MUSIC

Arthur Alexander

Tosca Berger

RETURNING from a visit of five weeks in Los Angeles, where he attended the series of orchestral concerts given in the Hollywood "bowl," Carl Denton, director of the Portland Symphony orchestra, declares that the season in California was far ahead of one he attended three years ago in the New York stadium. The orchestra of 88 pieces was recruited from the Philharmonic orchestra of Los Angeles and the Symphony orchestra of San Francisco and was directed by Alfred Hertz, famed conductor of the San Francisco symphony. The concert series was sponsored by the community park and art association, and was given as an experiment with the hope that the people of the south would see the advisability of continuing the effort. Musicians included in the group formed an uncommon aggregation.

Four concerts were given each week, three in the evenings and one matinee coming on Sunday afternoon. A considerable deficit was the result of the series, Mr. Denton reported, although the musicales proved a great attraction and drew a large attendance from the tourists who every summer flock to California.

"Acoustics of the Hollywood 'bowl' are marvelous," said Mr. Denton, "and the thinnest, highest tone of a violin can be heard at the furthest point and the effect is not ruined by too much echo." The bowl seats 15,000 persons and is a ravine with a small place at its base suitable for a stage."

Miss Olga Steeb, well known to Portland musicians, appeared with the orchestra as pianist and during the series entertained Mr. and Mrs. Denton at dinner.

Charles Wakefield Cadman, composer, whose home is in Los Angeles, entertained the Dentons. Mr. Denton will produce a suite of Cadman's during the winter symphony course and Cadman's manager has arranged so he can be here to attend the concerts, which have been set for some time in February. A Cadman night was observed in the concert series in Los Angeles and one of his suites was given under the direction of Mr. Hertz. Some of his more popular selections, including "At Dawning," were sung.

Pasadena day was mentioned by Mr. Denton. On that occasion a courtesy was extended to Pasadena, and Will Rounds, conductor of the orchestra of that place, directed the big "bowl" ensemble. Mr. Denton spoke concerning Arthur Farwell, who is known in Portland and sent regards to his friends through Mr. Denton. Mr. Farwell, who is a composer of eminence, is an unique figure. He receives a stipend from a group of citizens of Pasadena to allow him to live in that place and devote himself to composition. Although this plan is followed in Europe, where in some countries the government makes the contribution, Mr. Farwell's case is probably the only one of its kind in the United States.

Among the artists who appeared with the orchestra was Ilya Bronson, solo cellist with the Los Angeles Philharmonic, who appeared in solo numbers; Madame Sprotta, formerly of Seattle and dramatic soprano of fame, sang Wagnerian numbers. Boris Duney, Russian composer, who has been brought to the United States to write incidental music for the big production of "Robin Hood," which is being sponsored by Douglas Fairbanks, also was presetned.

Mr. Denton has already begun work on the concert season for the Portland Symphony and announces that there will be six concerts, the first to be on October 25.

PORTLAND MUSICIAN IN RECITAL

ILWACO, Wash., Aug. 19.—(Special.)—Mrs. George Hotchkiss Street of Portland, who has charge of the vocal department of the Ellison-White conservatory there, assisted at a musicale and luncheon last Wednesday evening under the auspices of the Methodist Ladies' Aid in Ilwaco.

The programme follows:

Piano:
Sous Bois .....Staub
Polka de Concert .....Bartlett
Miss Bernice Simmons.

Vocal:
"All Joy Be Thine".....Sanderson
Miss Allen.

Vocal duet, "America for Me"
Mrs. Nolan and Mrs. Pederson.

Violin, souvenir.....Drdla
Henrietta Simmons.

Piano—Sonate (appassionata) op. 57..
.....Beethoven
Miss Bernice Simmons.

Vocal:
Sacrament, Rosemary, Oh, My Soul.
Mrs. G. N. Street.

Violin duet: "Perfect Day."
Muriel Unruh and Henrietta Simmons.

