"POOR LITTLE RICH GIRL" IN PLAY MAKES FRIEND OF ORGAN GRINDER

People of Dreams Enlivened by Delirium Reveal Longings of Lonely Child to Parents During Battle With Death and Change in Home Life Results and Yearnings Are Gratified.

"Scene in the Tell Tale Forest" from "The Poor Little Rich Girl."

Gwendolyn and Patty Bear.

Gwendolyn and The Man Who Makes Faces.

GWENDOLYN, the lonely and loveless child of luxury in "The Poor Little Rich Girl," the Eleanor Bates play that Klaw & Erlanger are presenting, does not like doctors. True, her experience with them has been limited decidedly.

She never has seen one that she is aware of, but she has heard about them, and of what they do to people, so she has decided, if extraordinary, ideas of their manner and method. Therefore, she is reserved when the family doctor comes to her birthday party. The guests at this party are men and women of society, friends of Gwendolyn's father and mother, for the child has no companions of her own age, except Johnny Blake, who lives in the country and goes barefoot and he is not real, only make-believe.

Organ Grinder Becomes Friend.

Her pleasantest companions on her birthday are an old organ grinder, whom she calls in from the street, and a plumber, who is at work in the house that day. These two understand the friendliness of the rich little girl and sympathize with her, and show a comradeship she had never before known, for she is left wholly to governess and teachers and servants who are deceitful and cruel and hypocrites. But the organ grinder and the plumber are human and humane, and Gwendolyn becomes confidential with them. She tells them what her greatest ambition is.

She intends, after a while, when she has grown, to become a laundress, for, as she explains to the amused organ grinder and plumber:

"Oh, they have such fun! I can see them from my room. They run around on the roofs and sing."

"It's a grand life," says the plumber sarcastically.

Of course, Gwendolyn dances, for she has a private instructor who comes to her home, and so, at her pleading and the plumber's urging, the organ grinder plays his organ in this magnificent home, and the child is skipping gaily when the servants discover her companions and order them out.

Girl Fears Doctors.

Before entering the room, the doctor hears Jane, the nurse, frightening Gwendolyn with stories of what the doctor will do to her unless she obeys the servant. Jane is scheming for a night out and wishes to be rid of her charge. The doctor catches the child's terrified protest. Going to her, he says:

"Well, Gwendolyn, I see you do not remember me."

Gwendolyn—I—I'm sorry, but I guess I do not.

Doctor—I was introduced to you the night the stork brought you.

Gwendolyn (apologetically)—Well, you see, I was so little.

Doctor (amused)—That explains it, of course. I gather from your conversation that you don't like doctors.

Gwendolyn—I hate them.

Doctor—Why, I don't think doctors are so bad.

Gwendolyn—Oh, yes, they are. They give little girls nasty medicine, and they're just waiting around to cut out my appendix and charge my father a thousand dollars.

Gwendolyn has heard that this doctor rides hobbies. She has not been told what that expression means. She has imagined the doctor as actually riding hobby horses. Her childish fancies are visualized and appear real when her parents and guests coming from dinner discover Gwendolyn delirious.

Jane has given her an overdose of sleeping medicine and the child is raving in illness. For 12 hours her parents and the doctor labor to restore her to consciousness and fight off death, all the while listening to her wanderings, which disclose all her little sorrows and griefs and longings. They discover how friendless she has been, how harshly she has been treated by her attendants, how she yearned for playmates and the country and for a boy like Johnny Blake and a dog Rover.

At length the delirium begins to pass, and consciousness dawns upon the child. She hears the doctor say: "I'll pull you through," and he draws her through a window into Robin Hood's barn, where the hobby horses are going around, and saves her from her governess, the snake in the grass. Then Gwendolyn and her father and mother and the doctor and her puffy bear that has been alive and her best friend, mount the hobbies and ride to safety, which is Gwendolyn's recovery, and she awakens in her own room with her dearest wishes realized. Her father is at one side of her bed, holding her hand; her mother kneels at the other side, singing to her as she had dreamed that some mothers did, and she learns that her father is going to give up Wall street and her mother to quit society, and that they are going to the country to live henceforth for their child.

