At Home

Come in & Chat Awhile

—Ruth Raeburn.

Ruth Axtell Chalmers in the "Modern Priscilla" gives us her experience in making a variety of muffins all from one muffin recipe.

With a recipe for plain muffins fixed firmly in mind it is an easy matter to make many kinds of hot breads without turing to a cook book. Muffins of all sorts, corn bread, coffee cakes, fruit and nut loaves can all be produced by varying slightly a simple foundation. The following recipe is a very satisfying one from which to start.

Plain Muffins

1 egg, 1 cup milk, 2 cups flour, 4 teaspoons baking powder, ½ teaspoon salt, 2 to 4 tablespoons sugar, 2 to 4 tablespoons shortening.

Method I

Beat egg, add milk, then the dry ingredients mixed and sifted together, and melted shortening. Beat just enough to mix thoroughly.

Method II

Cream shortening and add sugar, add beaten egg, milk and flour, baking powder and salt sifted together. Beat just enough to mix thoroughly. Pour the batter into greased muffin pans and bake in a hot oven. Time in baking. 25-30 minutes. Recipe makes 12 muffins.

Muffins made with the smaller allowance of sugar and shortening are very satisfactory for plain breakfast muffins. When a richer, slightly sweeter hot bread seems more desirable, use the larger amounts. The larger the quantity of shortening and sugar the more tender and cake-like in texture the muffins will be.

The first method of mixing is commonly used for quick breads. It is easier and requires fewer utensils than the second. Muffins made by the cake method (Method II) are a trifle fluffier and a little more like cake. Follow this procedure, particularly when using the larger proportion of sugar and shortening, if you want an especially delicate product.

Take care not to beat the batter for quick breads too much. Over-beating causes tunnels and makes a tough, solid product.

To make the greatest possible number of variations from this foundation recipe, pans of different designs are needed. In addition to the deep, round muffin pans that form a part of every housekeeper's equipment, you will probably want gem pans, oblong with rounded bottoms. Then there are the Hoover pans, shaped like ears of corn for corn muffins, and very shallow pans for individual corn cakes. Small fancy cake pans are also suitable for muffins. Large, shallow pans, either rectangular or round are good for corn bread and coffee cake, and a medium sized bread pan for quick bread in loaf form.

Sour Milk Muffins

Substitute sour milk for sweet and use one-half teaspoon soda and two teaspoons baking powder in place of four teaspoons baking powder. This substitution may be made in all the following variations.

Corn Muffins

Use one-half cup corn meal in place of one-half cup of the flour.

Corn Bread

Bake corn muffins in a shallow pan.

Graham or Whole Wheat Muffins

Substitute one cup graham or whole wheat flour for one cup of the white flower.

Bran Muffins

Add one-half cup bran and two tablespoons molasses to whole wheat or graham muffins.

Fruit or Nut Loaf Bread

Add one-quarter cup white flour and one-half cup dates, raisins, figs or nuts, cut in pieces, to graham or whole wheat muffin batter. Bake in a small loaf pan in a moderate oven 45 to 50 minutes.

Coffee Cake

Increase sugar to one-half cup and mix by Method II. Spread batter in a shallow pan, sprinkle with a mixture of one-half cup light brown sugar and one teaspoon cinnamon.

The Ordinary Woman

(by Fay Inchfawn)

She does not dwell in marble halls,
Nor use her leisure paying calls;
Fifty per cent of her life is spent
In a tiny kitchen with smoke-stained walls.

And she must journey every day
'Twixt sink and stove the same old way.
She slaves and toils and roasts and boils,
From early morn till twilight grey.

Yet, she's a queen. All leal and true.
How vast her sky! How long her view;
Things she can bake may help to make
Saints and sages and statesmen, too.

MOVIE WORLD SHAKEN BY TALKING PICTURES

Demand for the talkies is said to be swamping the moving picture industry which faces a crisis such as has not appeared in all its history. The performers, as well as the men who have their millions invested in the movies, have no idea whether the talkies are going to be a mere fad or the standard entertainment of the future. There is no way for them to tell. They have to follow public demand wherever it is expressed, and at the moment the demand is for talking pictures. The confusion has spread to the legitimate theatre, for the talkies have given birth to a demand for actors who know how to deliver their lines and who formerly had to accept the terms of the legitimate managers or go without work, many of them not being of that beautiful or grotesque appearance, which, alone, was a guarantee of employment with the movies. Some of these old-time actors and actresses may be used as doubles for the more personable stars who will appear in the pictures. The real speakers will be heard but not seen, while the ostensible performers will remain beautiful but dumb.