Piano, "Whispering Wind"..Wollenhaupt
"Hungarian Rhapsody No. 12".....Liszt
Miss Bernice Simmons.

CLUB TO OPEN SEASON.

The Monday Musical club will begin its activities soon under the leadership of its newly elected president, Mrs. William H. Brasger, who was elected to succeed the late Mrs. A. R. Mattingly. This club is primarily a study club, its members belonging to one or more of the various departments — the French classes, conducted by Mme. Emil Closset; the chorus, directed by Mrs. Rose Coursen-Reed; musical analysis, taught by Miss Martha B. Reynolds, and the department for juniors and intermediates, under the direction of Mrs. Georiy Stahr Swanson.

It was the policy of the club during last year to present lecture recitals, featuring American music and musicians, thus encouraging the appreciation and development of our own composers. The programme for the coming year promises to be particularly attractive and instructive. The following are the officers for 1922-23: Mrs. William H. Brasger, president; Mrs. J. Coulsen Hare, first vice-president; Mrs. Tracy R. Grove, second vice-president; Mrs. J. I. Overman, recording secretary; Mrs. B. B. Banning, corresponding secretary; Mrs. Fred Jewett, financial secretary; Miss Elizabeth Johnson, federation secretary; Mrs. J. Lewis Ruhl, treasurer; Mrs. Florence Touney, librarian; Mrs. Gordon E. Lennox, auditor. Board members are Mrs. W. R. May, Mrs. J. H. McLaughlin, Mrs. J. Thomas Leonard, Mrs. Edward L. Clark and Mrs. R. L. Feemster.

MR. MOWREY'S WORK CHOSEN

Dent Mowrey's "The Gargoyles of Notre Dame" was one of the outstanding numbers of Adolph Bolm's dance recital given on August 14 and 15 at the Cornish school at Seattle. Adolph Bolm, who is a member of the Metropolitan Opera company, and also of the Cornish ballet, gave a brilliant programme, which was attended by a number of Portland folk. "The Gargoyles of Notre Dame" is unique and clever and is known to Portland people who have heard Mr. Mowrey give it in recital.

Mr. Bolm has signed a contract as director of the ballet with the Chicago Opera company and plans to present Mr. Mowrey's Gargoyle ballet there this season. He will keep it in his permanent repertoire.

The number presents the hallucinations of a wanderer and for it the ballet was done by Mr. Bolm, the music by Mr. Mowrey, the stage setting by Rudolph Schaeffer and the masks by Alice Paul. A short synopsis of the Gargoyle follows:

It is the hour before dawn . . . calm and majestic in the silvery moonlight stands the cathedral of Notre Dame . . . comes a lonely wanderer, hungry and cold, seeking shelter in the shadow of the church and forgetfulness in sleep . . . follows a delirium in which he hears a twittering note of birds, but of the gray gargoyles . . . high on their pinnacles, of which they are weary, they are planning mischief . . . they long to dance in the quiet street below . . . their elders warn them . . . they will not heed and presently come hopping down and are joined by a gay jester, who leads them on in mad revel. . . . Then appears a grave bishop, shocked is he at the crowd of merrymakers . . . still more shocked at the naughty little kick which is the greeting of the grotesque gargoyles . . . Presently he too falls under the spell of the joyful dancers and the silver magic of the moon and joins them in their frolic. . . .

All too soon is heard the bell which foretells the breaking day . . . the revelers flutter back to their places. . . . Bishop and jester disappear . . . the wanderer awakens from his troubled sleep. . . . The dawn is in the east.

Another of Mr. Mowrey's compositions, "The Spanish Gypsy," is being used by Margaret Petit in the "Pin Wheel Revue," produced by Michio Itow. Songs and piano numbers of Mr. Mowrey's, published by New York houses, are said to be meeting with great success.

ST. LOUIS OPERA SUCCESS.

