS.—All Members are requested to nominate the person to whom their money shall be paid at their decease. Nominations can be made at the Office any day during the hours appointed for receiving or paying Capital. 3d. charge for nomination.

WITHDRAWALS.—Members wishing to withdraw Capital from the Society are requested to attend personally, if possible ; if they cannot do so they must send a note bearing the Member's signature, instructing the Office to pay the money to the bearer of such note. No Capital paid without the production of Pass Book or Pass Card.

COLLECTIVE LIFE ASSURANCE.—On the death of a Member or wife of a Member, notice should be sent to the Secretary of the Society at once, accompanied by a Registrar's Certificate of Death and the Member's Share Pass Book.



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