

# In the Kitchen

Some housewives say they would gladly use the cheaper cuts of meat, but that they have been unsuccessful in preparing these cuts in appetizing ways. The following recipes from the home economics workers at the State College of Agriculture may help:

**Hamburg Roll**—Two pounds hamburger, one tablespoon minced onion, one tablespoon minced parsley, two tablespoons melted butter or drippings, one teaspoon salt, pepper, milk. Mix all the ingredients, except the milk. Add enough milk to moisten the meat so that it may be flattened on a board. Spread it with a stuffing made by using one pint bread crumbs and two tablespoons tomato ketchup, season it well with onion, celery salt or minced celery, pepper, and add milk to moisten. Fold the meat toward the middle, pressing the edges together. Place in a dripping pan. Arrange two or three slices of salt pork over the top, or brush the top with melted fat. Add one-half cup boiling water. Bake 30 to 45 minutes, basting frequently.

**Chuck Roast**—Three pounds beef, one-half cup tomato, one tablespoon minced onion, bay leaf, salt, pepper, parsley. Score the edges of the beef slightly. Dredge with flour. Brown the entire surface in a small amount of fat. Add seasonings and boiling water to cover the meat about one-quarter. Cover the dish closely, and cook slowly until the meat is tender, which will be two and one-half to

three hours.

**Dressed Beef Flank**—Remove the extra fat from between the layers of the flank. Roll the flank of beef closely and fasten it with skewers or tie it with string. Put it into a kettle, cover with boiling water, add small piece of bay leaf, a slice of onion, salt, pepper and one tablespoon vinegar. Cook slowly until very tender. There should be only a little liquor in the kettle when the meat is done. Put the meat in pan, cover, and press it with a heavy weight. Serve cold, sliced thin.

**Liver Roast and Stuffing**—Roast. Two pounds liver, two thin slices salt pork, salt and pepper. Stuffing: One cup stale bread crumbs, one-fourth cup cooked ham, minced, two tablespoons minced onion, one tablespoon minced parsley, one tablespoon strained tomato or tomato ketchup. Make two or three deep cuts lengthwise of the liver. Add salt and pepper and roll in flour. Mix the ingredients for the stuffing and fill the cuts with the stuffing. Place the liver in a deep pan or casserole, placing the slices of pork on top of it. Add two cups of boiling water or meat stock. Cover closely. Bake slowly two hours, basting frequently. Remove the liver from the pan, strain the liquor and add one tablespoon butter and two tablespoons flour to make a sauce which may be poured around the roast.

## NEW FROCKS FOR LITTLE ONES

Warm weather is bringing out some charming little wash frocks for the wee summer wardrobe. These are very different, too, from the wash frocks which little girls have been wearing under heavy winter coats. There are new gingham, for instance, with straight lines or long-waisted effects of green and white check, the skirt made straight and the bodice on the bias or vice versa. Green seems to be the popular summer color for gingham and chambray.

Organdie is, of course, more popular than ever. It is made now in a brilliant red—"Palm Beach" it is called—and relieved with white net footing, or white rickrack braid. So dainty are the little frocks, and so simple that one forgets red is not usually a popular summer color for children.

**Pockets to Be Sure**  
There is a great deal of Rumanian and Slavic embroidery used on fine white voile, batiste and linen frocks for little girls. Usually the geometric designs in rich red and blue, red and black, red and green or a combination of these colors, form the yoke and epulets reaching to the armhole. Pockets are added and sleeves are curtailed.

## Seen in the Shops

Now that the field flowers are out in all their glory, the house and porch should never be without its blossoms. I have been keeping my eyes open lately for a nice large vase which would hold the great big bouquets of daisies, buttercups, irises, and later goldenrod, and I think I have found the very thing. Incidentally, it will make a fine wedding gift. It is one of the new colored glass vases, opaque in light blue, pink or yellow and is cut very neatly in a latticed diamond pattern. It stands on a small black wooden base and measures about 11 inches high by 7 inches across. It is priced only \$3.75.