ST. LOUIS.—The fourth season of midsummer al fresco opera in St. Louis, given by the Municipal Opera association in Forest park, closed on July 30. The total receipts for the season have reached $200,000, which makes a considerable profit for the association, but what that profit is has not yet been determined, but the entire sum will be used for improvements in the theater, according to officers of the Municipal Theater association. The season closed with the entire company, principals and chorus, singing "Auld Lang Syne," following the final performance of the Kalman opera, "Miss Springtime." The management has announced that 200 seats for 1923 already have been sold. Tentative plans for next season include the addition of a theatrical costume department and a permanent opera school, it is announced. For the last three weeks there were capacity audiences.

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Once more the picture houses of St. Louis have their orchestras. On July 30 some musicians returned to the larger theaters under the old rates and the smaller theaters are getting along with fewer men. The settlement of the controversy between the producers' association and the musicians' union is in a way a victory for the latter, although it is also somewhat of a compromise measure. The musicians walked out on May 1 because they would not accept a 30 per cent reduction which the managers wanted to put into their new contracts. The agreement returns them on their old scale, but the managers have the privilege of dictating the number of players who shall be employed in indoor theaters until August 15. After that there will be a new conference and a renewed understanding. About 86 theaters and several hundred musicians were affected by the walkout last May.

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Geraldine Farrar, Fritz Kreisler and Sergei Rachmaninoff have been added to the People's concert course to be presented in St. Louis next season by Elizabeth Cueny, concert director.

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Encouraged by the enormous popular success of the municipal opera season just ended, the Municipal Theater association is considering offering a prize of $5000 for the best opera suitable for production at the open-air theater in Forest park. Details of the contest have not yet been worked out, and a formal offer of the prize has not yet been made, but it is believed that the plan will be launched within the next few weks. The plan is now in the hands of a specially chosen committee of three, which will work out a programme which will be presented to the municipal Theater association.

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Charles Galloway of St. Louis, one of the leading American organists, gave a recital of classic and popular music on the new $11,000 pipe organ in the residence of Wheaton C. Ferris on July 24. This recital was broadcasted by radio station KSD of the St. Louis Post-Dispatch. Messages received by the radio department of the Post-Dispatch since the recital state that it was heard as far as Boston on the east and Denver on the west, and from Toronto, Ont., to Bartow, Fla., and Tampico, Mexico. Reports all are to the effect that the transmission was perfect and that persons in the wilds of Wisconsin as well as in the crowded cities of Baltimore, New Orleans, Cincinnati, Chicago and Kansas City heard it equally well. Station KSD is one of the most powerful in the United States.

PORTLANDER IS LEADER.

Until about 10 years ago Portland claimed Arthur Alexander as her own and recognized him as a genius musician with a lovely tenor voice. Now he is a member of the faculty of the Eastman School of Music of Rochester, N. Y., and is making plans for the orchestra of the new Eastman theater of that place. The orchestra is one of the largest in the world and Mr. Alexander is director of the body. His friends in Portland are happy to know of his success.

Mr. Alexander is the son of Mr. and Mrs. J. Alexander of Portland and still calls this place home. While in the city he maintained a studio here and was always a favorite in concert. He studied abroad for several years.

An article concerning Mr. Alexander and the Eastman theater orchestra appeared in a recent issue of a Rochester, N. Y., paper and is given here:

"When the new Eastman theater at the corner of Main street east and Gibbs street opens in September it will have one of the largest theater orchestras in the world, consisting of between 55 and 60 instrumentalists. Arthur Alexander, of the faculty of the Eastham School of Music, who will be the director, is at present recruiting the personnel. He has engaged Victor Wagner, recently conductor of the Criterion theater, New York city, as assistant director.

"Mr. Alexander has nearly completed the orchestra roster, which will be composed largely of Rochester musicians, Mr. Alexander giving preference to home talent as far as possible. Other musicians engaged come from symphony orchestras in New York city, Detroit and Boston. The instrumentation will consist of twelve first violins, eight second violins, six violas, six violincellos, five double bass, two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, one tuba, three drums, one harp, two organists and one pianist. Mr. Alexander hopes to begin rehearsals at least two weeks in advance of the opening of the theater. Most of these may be held in Kilbourn hall.