Foreign Releases Valueless

One very important result of the invasion of the studio by the talkies will be to eliminate the Hollywood peril. American-made pictures will hereafter be suitable for the United States and Canada alone. To a less extent they will be saleable in England and wherever the English language is used, but they will have no future anywhere else. The peril of the American movie upsetting loyalty to the British raj in India, which has been loudly deplored in times past, will cease to exist. If the talkie is to be the movie of the future, then each country will have to develop its own films unless a kind of Volapuk or Esperanto is devised. Already we have heard that a talkie shown in the southern states proved a failure, simply because the audiences could not see anything pathetic in a Vermont Yankee who proclaimed his woes in the dialect proper to his origin.

Old Studios Scrapped

In Pennsylvania the courts have held that the right of censorship applies to the words spoken in the talkies. Pennsylvania laws are, generally speaking, stricter than those in New York where some of the talkie films are being made and one character in a play who said "damn" in New York was forbidden to say more than "darn" in Pennsylvania. This means that the particular scenes in which this work was employed had to be taken over again to suit Pennsylvania prejudices. It has been found that many studios especially built and perfectly adapted for the taking of silent moving pictures are quite useless for the talkies. Buildings which were worth millions of dollars a year or so ago have become as valueless as so many old barns. In the new buildings being erected to screen talkies experts have to be called in to study the acoustics. So insistent is the public demand for the new kind of picture that in one old studio which was being rebuilt a moveable dead wall was built. Talking pictures were made in one end while the dead wall prevented all other noises from penetrating. On the other side of the wall masons, bricklayers, carpenters and maybe steam riveters were at work but no rumor of their activities penetrated beyond the wall, which, as fast as a new section was built was shoved ahead, thus enlarging the zone of artificial silence. Everybody knows, or is supposed to know, that the voices of the performers as they are projected through the theatre are by no means their normal voices. They are amplified voices.

Slight Noises Ruin Pictures

In other words, noises that may sound faint while a scene is being filmed are magnified many times when they are released. The sensitive microphone picks up not only the sounds that are needed in the picture, but other sounds that might ruin it. For example, a talking film made in one studio developed a loud squeaking on several occasions when the play was being given its final test. Long search revealed the fact that a mouse had built a nest in a cranny of the building when it was under construction and the tink noises of the young assumed formidable proportions when reproduced. Another director was worried to death by a metallic jangling which threatened to ruin a piece, only to discover that the noise was produced by his own habit of nervously jingling the small change in his trousers' pocket. More important than all it has been found that the voluptuous swishing of silk skirts, or as it is called in the high-toned novels the frou-frou, will make an infernal soughing noise like a wind on a blasted heath and destroy a picture. Hence the performers can no longer clothe themselves in silk. They will have to use cotton, which is noiseless.

New Directing Technique

It is obvious that directors of the talkies can no longer bellow their directions, consisting mostly of objurgations, through a megaphone. It is not less obvious that a performer cannot be permitted to cough or blow his nose no matter how dire the urgency when a talking picture is being made. Already a case has come to light in which a silent movie and a talkie were being taken on adjacent lots. The latter was ruined by the uncouth bellowings of a director of the former. Added to all these trials and perplexities remains the vital fact that nobody knows yet whether the public is going to adopt the talkies as enthusiastically as it adopted the movies or whether it will presently become bored with them. In the fact of this doubt the movie men have to throw all their energies into improving the talkies, which are far from perfect, and to scrap costly plants of use only for the silent screen. We are sure the tears and sympathy of the congregation will be extended to them.

EXPERIMENTAL FARM NOTES AND BULLETINS

MAKING SILAGE FROM LEGUMES

Sweet clover, red clover and a mixture of oats, peas and vetches have been made into very palatable silage with little difficulty. More trouble, however, has been experienced in making desirable silage from alfalfa. For the past five years extensive experiments have been conducted at the Central Experimental Farm at Ottawa to determine the best methods of making silage from the legume crops mentioned above, and considerable information is now available on this subject.

It has been found that sweet clover makes the best quality of silage if the crop is cut when the plants are showing their first blossoms. While some little difficulty has been experienced in harvesting green sweet clover with the binder, the ease with which the bound sheaves are handled to the silo has more than offset the difficulties met in harvesting the crop in this manner. Two or three hours of wilting in the field after cutting did not injure the sweet clover for silage but longer periods should be avoided especially if the weather is dry and hot.