Just for today some splendid little dresses for the little girl have been reduced in one shop to \$2.65. I was fortunate enough to get advance news about this in time to tell you so you could take advantage of it. There are all kinds of sizes in the lot, chambray gingham, lawn voiles and organdies, some with little dashes of handwork and the plainer frocks for morning wear with bloomers. Some of those practical little play dresses with the rubber in the hem are included. This is a sale of which every mother will like to know about, I'm sure.

A shop that deals in men's wear is closing out its ladies' stockings, a well-known brand of good make, at considerable reduction. These stockings have been selling regularly for \$2.60, but until they are gone will sell for \$2.09, including the tax. You can get black, cordovan, tan and dark gray in all sizes if you do not wait too long.

## Baked Muskmelon

When you cut a muskmelon and find that it is too green to eat, put into each half, one-half tablespoonful of butter and a sprinkling of salt and pepper. Bake as if it were a small squash, and you will find that it tastes somewhat like one. Or you can cut the melon into thin slices, dip them in batter, and fry like egg plant.

So that a motorist can see that the light on his car is burning without setting his seat, an Englishman has invented a series of suitably mounted

(In the Chicago Tribune):

"The peculiar order of human beings who do not enjoy music, or confess a positive dislike for it, must be considered as a class unto themselves—like the conscientious objectors to war—whose reactions to life are too extraordinary to be fathomed. Are we to regard as defectives or sensitives these men of the rarest temperament, quite immune to the seductions of sound? But the recorded category of such mortals consists of great men, poets, artists and intellectuals. Victor Hugo, Gautier, Flaubert, Dumas, Darwin, Carlyle, Burns and many others have confessed their dislike for music, so that the most ardent sponsor of the art can scarcely claim it to be the adjunct of a superior organism."

"'Away! Away!' cries Jean Paul to music. 'Thou speakest of things which, throughout my endless life I have found not, and shall not find.'"

"John Stuart Mill, another example of the musical defective, predicted that the time would come when musical creativeness would be extinguished in the human race. And Baudelaire, a casuist of emotions, despised the commonness of the musical sense and whimsically declared that the only music congenial to him was that which was made by his cat scratching at the window pane. Among creatures of a simpler order the only one that is endowed with sympathy for man, the dog, is distinguished for his dislike of music. The dog's nerves react painfully to music, so that he howls his protest or his sympathy—one knows not which—at the pianist or the vocalist in their musical throes. It appears to be a sort of sixth sense, this subtle aversion to the lures of rhythm, and to possess is a symptom of some potential kind of genius, not yet evolved in human kind, a genius for sympathy, or doubt."

It is not by chance that women fill our concert halls and at the close of the concert by a popular virtuoso flock down to the stage. There must be some hidden power in music to appeal so strongly to the feminine nature. Music's appeal to women has often been dramatized, satirized and symbolized. Herman Bahr's "The Concert" is a notable instance, while the dramas of Schnitzler illustrate the sexual significance of music. Arnold Bennett's "Sacred and Profane Love" is a recent document. Mrs. Cox writes suggestively of this appeal:

"Music is, biologically, a function of the male, in the game of sex, man's most splendid gift to charm, subdue and conquer an audience, a woman or an enemy. The musician's temperament is martial or amorous, his gift aggressive in its need of something to affect and to act upon. Woman thus becomes the natural object of music and musicians, and her temperament equips her to be the great music lover."

"A great musician is not necessarily a great music lover, a fact attested by many great music makers of the masculine gender—for instance, the deaf Beethoven, who was surrounded by silence like a world walking among men. This master musician once declared that before he lost his hearing in his boyhood he had disliked music so much that his father had to drive him to the practice of the art. Even Wagner hated a particular brand of music described by him as the kind that 'follows the rules and has no other reason for existence,' as he hated also that 'whole clinking, glistening show, grand opera.' Berlioz took greater pride in the fact that his requiem mass frightened one of the listeners into a fit than in his masterpiece, and Paganini often said that he would rather be praised for the grace of his bows to his audience than for his musical performance."