"This will be the size of the orchestra for motion picture performances, six days a week. Symphonic in character, it will be sufficiently large to play the larger symphony compositions. On concert nights, one night each week, and for brief seasons of grand opera, the orchestra will be augmented.

"While the orchestra will play the greatest part of the music for motion pictures, it will divide the programme with the great Austin eight-division organ now being installed in the theater. Mr. Alexander proposes to give programmes of music seldom heard in motion picture theaters. He believes that rhythm is the absolute soul of music; that the people want tuneful music, and he proposes to give them good music, but good music that is tuneful, rather than good music that is dull. He sees in the creation of the new theater orchestra and experimentation in compositions best adapted to interpret screen offerings, the possibility of the development of musical accompaniment that may be characteristically and distinctly American—the beginning of a distinct form of American music.

"The formation of this orchestra is preparatory to the not far distant day when Rochester, through the Eastman School of Music and Eastman theater, will have a symphony orchestra second to none in the country. The stage is set and conditions are shaping for this development. For several years past, through the generosity of George Eastman in providing instruments, pupils in the public schools have been receiving instruction as instrumentalists and amateur orchestras were formed. The next development was the establishment of an orchestral department in the Eastman School of Music where members of amateur orchestras and others have the opportunity for advanced instruction up to graduation. The new theater orchestra will be open to such of them as show aptitude and talent for orchestra work. With this material the building up of a great symphony orchestra will be a natural and logical development. There always has been a lack of opportunity for young orchestra players. The new theater orchestra is designed to overcome this and at the same time furnish an incentive and goal for the ambitious player who possesses the requisite talent and determination to win success.

"The new theater will have one of the largest orchestral libraries in the world, requiring a staff of five to keep the scores in readiness for the use of the orchestra."

STADIUM CONCERT IS POPULAR

A recent "popularity" vote was taken in New York to determine the programme for the final concert at the stadium. The vote proved, among other things, that New York is not a "jazz" town. The concert series closed on Wednesday of last week and is said to have been the most successful of any series given there. The ballot, which determined the final programme, included some 10,000 auditors who voted for their favorite composers and composition. A New York exchange of Sunday, August 13, gave the following account:

"Tschaikowsky's 'Pathetique' symphony headed the list with 1800 votes, Wagner's 'Tannhauser' overture followed second with 1200, Beethoven's 'Fifth' Symphony and the Tschaikowsky '1812' overture each gained 1100, Beethoven's 'Ninth' Symphony 1000, Schubert's 'Unfinished' Symphony 800, the overture to 'Meistersinger' 690, Dvorak's 'New World' Symphony 600, and Tschaikowsky's 'Fifth' Symphony and the Rossini 'William Tell' overture, 500 each. Three thousand, four hundred votes went to Tschaikowsky, which easily places this composer at the top of the list of favorites with Stadium audiences.

"For the closing programme Wednesday night the 'Pathetique' Symphony, overture to 'Tannhauser,' Wagner's 'Traume' and 'Prize Song' and Liszt's 'Les Preludes' have been chosen. Other features of the week include as soloists, Cornelius Van Vleet, 'cellist, and William Simmons, baritone. Mr. Simmons, who was selected at the stadium auditions, is a resident of Albany. He will sing an aria from 'Masked Ball' and the prologue of 'Pagliacci.'"

GALLI-CURCI AT RESORT.

Mme. Amelita Galli-Curci gave her first recital at Saratoga Springs Wednesday of last week and also will make her first appearance in Atlantic City next Sunday.

The busy life of Mme. Galli-Curci during the operatic and concert season each year precludes the acceptance of many applications for her appearance in concert at summer resorts. The Saratoga and Atlantic City requests, having been on file for several seasons, were given precedence this year, and dates arranged as above for the present month. Since the close of her last season she has been spending the summer in the Catskills, resting and supervising the construction of her new English Manor home on her estate there.