In regions where red clover grows with success, it is usually made into hay but the experiments conducted at the Experimental Farm indicate that this crop will also produce good silage. Red clover cut when in full bloom and ensiled within two or three hours produced silage which always came out of the silo in perfect condition.

Mixtures of oats and peas, and oats, peas and vetches which were cut when the oats were in the early dough stage yielded silage showing faint evidence of beginning to change from a green to a ripe color. A few hours of wilting in the field did not affect the quality of the silage secured from these mixtures. When the crop was wilted for more than three or four hours in the hot sun there was a tendency for pockets of mold to be formed in the silo when this over-wilted material was ensiled.

No commonly grown hay crop exceeds alfalfa in value and this crop should be made into hay rather than into silage. In fact alfalfa has proven in these experiments the most difficult crop to ensile, frequently producing very unpalatable silage. When a successful method is developed for making alfalfa into silage it might be found profitable to store this crop in the silo. Although difficulties were encountered in the successful ensiling of alfalfa, experiments have shown that when the natural moisture of the alfalfa plants, which were cut in full bloom, was reduced by wilting the cut crop for five hours in the sun, good silage was secured in most of the trials. In two instances where this practice was followed, however, the weather prevailing when the crop was being wilted in the field was particularly dry and hot, and the alfalfa became overwilted producing moldy pockets in the silo. The addition of green material with a high content of carbohydrates also proved to be of some value in making successful silage from the alfalfa crop. When unwilted full-bloom alfalfa was mixed with 25 per cent timothy a silage of good quality was secured in three trials, but in one other trial the silage was only fair. Leaving the alfalfa until ten days after full bloom before cutting, and ensiling it without wilting, gave a very promising result in one trial conducted last year. While these experiments have not yet definitely solved the problem of successfully ensiling alfalfa, considerable progress has been made.

YORKSHIRES AT CAP ROUGE

Five years ago half a dozen Yorkshire sows were received from the Central Experimental Farm, and a boar from the Kentville Station. A couple of seasons later, a very good imported sire was procured, and in 1928 another herd header was shipped from Ottawa. Every one was a typical animal of the breed, and most of them were later on at the head of their classes at the Quebec Provincial Exhibition.

But every breeder of experience knows that to have good individuals is only part of the work, too often the easiest thing in the great game of live stock improvement. The first important question is "Will these individuals transmit as good or better offspring than they are themselves?" and only the progeny test can answer it satisfactorily.

Every one of the above mentioned six sows was bred to the Nova Scotia boar, and it was soon evident that only three would throw better gilts than they were themselves, so that by 1926, half of the original dams went to the butcher. During 1928, two others followed, leaving only one out of six to continue the breeding work. There is now only one young sow left from the five which were discarded, and it is probable that she will not be kept, as she certainly is not of as good type as the others.

In 1929, seven sows farrowed, and every one of them was entered in the R.O.P. test. Four pigs of each of these litters, when weighing about 200 pounds, will be shipped to a slaughter house where they will be graded. It is obvious that dams producing hogs which will uniformly grade high will be more valuable than others giving pigs which will be placed low for poor quality of meat.

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Some people never get too old to learn and others never get old enough to learn anything.

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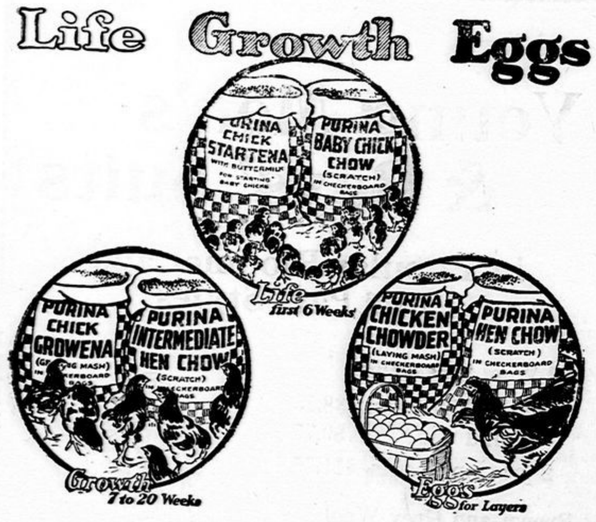

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