The doctor prescribes a course of treatment for Gwendolyn, based on his hobbies, which are fresh air, sunshine, sleep and wholesome food. It is: First week—The country. Take some gingham dresses with plenty of extra pieces for patches. One dull garden hoe. A bottle of 3½ per cent tincture of iodine. This is good for blackberry scratches. Take every day one hour quiet driving in the sun, also one hour napping. Mix well with listening to birds.

Second week—One hour every day gathering flowers. One hour riding fat pony. One hour sitting on grassy bank while you fish. One hour chasing butterflies, assisted by one large, good-natured, ordinary, long-haired dog. One hour making mud pies.

Gwendolyn (interrupting)—May I really make mud pies? Oh, splendid!

Doctor—Double the dose. Alternate these doses with climbing hills, hat down back on strings. Tomboy yelling twice a day, with a judicious amount of going barefoot. I suggest that you scuff in the dirt and wade in the creek.

While Gwendolyn is delirious her father's broker calls to discuss an important transaction planned for the coming day. The broker is conducted to the room of illness, for the father will not leave the child. Here the visitor is told that the father will not go on with the deal.

Broker—"I don't think you fully realize just what this step means to you."

Father—"Let me tell you something. For 12 solid hours we've been fighting here to shove back death—back out of this room. Some of us have to face death before we learn what is precious in life."

In her delirium Gwendolyn has been afraid of the woman, almost a stranger, who went around holding in front of her a bonnet in which a terrible bee was always buzzing. This woman was Gwendolyn's mother, of whom the child had heard it said that she had the society bee in her bonnet, so this fantastic being pursued her and terrified her. The mother in her distress and remorse, listening to Gwendolyn's fear of the woman with the bee; announces that she will cast it aside, and the child realizes when she regains consciousness that her mother is rid of the bee. To the mother on her knees beside her, Gwendolyn says:

"O, mother, I'm so glad you got rid of that society bee."

would have won his way back within the next few seasons.

With Mme. Fremstad gone, the Kundry will fall to Mme. Matzenauer, who has been working steadily upon her voice in the determination to turn it from contralto into soprano. Mme. Matzenauer has not only the Kundry, the Brunhildes and other heroic soprano roles in mind, but she is conquering the Isolde as well, having sung all of these already, not all of them, however, in New York. The title role will be sung by Johannes Sembach, a German tenor, who will make his first appearance in America upon this occasion. Carl Braun will sing Gurnemanz, Goritz will sing Klingsor and the usual cast will be heard in the smaller roles, except for Mme. Schuman, who will replace Bella Allen in her "Parsifal" role as in the other parts. Alfred Hertz will conduct.

The season is to open, or perhaps one might better say, opened Monday, November 16, with "The Masked Ball," by Verdi, with Mmes. Destinn, Hempel, Matzenauer, MM. Caruso, Amato Rothier, De Segurola and others under Toscanini. "Lohengrin" will be sung Wednesday night under Herts, by Mmes. Gadski, Mme. Ober, MM. Urlus, Braun, Weil and Middleton, who will make his first operatic appearance as the Herald. Arthur Middleton is one of the few concert and oratorio singers whom fate throws into the greatest chance possible for a singer to have.

The long awaited "Carmen" will serve to bring forward Geraldine Farrar for the first time and for the first time in her career in the title role. A few years ago the same artist sang the part of Micaela, but it was obvious that the title role was in her blood, as it was a fact that she costumed and sang it more like Carmen than like the simple little girl from whom the gypsy stole her lover. Mme. Alda will sing Micaela; Miss Sparkes, Frasquita; Sophie Braslau, Mercedes, while Caruso and Amato will sing the parts of Don Jose and the Toreador.