OREGON GIRL WINS PRAISE.

GRANTS PASS, Or., Aug. 17.—(Special.)—Considerable comment is being occasioned in musical circles in New York by the playing of Miss Berenice Quinlan, a young pianist formerly of this city. An eastern musical journal in discussing her performance at a lecture-recital given by Carl Lachmund, famous piano teacher, credits Miss Quinlan with rare ability. Miss Quinlan is the daughter of Postmaster and Mrs. W. P. Quinlan of this city.

MUSIC BRIEFS.

The musical comedy season which has just closed at the Oaks has been successful, especially that part accomplished by the orchestra, which was directed by Frank C. Harnack. The orchestra personnel included: William M. Livingstone, cornet; Sam W. Driscoll, violin; Frank Griffin, violin; Frank Mainwaring, trombone; Frank Martyn, base; I. Miccoli, flute; B. H. Diehl, clarinet and Fred Neuberger, drums. Harnack played the piano in addition to wielding the baton.

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Miss Ruth Creed, mezzo-contralto, was soloist last Sunday at both services at the First Baptist church (White Temple).

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Miss Martha Reynolds is passing the latter part of August in San Francisco and Los Angeles, and will be the guest at some interesting musical affairs while away.

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Miss Alicia McElroy, organist at the Orpheum theater for several years, has been sojourning at Newport for three weeks. Upon her return to Portland she will become pianist for the Blue Mouse orchestra.

MUSICIANS ARE ACTIVE IN CURRENT EVENTS.

Arthur Alexander, tenor, and ex-Portland musician, will direct the orchestra of the new Eastman theater in Rochester, N. Y.

Miss Tosca Berger, Portland violinist, played recently in radio concert by The Oregonian.

—Moffitt Photo.

Willard Carlson, son of Mr. and Mrs. E. Carlson, is a rising young musician of Portland. He made a success of his appearance in a recent recital.

EXPERT TELLS HOW TO CAN SALMON FOR HOME USE

Fresh Tuna Fish Preferred—"Chicken of Sea" Makes Excellent Salad—Shark Meat Sold as Sea Bass and Greyfish.

BY EVELENE SPENCER,
Fish Cookery Expert, United States Bureau of Fisheries.

AS this is the season for the blueback salmon, also the vacation season, when the anglers are bringing home the fish, a few suggestions about canning salmon for home use might be acceptable.

Scale, scrape and wash the salmon. Cut off head, tail and fins. Open down the belly and scrape out the contents, taking care to thoroughly remove the dark line of blood which settles all down the backbone. Wash again and place on a large board and with a sharp knife proceed to cut the fish into as large pieces as will go into the mouth of the jar. Leave in the backbone, just cut through it. I notice that in the commercial canning houses, they have a machine which cuts the fish in pieces exactly the size of the can in which they are to be placed. I also notice that they have a few grains of salt scattered in bottoms of cans before placing the fish therein. Salt the bottom of each quart jar with about a half teaspoonful. I have found that a whole one renders the salmon a trifle salty as no water is added. So pack the jars full of pieces of salmon and adjust the caps and clamps if using Economy jars or screw the cap until it catches, if using the Mason or Kerr jars. Sterilize for three to four hours if done in a wash boiler or for one and one-half hours at 15 pounds pressure if using a pressure cooker. That is all there is to it. Canning salmon is not a difficult job at all as the time of preparation is very short and it just becomes a question of packing the jars. During the season of the runs of different salmon, when one can go down to the wharf and get them very fresh and reasonable in price, it is well worth while for the thrifty housewife to add a couple of dozen jars of fish to the larder. It makes for variety in the menu, is on hand for any emergency, and you can get a quart jar full of salmon for the price paid for a small can.