"In nature's scheme of things it seems to be woman's forte to act as music's audience, the eternal listener, appreciator and pupil of man's sonnets. For music the feminine nature possesses a sublime incapacity and a fatal receptivity, thus her epicureanism which is solely that of the ear. Upon what else does the concert, the church, the opera and the musical rest their modern might?"

"Woman's temperament is like a sounding board, tense, vibrant, but made of the stuff of dreams. The highest breeding has failed to make the feminine being anything but an addict to harmony, justifying the crabbed Tolstol's statement that music is woman's most refined lust of the senses. Her immersion in temperament has qualified her for the musical life, while it has disqualified her in the same degree for the truly spiritual or intellectual life. In the thrill of music a woman loses herself in a rapturous disintegration of all her artificial selves and reverts to her plasmic womanhood again, swooning with excess of life in the bosom infinite. Thus the woman soul is embodied rhythm; she herself a fated victim to the cosmic process of creation; and her body man's holy bridge unto the unknown. A truth implied by Wagner's cryptic phrase: 'Music is the bearing woman; the poet, the begetter.'"

The first presidents of the United States ended their term of service that in the sixty-sixth year of his age.

The first Japanese woman to edit a woman's page in her country, Mivo Kohashi has been studying journalism at Columbia University in preparation for teaching journalism in Tokyo.

## FAKING ON THE MOVIE FILM

There have been things on the screen that you knew were faked and it is a reasonable curiosity to want to know how they were done. Let it be said that they were only incidental; the vast majority of the scenes shown on the screen are genuine—obtained at enormous expense and pains or, in the case of "stunts," performed at varying degrees of peril to the life of limb of the actors.

In one week recently in California locations one thrill-actor was killed by falling 700 feet from an airplane, another was fatally injured in leaping from a fast-moving train, and another was badly injured trying to make an automobile vault over a locomotive—something snapt at the critical moment.

So the fakes are exceptional. But on their face some things are tricked up. For instance, however much confidence in the legend "there were giants in those days," you have carried over from your childhood, you know that there are now no one-hundred-foot giants in the California movie studios. And yet you saw in Bryant Washburn's comedy, "The Six Best Cellars," a human monster walk down the roadway and drink out of a demijohn while people of normal size, and pigmies by comparison, flanked him on either curb.

The giant was a real man, "even as you and I." So were the people over whom he towered, though he could have put several of them in his vest pocket. How was it done? Double exposure, your answer. Wrong—though it might have been done that way. It was all done with one "shot," and it illustrates how far beyond double exposure camera ingenuity has advanced.

The "giant" was the creation of W. L. Hall, a genius in the service of the Famous Players-Lasky Company. He built a platform sixteen feet wide in the street, resembling a pavement reaching from curb to curb, on which he placed an actor of ordinary size. Back of this platform, which was seventy-two feet deep, were the throngs of people. Now the skill consisted in so placing the camera that the curb lines on which the people stood far back of the "giant" were caught by the lens while the "giant" was kept in perfect perspective.

He was a "close-up" and they were a "long-shot"—all the same scene. Yet the screen seems to show the throngs following the walking colossus on an even line with him, when in fact they were nearly one hundred feet back. It illustrates what a lens in the hands of a master of the camera's mechanism and of optics and perspective can be made to do.

Doug Fairbanks really scales high buildings and works other athletic marvels for the camera. Almost everything he is shown doing is genuine. But he can't walk on ceilings, head downward as he is seen to do in his last play, "When the Clouds Roll By." That, of course, was a mechanical interpolation.

They built at his studio a set showing a room open at one side and revolving on an axis like a squirrel cage. As Doug walked over to the side wall and placed his foot on it for the first step the camera, also set with special equipment, so that it would revolve, likewise turned, and so on as he walked up one side, over the ceiling, and down the other side.