Rosina Galli, the dancer who earned the soubriquet of the "Italian Pavlowa," when she was first presented in this country with the Chicago Opera Company, will make her first appearance with the Metropolitan and it is safe to promise the patrons more pleasure in the ballets than they have found for a long time at this house. Into the first week also will come "Der Rosenkavalier," which will be sung Friday night with practically the same cast as before, except that Elizabeth Schumann will sing the part of Sophie in place of Anna Case, and one of the minor roles will be sung by a new artist, Max Bloch. Alfred Hertz will conduct.

Saturday afternoon "La Boheme" will be sung with Miss Bori as Mimi and Madame Shumann as Musetta. The Rodolfo will be a new Italian tenor, Luca Botta; Scotti will sing Marcel; Tegani, a new Italian baritone, will sing Schaunard and de Segurola Colline; Polacco will conduct. Probably planning for the support of those who cannot pay $8 a ticket, the Metropolitan Opera Company will open its popular performances immediately, beginning Saturday night with "Aida," with prices from 75 cents to $4.00. The cast will include Madames Destinn and Metzenauer, Messrs. Martinelli, Amato, Didur and Rossi, with Rosina Galli in the ballet. Toscanini will conduct.

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The Century Opera Company is in its last week in New York, after which it will go to Chicago for an engagement of eight weeks.

The company goes out with two great assets and an all-around company such as is to be found in few European cities outside of the largest cities in the best opera-houses. The assets are Helen Stanley and Florence Macbeth, both of whom are singers who have taken their place and who may take them in leading opera companies of the world. Miss Stanley has gone on a concert tour, but will join the Century Company again in Chicago, while Miss Macbeth has just made a sensational success in the roles of the Doll and Antonia, both in "Tales of Hoffmann." Hers is pure bel canto of the most finished type and she is an unusually good actress.

Her next role with the Century company will be Lucia, which will be the production of the company here. "Aida" has been enlisting those excellent members who already have won their spurs with this company—Lois Ewell, Gustaf Bergman, Orville Harrold, Morgan Kington and Kathleen Howard. Henry Weldon and Graham Narr, who have just come to the company this season, also are fine artists and the conductors, Jacchia and Zuro, have brought extraordinary results, which, together with the directing hand of Jacques Coini, the stage manager who brought the Hamerstein success, gives the Century Opera Company one of the best and most pleasing organizations that have ever been sent out.

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There is no small degree of speculation concerning the presence of Campanini in America. He passed hurriedly through New York on his way to Chicago. Some of the details of his presence in this country are explained by the fact that it was Campanini who made the engagements with the artists of the company, and several of these are suing him. He, in turn, will probably hold the directors of the Chicago Opera Company responsible, as they certainly must be.

It is rumored quite decisively in New York that he is planning to assemble all these forces and open a most attractive season of opera at the opera-house belonging to Oscar Hammerstein on Lexington avenue and thereby make this house useful for something, which at least will save it from the dead loss which it is now. It is said also that Thomas Quinlan, of Quinlan opera fame of London, made Mr. Hammerstein an offer for the house, but the American impresario asked him $3000 monthly for the edifice and Mr. Quinlan did not see his way clear, which was probably what Mr. Hammerstein wanted.

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It is stated officially that there has never been a season when so many successful plays were on the boards, and it is a fact that it is quite as difficult to get good seats at a moment's notice as it has ever been, so that it would seem as though New York were not suffering so much in its amusements as the companies which go out on the road. We hear stories of disaster and lack of interest on the part of the public, but it is certain that in New York City the theatrical and musical life is at white heat.

So far the only tour which has been definitely cancelled is that of Willy Burmester, the violinist, and so far Busoni has not arrived and Harold Bauer already has filled several of the dates for which he was engaged. How many more will be prevented from coming later cannot, of course, be stated at this moment, the greatest question of all being whether or not Kreisler will come.