49 NORTH TWENTY-FIRST STREET, Portland, Or.—Dear Mrs. Spencer: Do you consider fresh tuna fish a good fish and how do you advise cooking it? I have used the canned tuna and am very fond of it, but know nothing about the fresh. H. M. A.

I prefer the fresh tuna fish to the canned at any time. I cooked a great deal of the tuna and related species in my lecture demonstrations in California, where the fresh tuna, albacore, bonito or skipjack and the yellowtail are always to be found in the markets. The albacore, whose average weight is around 30 pounds, is the fish which usually sells in our markets for tuna. The leaping tuna or tunny fish attains a very large size, a length of ten or more feet and a weight of over 1000 pounds. This fish—the true tunny—has been the object of important fisheries systematically conducted in the Mediterranean and the Atlantic from remote antiquity, as by the Phenicians, to the present day.

The flesh of these species is a pale gray in color and is excellent in flavor. I found it very fine for boiling, steaming, or any mode of oven cooking. In warm weather it makes a salad almost as good as chicken. It is sometimes called the "chicken of the sea." This is because of the fineness of the texture of the flesh. To make a fine salad the tuna or albacore should be purchased in a thickish slice and the portion to be used as a salad steamed or poached in a court bouillon and allowed to stand in the liquor in a cool place until very cold. Then the meat may be cut in dice as the breast of a chicken, rather than flaked in strands as one usually does with fish. It may then be mixed with minced celery, young cabbage shredded or lettuce leaves, mixed with a mayonnaise or any preferred dressing and it makes a very attractive salad.

Tuna, Albacore a la Meuniere.

Slice of fish half an inch to an inch thick, to be cooked as a fillet, 4 tablespoons butter, 1 tablespoon finely minced parsley, juice of a lemon. Trim off the skin, cut the slice down the middle, taking out the bone. Roll each half in salted flour. Heat some oil in frying pan and fry the fish brown on each side. Remove to a platter. Melt the butter, add the lemon juice and parsley, and when at boiling point pour over the fish and serve at once.

Tuna, Albacore Spencer Method.

Purchase slice an inch or more thick. Skin, bone and cut into servings. Dip each piece into salted milk, then into finely sifted, dry bread crumbs. Arrange on an oiled baking pan, sprinkle with a little oil and bake in a very hot oven (600 degrees F.) for ten minutes. Serve with maitre d'hotel butter or sauce tartare.

Savory Pot Roast Tuna or Albacore in Casserole—Three pounds fish, skinned; 2 large onions, sliced; 3 cloves of garlic, ½ cup of oil, 1 tablespoon finely minced parsley.

Peel two cloves of garlic, cut them in two lengthwise and stick them into the chunk or thick slice of fish, near the bone, cutting little pockets to hold. Season fish with salt and pepper. Heat the oil in frying pan and into this cut the other clove of garlic, then put in the fish and brown it on both sides. Have ready an oiled casserole and place the fish in this, strewing the sliced onions around and on top of the fish. Pour the oil over, rinse out the pan with some boiling water and add this to the casserole. Cover with a tight lid and bake in hot oven 45 minutes to one hour, according to the thickness of the fish. Cook until the flesh is ready to leave the bone, then remove, with the aid of two pancake turners, to a hot platter and thicken the gravy, seasoning it and adding the parsley. The gravy may be poured over the fish or served separately. Pieces of lemon should accompany the dish.

Poached Slice of Tuna or Albacore with Oysters in Cream—Slice of tuna, 1 cup of oysters, 1 cup rich milk or cream, 4 tablespoons butter, 3 tablespoons flour, 1 tablespoon lemon juice, 1 tablespoon tomato catsup, 1 tablespoon finely-minced parsley.

Heat the oysters (canned may be used) to the boiling point and strain off the liquor; into this put two tablespoons butter, lemon juice and tomato catsup. Trim the skin off the fish, sprinkle with salt, cover with the oyster liquor in a small saucepan, putting on a tight lid until it is cooked, allowing it to poach gently. Scald the milk, melt the butter, add flour, stirring as it cooks, then add the hot milk or cream, whisking until smooth. Lift out the poached tuna to a platter. Add the juice under it to the white sauce, with the oysters, tasting to see if seasoning is right. When oysters are heated through add the parsley, pour over the fish and serve.