To the turned camera he appeared always to be walking on the floor, head up, but in the picture registered on the film, always vertical, the star had his head out horizontally or downward, as the case happened to be. The pursuers rushing into the room were introduced by double exposure.

Simple enough in the main elements, but the art was to get the mechanism of the room and the camera adjusted to such a mathematical nicety that the artifice would be given away at some point in the revolution. A somewhat similar method was used in filming the earthquake scene in Bryant Washburn's play, "Why Smith Left Home," with its heaving and rocking buildings.

In one of Fairbanks' plays is a scene showing a city being overwhelmed by flood. This was done by sending a sluice over a town of miniature buildings; and to overcome the jerky effect which would appear on the screen, the scene was "shot" with a fast lens making ten feet of film a second. Some remarkable photographic stunts were done in Griffith's spectacular play, "Intolerance." This was effected by Mr. Hall, then with Griffith, but now of the Lasky Company. We read:

In some of the long-shots showing vast numbers of Babylonians in the festive scenes in the palace, and others showing fighting with invaders from the towering walls, the soldiers were manikins operated mechanically. They carried shields and performed prodigious feats of valor. These toy figures, of which there were no fewer than 3000 in one scene, went through their "acting" wholly by means of a system of little elevators underneath the set, operated by a large corps of men under Mr. Hall's direction.

One of these miniature mechanical marvels cost twenty-four thousand dollars to build. There was no fake about that! "Mr. Griffith almost laughed himself sick when he saw the thing operated," says Hall. But so amazing-

ly perfect was the complicated device that these manikins were shown spearing each other, battling furiously with swords, falling in combat, and even hurling balls of fire from the parapets so realistically that no eye has ever been skilled enough to get a suspicion of fake. No wonder Griffith laughed.

The illusion was perfect by a host of real, moving humans in the scenes—and this was another achievement of Hall plus Griffith—to make the false dovetail so perfectly with the real that an expert camera man could not tell one from 't'other.

Revealing this does not detract from Griffith's wonderful work in "Intolerance." In most of the big scenes he marshaled and directed vast numbers of people—so many that the salary list of "Intolerance" has never been even approached by any other picture.

An amusing piece of faking was done under Hall's master-hand in a fairy play. They asked him to conceive some way in which a dragon could be shown pursuing children. Hall got a young denizen of one of the Southern California alligator farms and "dolled it up" with horns, claws, and other accoutrements of a husky dragon. Then he had the children photographed running up steps to a refuge in an enchanted tower.

Running the film back, he made a second exposure showing the dragon crossing the foreground in all his horrific design crawling up the steps and finding himself baffled by the enchanted door-sill. Maybe we didn't have a time making that dragon act his role," said Hall. The skill of the thing consisted in the mathematical accuracy with which the double exposure had to be done. The illusion was perfect.

Another wizard of the camera—master of them all, in fact, in the making of fake thrill stuff as it is known in the argot of the studio—is Fred Jackman head of the photographic staff for Sennet. It is generally Sennet who conceives the situations; it is Jackman who puts them into execution. Says the writer:

Jackman can show a man falling off the top of the Washington Monument, landing on his feet, and walking away with an unruffled air in his mouth. He's nice about refusing to give away the tricks of his trade, explaining that in his particular line it's especially desirable to keep the people guessing which is real and which is fake.

"Make no mistake about this," he said; "most of the thrill stuff you see nowadays in our films is genuine. Audiences have grown wise and demand the real thing. Too many of them know when you are resorting to tricks to try to pull the old simple stuff on them. What we do now is the rarity, and it's got to be so good that they can't detect it."

But Jackman admits that he does put it over them now and then. He's so expert, in fact, that often other producers borrow him from Sennet for particularly difficult trick photography. He told how he made a boy horse eat a bag of oats and grow fat before your eyes. He photographed a cadaverous old Dobbin eating the feed. Then he faded the scene out with six turns of the crank. Then he substituted a horse swollen up with wind colic.