News is received in this country stating that the great Dutch conductor Mengieberg is dead, having met with an accident in his own home. It is believed that he fell, either down a flight of stairs, or against an article of furniture. All news which arrives is difficult to get and it is surrounded by uncertainty.

Faults of the Young.

Atchison Globe.

One of the principal faults old people find with the young is that they are young.

Different Shades of Triumph.

Atchison Globe.

Some men triumph in spite of their press agents, and others because of them.

METROPOLITAN OPERA BEGINS NEW SEASON WITH CAST NEARLY WHOLE

Closing of Chicago Company Brings Services of Mr. Whitehill to Appear in "Parsifal"—"The Masked Ball," by Verdi, Is First Offering—Century Players to Go to Chicago.

BY EMILIE FRANCES BAUER.

NEW YORK, Nov. 21.—(Special.)—Before this article sees daylight the Metropolitan Opera-House will have opened, and there is absolutely no doubt that the brilliancy will be as pronounced as upon any other season. The entire company will be on hand, with the notable exception of Dilh Gilly, something which in itself is inconceivable and which has taken herculean powers on the part of the general manager, Gatti Casazza.

That the Metropolitan, with its stupendous expense, has opened makes the closing of the Boston and the Chicago companies the more reprehensible and so far as the latter company is concerned, those involved do not seem inclined to take the matter calmly. The closing of the Chicago company, however, made it possible for the Metropolitan Opera Company to secure the services of Clarence Whitehill, probably the most noted Wagnerian singer among the Americans.

Mr. Whitehill will make his first appearance at the Metropolitan on Thanksgiving day, when "Parsifal" will be sung. This is a case where history repeats itself and wherein lies an interesting story. Whitehill was for one season a member of the Metropolitan Opera Company—during the season when Gatti-Casazza and Dippel were joint managers, and when the separation came Whitehill went to the Chicago company.

The first performance of Whitehill at that time was as Amfortas in "Parsifal," but at that time it made him unhappy because he was one of the glorious figures of Bayreuth, where he was much idolized, not only by the audiences, but also by the Wagner family, and he had made a promise that he would not sing in the "Parsifal" performances. This promise it was not possible to keep and when he found this out he cabled repeatedly for a release of the promise and in New York it meant sing Amfortas or nothing.

So unwillingly and sad at heart for the opera-house he had loved and for those who had loved him, he sang Amfortas, but all the success—and the success was great—did not compensate him for what he felt to be his alienation from the Wagner family and activities. And so it turned out; he was not asked to sing in Bayreuth after that, but there is little doubt that he

TURKEY REARING EXPLAINED FROM BIRTHDAY TO THANKSGIVING MEAL

Young Poults Need Great Care, but Breeding of Great American Bird Is Regarded as Most Profitable Branch of Poultry Business and After First Few Weeks They Take Care of Themselves.

Good Example of What Domestication Has Done With Our Native Wild Turkey.

A Prize Gobbler.

BY W. LUDWIG.

THANKSGIVING day is almost here again and no other nation has as many blessings to be thankful for as this great American Nation. Peace is ours, prosperity is with us and the whole country rejoices in the bright outlook for the future.

Thanksgiving day is an American institution and it is only fitting that the turkey, the largest of American game birds, indigenous to this country, and now the largest and most profitable of all domestic fowls, should be recognized as the fitting emblem to grace the leading dish. The turkey is the largest of our domestic fowls and is the only bird that was found on the North American continent by the explorers that has been domesticated.

Governor Bradford, of Massachusetts, was the first to proclaim a Thanksgiving day. While he did not suggest the turkey as a fowl for the feast, it being more plentiful than any other, the settlers chose the turkey for their dinner. From that time until the present, Thanksgiving has been observed in many states. After 1784, Thanksgiving day became National and it has been observed ever since, and to those who can afford it the turkey has been the fowl that always has graced the table.