In the Burroughs Nature club column of The Oregonian I notice the following question: "Are sharks any use?" And the answer says that while some species are edible it seems almost impossible to teach ordinary human beings to buy it. That during the late war there was an attempt at a great food and conservation show in New York to introduce canned shark by offering it in salads, etc., but it was never heard as to whether it was successful.

As I cooked many hundreds of pounds of fresh shark meat on this coast and introduced it into many of the large cities in California and Washington, perhaps my findings on the subject might be of interest.

Shark Achieves Popularity.

I found that the shark was the most popular of fish in all our demonstrations. In the cities around San Francisco bay it was for sale skinned, in large fillets, with the bones removed. It was solid meat, selling from 12c to 18c a pound. As the shark's liver yields oil, the flesh is dry-meated and firm, finely textured and white in color.

At the first mention of shark as a food fish I found the housewife shuddering, aghast at the very idea. Then she became curious, wanted to see it, but, of course, never could think of tasting such queer, horrible stuff. Her curiosity prevailed to the point of eating the cooked product and then she embraced the shark as a most delicious meat—could it be possible, and did I think they were carnivorous? When assured on this point she informed me that she certainly would have shark quite often on her menu. In many of the markets I found the shrewd Italians selling them by some other name, usually calling them "greyfish," taking no chance on prejudicing customers by baldly calling them sharks. I recall one most amusing experience I had in the big public market in Oakland, Cal. I was going slowly through the fish portion of the market when I saw a splendid-looking specimen of shark-meat. A fine, white fillet weighing at least 20 pounds. I inquired what sort of fish it was. "That is greyfish," replied the fish seller promptly. He was an Italian of heavy build, with large, sweeping mustaches, and was engaged in sharpening a long knife.

"You mean it is shark," I said, "for you know that the greyfish never come as large as that."

Shark Sold as Greyfish.

He flashed a pair of black eye on me quickly, as he came nearer, brandishing his long, newly sharpened knife. His bright red lips parted in ferocious expression and his white teeth gleamed through the drooping mustaches as he hissed: "It is greyfish."

I began to feel thankful that there was a large counter of fish between him and me, for had it not been for that he had me almost hypnotized into believing I was away off in some part of mountainous Italy and he was a brigand standing in my pathway, demanding a ransom. I pulled myself together with an effort, reminding myself that this was free America and I was in a public market surrounded by people.

"I know this is a shark," I went on in determined tones, standing my ground. "I know it because I have been cooking it over in the auditorium on Lake Merrit and serving it to the housewives at my meetings. I am the agent of the United States bureau of fisheries whom the government has sent here to acquaint the women with these unknown fish." He listened attentively and when I paused for breath he rushed over to his partner, who had also been listening to our colloquy, watching with his flashing eyes.

My adversary talked, shouted, gesticulated and brandished his knife in solo, then his partner began to talk also and there ensued a forceful duet in Italian. Then one turned to me and said in such dulcet, ingratiating tones: "Then you are governmento ladya come here to teecha womans cooka feesch?" I nodded, relieved that it was getting easy for me.

Business Dealers Plea.

"I lika governmento senda ladya here. Before, one day every week womans buya feesch. Now she come every day buya feesch. She lika, too. More cheap." He leaned over the fish counter toward me, his voice soft and musical in the liquid Italian. He laid down his knife, pointed to the shark and said in cooing tones, like the tenor pleading softly to the soprano:

"Ladya, it ees shark. But I cannot spoil my business, tell every ladya, she no buy."