Next he turned the film back six turns and faded in. The optical effect is an animal gaining a hundred-weight in a few seconds. In the same way he made a frightened darky turn snow-white. But it's not so simple as it sounds. The darky had to retire to put on a white make-up, but before doing so another camera was trained on him and his exact location was sketched on the glass plate.

If, in retaking the scene, the darky had been a small part of an inch out of the position he left, the figure would appear to jump on the screen and the trick would be spotted. When the darky came back he was located in this precise spot and in the precise attitude by the second camera's plate, and the "tap-dissolve," as it is termed, was completed. This trick explains how Mary Pickford, in a recent play, was shown shedding rags that were simultaneously replaced by a princess's gown.

In one Sennet comedy Jackman showed a girl skating into a room making a complete loop-the-loop circle, and skating out. While the camera showed her looping, she was actually standing still in one spot. She skated to that spot, the camera was revolved, and as it reached "even keel" the girl skated out of the scene. The revolving of the camera made it appear that she had described a full circle.

Here's the way they make men in a comedy chase leap from roof to roof across a street, say sixty feet. They made a photograph of the real buildings. Then they take at the studio a moving picture of the actors jumping from one spot to another, say ten feet. All around and behind them are hung black velvet curtains so that nothing registers on the film but the flying figures.

By superimposing that on the picture of the buildings, after getting far enough away with the camera to see that the perspective of the leap fits exactly on the corners of the buildings, they show you men doing the impossible. In justice to Fairbanks it should be said he doesn't use these tricks.

## FASHION NOTES

### Interesting Items for the Fair Sex

Fashions are as variable as the weather. Just about a year ago Dame Fashion announced dolmans for spring. Of course, everyone bought dolmans. In less than three months everyone was sorry. The dolman faded from the fashion picture. And then at about the point where you had yours ripped apart and made into a sure enough coat, along comes the dolman and cape decree again.

The wraps of this year are not so different from those first ones of last spring, except that there are more varieties of the wrap, which is neither a cape nor a coat. They are fascinating in their possibilities, and the very nicest thing that could happen for summer wearing. Many are sleeveless, having slits for the hands, while others do not even have slits, nor fastenings, but are meant to be held closely about one.

**All Sorts of Materials**  
All materials are being used for

but Americans have developed the idea. It is carried out with mirrors. At a certain angle and far enough away to make them appear tiny on the film, life-size imps dance before the mirror. With the aid of another mirror the reflection is caught by the camera at a point directly over the cake, and so nicely can the matching be done that you can see the feet of the imps touch the frosting of the cake.

Well fans, that will be about enough of the forbidden fruit today. Run along to the theatre, and if you see some fine stunt on the screen don't whisper to your seatmate that it's a faked affair.

Nine and a half chances in ten you will be wrong. The only rule for spotting a fake is this: If a scene looks very much as if it might have been tricked it is probably genuine; and if it seems so real that you couldn't entertain a suspicion about it—why bother the studio wizard has put one over on you.

## The Stable Fly

It has been that the two were identical. The acute pain produced by the insertion of the proboscis of the stable fly brings to any man a sudden realization that this biting insect is pointedly different from the house fly or typhoid fly, although hitherto his opinion piercing mouth parts. It breeds in

At times this fly becomes excessively abundant and occasions heavy losses among nearly all classes of live stock. Year in and year out it is a source of great annoyance, especially to horses and cattle, and is an all-

## S-S-STAMMERING

and all defects in speech cured. Afternoon and evening classes. Call, Write, or Phone. Popular 132 for particulars. THE QUIGLEY INSTITUTE For the cure of all defects in speech 1727 Market Street, Philadelphia

**DAISIMER SHOES**  
Comfort with Style  
FREE "CARE OF THE FEET"  
By LEON S. DAISIMER, M.D.  
Most foot troubles come from poor fitting shoes. For forty years Daisimer Shoes have been recognized for their comfortable fit, Unexcelled Quality and Good Style. The wide range of sizes carried by us running from 11 to 14. All styles enable us to fit you perfectly. Valuable information on the cause and cure of foot troubles and how you can avoid them. The book is also free and does not cost you a cent. For a free booklet and shoe catalogue, send for it today. 127 S. Market Street, Philadelphia, Pa.