In Brown's "Races of Domestic Fowls" there is a supplementary note saying that the Royal Librarian of the Royal Palace of Madrid recently (in 1906) discovered that the turkey was introduced into Spain as early as 1500. A Spanish adventurer discovered this fowl on the coast of Sumana, north of Venezuela, in 1499, and the next year took it to Spain, along with such other curiosities as parrots, monkeys and bright-colored birds. Turkeys were bred in great numbers by the Aztecs and other nations of Mexico and Central America. On the east coast, the bird was found as far south as the mouth of the Orinoco and on the west coast as far south as Peru.

Name Is Source of Wonder.

It has been a source of wonder why this grand American bird bears this barbarous name of an Asiatic country. Referring to the old writers, not one attributes the name to Turkey, yet all agree that the bird is of American origin. Some writers assert that the name comes from the domineering habits of the bird.

Purvis says that at the time America was discovered anything foreign was called Turkish; thus a merchant who dealt in foreign goods was called a Turkish merchant. In French the wild turkey is known as "Dindon," which is a corruption of d'Inde, in English "of or from India."

The first turkeys were sent to Europe either in 1521 or 1524. William Strickland, Sebastian Cabot's lieutenant, sent home turkeys to his family in England and that family adopted the turkey as an emblem on their crest. The turkey was valued so highly that Archbishop Cranmer allowed only one turkey cock to be served at state dinners, and the serving of turkey hens was forbidden, as they were too valuable. About 1573 the turkey had come to be a popular bird in England, and after that date they were prized greatly for the feast at Christmas.

The first turkeys eaten in France were at the wedding of Charles XII and Elizabeth of Austria, 1576. The King was so pleased with them that later he established a turkey ranch and commenced to breed them, making them famous at all the big feasts of the country.

Original Bird of Three Varieties.

There were three varieties of turkeys in America when it was discovered. The bronze variety, a smaller Mexican variety and another variety found farther south, which lacked the tuft of hair on the breast, but instead had a crest consisting of a single row of feathers on the head.

The wild turkey still is found in various parts of the south and as far north as Pennsylvania and in some parts of the West. Reports say that the turkeys from the West are the largest and finest. The wild turkeys travel in flocks or herds. At night they perch on the trees, seeking the highest points which give them greater security from attack. The turkey is not a graceful bird on the wing, but it is remarkable the swiftness he can display when running. Insects, berries, seeds and acorns represent their diet. As a rule, the wild turkey is about the size of the average mongrel turkey found on farms, but is built more compactly, closer feathered and appears somewhat slimmer though generally heavier than domestic birds of the same size.

The Bronze turkey as bred today is the direct descendant of the wild fowl. This variety has decreased somewhat in size as wild ones weighing 60 pounds are recorded. The Bronze turkey is the favorite in this country although under domestication it appears to have lost some of its vitality. To a great extent, the domestic stock usually becomes mongrelized; except in instances where a variety is developed with distinctive color and markings. Crosses with wild stock in many instances at intervals are made by many breeders. In color, both the male and the female are alike, except that the color tone of the female is more sober.

Turkey Sales Aid Farmers.

Turkeys have been the farmers' friend for years. The yearly returns derived from their sales proved sufficient to meet the certain running expenses of the farm. Turkey breeding is considered more profitable on a small scale than any other branch of the poultry industry. The cost of rearing them is small. They eat the waste grain in the fields, many harmful seeds and consume great numbers of grasshoppers, worms and insects.

In the New England states, the turkey industry is ruined to a great extent due to the fatal disease "blackhead" for which there seems to be no cure, though the liberal feeding of sour milk apparently checks it. This disease has spread over the entire country with the exception of the three Northwestern states.

In recent years, the numbers of turkeys have decreased rapidly and many believe that the race is traveling toward extinction. The last census showed a loss of 44 per cent as compared with the previous census and is due in a large measure to the above disease.