In San Diego the shark masqueraded as "sea bass" and was very popular. When I was lecturing there and announced I was cooking shark, the women all looked shocked. When I inquired how many of them purchased sea bass as many as half of them held up their hands. How did they like it? Very much, was the reply. "Then you will enjoy this," I told them, holding up the shark, "for this is the same fish as you have been buying as sea bass and you will be glad to learn of new ways to cook it."

Shark Better Than Halibut.

In every place the shark won its way on its own merit, as we purposely withheld the name until we cooked and served it. Sometimes we would take halibut and shark, cook them both alike and without telling the names of either, we would serve them as fish Nos. 1 and 2. By almost unanimous vote the shark was given the preference. At that time shark was selling for 15 cents and the halibut 30 cents. Like the tuna fish, when boiled and allowed to become cold, the shark meat could be diced the same as breast of chicken as the meat was so firm and finely textured and white in color. I suggested that it might take the place of high-priced chickens as a salad to be used at a wedding. That with so much to distract one's attention at such a function, the bride's gown, the groom's appearance, I felt quite sure that a well seasoned shark salad would pass unnoticed and be taken for the regulation chicken.

Real Love Stories

MY OWN DEAR: I have been doing such a depressing thing—trying to imagine the world without you in it. What a sorry place it would be—no you to write to, no you to look forward days at a time to seeing, no you to plan the future with. I can't bear to think of it, but it does make me realize how wonderful a thing it is that you are in the world.

I wonder if all the other girls, the poor, pale, unhappy looking ones, the bright-cheeked, gay ones know what they missed when you chose me.

It does seem strange that out of all the world we should have chosen each other. I just bet you could never, never guess what I thought the first time I saw you. No, I won't tell you, at least not for a long, long time.

I do love you. I love you such a lot that sometimes it hurts. But, O, how proud and happy it makes me to think that you love me, and how superior to the rest of the world I feel.

Do you get tired of this? I might write of other things; what I did yesterday, or what I didn't do today, or about things that are happening. But what do these things matter? After all, what does anything matter, except our love for each other, and the times we are together? Not much to your sweetheart.

A. M.

Egg Carrier Patented.

Popular Mechanics Magazine.

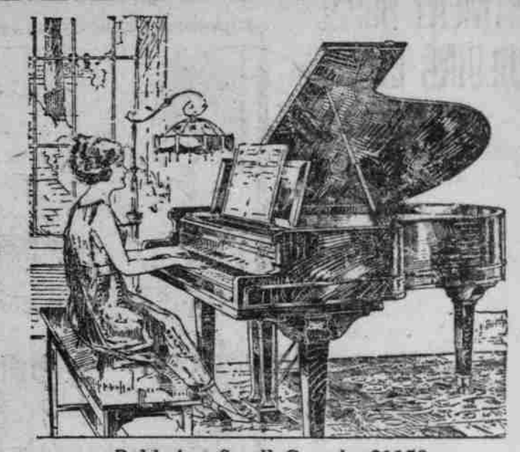
Because of the enormous loss occasioned in shipping eggs, the problem of a design of an efficient carrier is a fertile field for research. As hens do not work to any standard, the carrier must have a certain amount of flexibility and yet be rigid enough to protect the fragile contents. In a recently patented carrier, strips of cardboard placed inside the usual rectangular openings hold the eggs in individual pockets which are protected from the shocks received in shipment.

WEEDS HOLD UP TRAFFIC

Freak Obstruction Reported on Klickitat County Highway.

GOLDENDALE, Wash., Aug. 19.—(Special.)—A pile of tumbling weeds as big as a barn, accumulated by swirling winds while being driven for miles across stubble fields in the Goodnoe hills section of Klickitat county, caused a freak obstruction to traffic on the highway between Goldendale and Roosevelt Thursday.

The obstruction occurred when tumbling weeds blown off the stubble fields settled on the highway at the head of the canyon, covering the road on one side of the hill for a distance of half a mile to a depth of 30 to 50 feet.



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"Gloriana," Selection .....Rudolf Friml
"Prelude" (To Act II of the Opera "Cyrano") .....Walter Damrosch
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