**Are your teeth in danger?**  
Four out of five adults have the dread disease PYORRHEA. It causes loss of teeth and leads to ill health which may result in DEATH.  
Pyorrhoea is seldom noticed before it has first held on its victims. Let us help you find out if your mouth is infected and eradicate it before you lose your teeth. The poison is spread throughout your system.  
FREE BOOKLET Interesting Instructive  
This treatment is applied directly to the seat of the disease. It is intended to be used in the privacy of your own home.  
Neglected pyorrhoea leads to certain ill health and loss of teeth. Write now for detailed facts FREE.  
APEX REMEDIES CO.  
Suite 11, 80 West Genesee Street, Buffalo, N. Y.

these stylish new wraps. Navy blue serge and tricot are popular, and always look conservative, no matter the cut. Bolivia cloth fashions many, as do duvety and velour. Silks are very good for the summer wrap, and one sees knee-length and tapering ankle length wraps of heavy satin, crepe de chine and shorter ones of taffeta.

**Elaborate Trimmings**  
The newest of the wraps are getting as ambitious as the frocks in the way of trimming. Elaborate embroidery of metal and silk thread, dark iridescent beads, fringe, silver braid and tassels all help to embellish the finer models. Here and there one sees accordion pleating for at least part of the crepe.

Much originality is evinced in the collar treatment alone. Medical of fects are used on some, and the very full stand-away collar stiffened with buckram is a new note.

too-common and persistent pest. The adult stable fly resembles the house fly, but is slightly broader and feeds principally on the blood of animals, which is drawn with its long, piercing mouth parts. It breeds in accumulations of various kinds of vegetable matter and also in manure, especially when the latter is mixed with straw. When straw stacks become wet soon after thrashing the flies breed in the decaying straw, and it is this set of conditions which produces the severe outbreaks.

Spraying animals with repellents is not very satisfactory, but the numbers of stable flies can be kept down by caring properly for stable refuse and by stacking or otherwise disposing of straw as described in a free bulletin issued by the Department of Agriculture.

The police force of Great Britain is practically the only one in the world that is not armed.

The passenger rate by airplane between London and Paris is \$60, and a charge of 50 cents a pound is made for freight.

**20 to 25 Percent Saved**  
Get acquainted with our money-saving, direct to consumer proposition. Crepe de Chine, Washable Satin, Taffeta Navy, Taffeta Black, Georgette Crepe, Messaline Black, Messaline Navy. Write now. ADELPHIA MFG. CO. 2306 S. 23rd Street, Philadelphia, Pa.

**Sterling SILVER**  
THE RING OF RINGS  
This genuine perfect crystal white sapphire is set in a Sterling Silver filigree mounting.  
Has a wonderful brilliancy. Guaranteed everlasting. Regular \$5.00 value for \$1.25. No need to delay. Send string or paper measurement. Mail orders filled promptly. Parcel Post 10c extra.  
THE VESTA CO., Department "G" 613 Market St., Philadelphia, Pa.

**SAVE EYES**  
At last! We have reading glasses for Near and Far Sighted People  
AS LOW AS \$1 AS  
You will have more eye comfort by the VESTA system. We examine eyes and personally fit the glasses.  
Registered optometrist in attendance  
DIFFICULT CASES A SPECIALTY  
**The VESTA CO.**  
Department "G" 613 Market Street PHILADELPHIA, PA.  
Accompany mail order with age, if unable to call

**"Easy On" Capper**  
A HOUSEHOLD NECESSITY  
Will Cap Any Size Bottle  
Catsup, Chili Sauce, all Soft Drinks  
Made of steel. Price \$3.00  
Crown caps 3c per gross  
Parcels post 10c extra.  
AGENTS WANTED  
Good Money Maker  
HUB MACHINE CO., Dept. "C" 450 North 12th St., Philadelphia, Pa.