Some sections of the Northwest are adapted practically to turkey raising. This is due, to a great extent, to the absence of heavy dews at night which is fatal to the young turkeys, as they are somewhat delicate for the first several weeks.

The habits of the domesticated turkey, while undergoing some changes, are just as watchful as in the wild state.

The laying season occurs during the Spring when there are plenty of grubs and worms in abundance. The hen will lay about three clutches of eggs if disturbed whenever broodiness becomes apparent and this averages from 25 to 30 eggs. The laying is done usually in the morning.

Turkey Hens Are Best Mothers.

It always is preferable to mate a 2-year-old cock with pullets or a cockerel with 2-year-old hens. One service of the gobbler is sufficient for each setting of eggs. One male can take care of 10 to 15 hens.

A turkey hen always is preferable for hatching purposes, as they make the best mothers. The first two clutches of eggs can be given to a chicken hen and permit the turkey hen to hatch the last clutch. Care should be exercised in selecting a good motherly hen, as, in one instance, the chicken hen was so assiduous in her care of her little turkeys that she was calling them continually to eat, resulting eventually in their death due to overfeeding. On the other hand, the turkey hen with her brood will take a few mouthfuls and then move away. This is more like the nature of the wild turkey and the nearer to nature one can keep in rearing turkeys, the better will be your success.

Little turkeys enjoy voracious appetites and if allowed to will eat too much. If allowed to hunt for their food they will do so leisurely, eating and exercising at the same time.

Turkey eggs require four weeks to hatch. The young turkeys should be left in the nest from 24 to 36 hours after they are hatched. The first feed should consist of hard-boiled egg chopped fine with stale breadcrumbs added. It is well to feed the mother separately. This system of feeding should continue for two weeks.

Another good feed is curd made from clabber milk, cottage cheese as some call it, mixed with chopped lettuce leaves or onion tops. After the first two weeks, wheat and rolled oats can be fed in the morning with eggs and breadcrumbs or rolled oats in the evening. By the time they are 6 weeks old, they can be fed grain only. They should be fed every night, which will accustom them to come home to roost. Provide plenty of fresh water, charcoal and grit at all times. Lice and overfeeding are the chief causes of the mortality in little turkeys. Use insect powder freely and continue to do so until the turkeys are too large to handle.

There is a flavor belonging to the meat of a range-fed or wild turkey that cannot be found in one reared in confinement or even in a barnyard, for, necessarily, the food cannot be so greatly varied and the wild berries and nuts, the seeds of the pine cones, the beechnuts, hazel nuts, acorns, berries and spicy seeds impart a flavor not to be excelled. Turkeys fed on these are toothsome enough for the most epicurean appetite. All that a free-range turkey may need, is a feed of hard dry corn at night.

For turkeys on limited range, or on range that may be bare of insects, nuts and berries, we may have to assist nature and substitute for her fare the best we can find, and undoubtedly that is good hard corn a year old, so as to be thoroughly ripe and dry, for there is something in new corn which is apt to disagree with turkeys.

Turkeys that have not the advantages of freedom or the wild nuts and spicy berries, can be successfully fattened in a yard. Take two parts of corn and one part of barley, soak over night and in the morning put on the stove to boil; let it cook slowly until it begins to soften, then set aside and cover until supper time, when it will be cool enough to feed; give this three times a day as much as the turkeys will eat up in about 15 minutes, then remove till next meal time. Add a chopped onion at supper time as that is a stimulant to the liver and the digestion. Fresh water must be kept before them at all times.

Boiling the corn removes whatever it is in the new corn that disagrees with the turkeys.

In fattening turkeys begin by feeding the fattening food only once a day and gradually increase. Do not fatten the turkeys that you intend to use as breeders, for the fat weakens the organs of reproduction in both sexes and the offspring will be weak and small or the eggs will be infertile. In many cases the cause of eggs not hatching or the poults being weakly is that the parents accidentally had been fattened at Thanksgiving time and the next Spring the eggs were weak.

When turkeys get sick from being fed for market it shows usually a lack in the constitution and is often the result of a slight attack of liver complaint which they had seemed to get over early in their life. The best thing would be to turn them out on the range again or give them a dose of epsom salts and then follow with 10 drops of tincture of nux vomica in a pint of drinking water. Then feed freely with chopped onion, mixed with bran, and fat them as soon as possible. Do not breed from those turkeys, even though they may be perfectly well, as they will not breed a vigorous constitution into their offspring.

Turkeys should be kept 24 hours without food before killing. They may have water, but no food; this is to empty their crop, gizzard and bowels and prevent the food which should remain in them from souring and giving the whole carcass a bad flavor.

When killing turkeys stun with a sharp blow on the back of the head with a short club as it is hung up by its feet at a convenient height. As soon as it is stunned insert the knife in the mouth and cut the veins at the back of the throat or at the side of the throat. Then a heavy weight should be hooked into the nostril to hold the bird steady. Picking could begin as soon as possible. The tail feathers and those of the wing feathers that are to be pulled should be plucked first.

Some leave on the feathers of the outer joint of each wing and either cut the joint off before shipping or ship with the wings on; usually they cut the joint off. For most markets, however, it is better to pull all the feathers from the wing at first. The breast should be picked next, because there the skin is more tender, and then the body, fluff and back. If only a few feathers are taken at a time and care is exercised even a novice will not tear the skin.

When the feathers are off, the feet, shanks and head should be washed and any blood or dirt washed from the body and the carcass hung up in a cool place to get the animal heat out. It is not a good plan to put in ice water.

Turkeys for shipment are not drawn and as they are not fed anything for 24 hours or more before killing, there is little food in the digestive apparatus. They should be packed closely enough so that they will not shift during shipment and not more than a dozen should be placed in a box. Half a dozen is better.

Roasting Process Advised.

Remove all the feathers carefully. Singe over a burning newspaper on top of the stove and then draw it nicely by first cutting the skin down and across the back of the neck, so you can draw the crop out, cut off the head and tie the neck close to the body by drawing the skin over it. Rinse the inside of the turkey out with several waters, and, in the next to the last, mix a teaspoonful of baking soda. Often the inside of a fowl is sour, especially if it is not freshly killed.

After washing, wipe the turkey dry inside and out with a clean cloth. Rub the inside with some salt, then stuff the breast and body with some "dressing for fowls." Sew up the turkey with a strong thread and tie the legs and wings to the body. Rub it over with a little butter, sprinkle over some salt and pepper, and dredge with a little flour. Place it in a dripping-pan, pour in a cup of boiling water and set in the oven. Baste the turkey often, turning it around occasionally so that every part will be uniformly baked. A 15-pound turkey requires between three and four hours to bake.

Bread Dressing Preferred.

Take a pound loaf of bread, cut in slices and pour cold water over it (not warm, for that makes it heavy). Now take up a handful at a time and squeeze it hard and dry with both hands, placing it, as you go along, in another dish. This process makes it light. When all is pressed dry, toss it all up lightly through your fingers, add pepper, salt (about a teaspoonful), and also a teaspoonful each of powdered Summer savory, sage and parsley. Add half a cup of melted butter and a beaten egg, and work together thoroughly, and it is ready for dressing.

A little chopped sausage in turkey dressing is considered by some an improvement. Oyster dressing is made with the same ingredients as the above, with the exception of half a can of oysters slightly chopped and added to the rest.

Cranberry Sauce Is Essential.

To one quart of cranberries add two cupfuls of sugar and a pint of water. Wash the berries previously, then put them on the fire with the water, but in a covered saucepan. Let them simmer until each cranberry bursts open; then remove the cover of the saucepan, add the sugar and let them boil 20 minutes without the cover. The cranberries must never be stirred from the time they are placed on the fire. This is an unfailing recipe for a most delicious preparation of cranberries.