

Gourmet Trend May See Men Taking Over Kitchen

By JEANNE LESEME
United Press International
NEW YORK (UPI) — The best news yet, gals. The men are after our cooking jobs!

A "snob," or gourmet, trend in homemaking is leading more men to putting on chef's cap, said Reuel Denney, a social scientist, poet, writer, and member of the staff of the University of Chicago.

What does this leave for the housewife to do? Plenty, such as dishwashing, Denney told the recent Sandwich King luncheon in New York.

The social scientist said this labor change is all part of the revolution in American menus.

Paradoxically, a "snob" or easy-way trend, in our kitchens is

operating simultaneously with the "snob" trend, said Denney. And the former makes the latter possible by leaving home cooks more time to devote to other projects.

"The American diet today is very important in demonstrating the status of the family," he said. "The notion of achieving (success) by eating all that is set before one no longer prevails."

He cited the "spectacle of the United States wasting a great deal of time preparing and eating mediocre foods."

"The trend has been very much influenced by the 'fruit of youth'—the desire of older people to appear as slim as the young. The country is slowly changing from 'security over-eating' to 'adventurous less-eating.'"

Denney also pointed to a "rise in the importance of 'tastelessness,' sometimes called 'mildness,' or 'dryness' or 'lightness' as meal planners compromise to satisfy all members of their families."

"Nutritional values of food are taken for granted today and the psychological and ceremonial elements come to the fore," he said.

"Food is no longer regarded as either a task or a reward for children."

It is eaten primarily for pleasure, he said.

The sandwich itself represents part of the revolution, Denney said, because this ultimate in convenience foods now appears in many elaborate forms.

An example he might have cited was the West Coast Special, one of 20 finalists in the annual sandwich contest held by the National Restaurant Association and the Wheat Flour Institute. This open-face sandwich consists of 5 ingredients, topped with a dressing containing 14.

Simple or complicated, sandwiches are an all-American favorite. We eat an estimated 90-million daily, the statistics show.

DOUBLE DUTY

ATLANTA (UPI) — Warning to bandits: Don't lay siege to the Atlanta Federal Reserve Bank. It doubles as a munitions plant. Bank guards, working in the bank basement, have been turning out pistol cartridges at a rate of up to 700 an hour. They use old mill bag seals, melted down with a trace of tin alloy, for the lead bullets. They use brass from old shell casings for the jackets. The munitions making is strictly a hobby to supply the guards with bullets for their target practice.



AERIAL SHOTS are naturals for using wide-angle lenses. These lenses, depending upon the focal length, allow you to get more in your picture. Be sure to use a Skylight filter to cut down on the haze. For variation try including the airplane's wing to increase the perspective of height.

Hello Earth, Venus Calling

WASHINGTON (UPI) — The U.S. Army Signal Corps, which has been bouncing radar signals off the moon since 1946, foresees no great technical difficulty in establishing interplanetary radio communication.

Signal corps scientists say that a very small transmitter — one or two watts in power — can send a message from the moon to earth. They estimate that a 78-watt transmitter would be needed to communicate with Venus. A 270-watt transmitter — smaller than many commercial radio stations — could establish radio-telephone contact between Mars and earth.

But space travelers will have to get used to the fact that even a radio signal, moving at the speed of light, takes a while to cover the vast distances of interplanetary space. A "hello" spoken on Venus could not be heard on earth until 2½ minutes later. It would take 4½ minutes for a message to travel between Mars and earth.

Planes Offer Fine Meals

WASHINGTON (UPI) — U. S. airlines will enter the jet age with some high-powered culinary achievements.

This is what Pan-American and TWA are planning for their transatlantic jets:

Infra-red ovens capable of cooking 16 steaks in seven minutes.

A coffee-maker which can brew 200 cups an hour.

In addition, Pan-Am's big Boeing 707's will have individual "no smoking-fasten seat belts" signs in front of each passenger.

And some airlines are planning recorded music, piped into individual speakers.

Of less interest but more importance is an automatic oxygen mask by every seat. The captain pushes a button in the cockpit — and a compartment containing the mask pops out by every seat.

NO HEPCAT

NEW YORK (UPI) — A three-month-old ocelot named Lancelot, the pet of a New Yorker named Stanley Sherman, ran away from home recently when his owner started playing a record with the music of a Marine Corps band. Lancelot leaped from a window of Sherman's third-floor apartment and into a restaurant's cellar. Police spent an hour and a half before the ocelot was coaxed from its hiding place.

Getting The Most Out Of Your 35 Millimeter Camera

By JERRY FIELD

In most of the preceding columns in this series I've tried to point out how the designers of 35mm equipment built the widest shooting range in picture making right into these handy little cameras. Just as they come they're a challenge to anyone's photographic imagination. Yet last week, in a discussion of the "35's" unique ability to move in for those all-important close-ups, a strong plea was added for even closer close-ups made with aid of inexpensive Portra lenses through which an inch of subject in life can become a foot of picture on the screen.

We again won't be gilding the 35mm lily, I hope, if we admit that despite the unparalleled range of full-color and black-and-white films supplied for the "35's," another low-cost aid can be used to make good pictures still better pictures. This time . . . a filter. Considering only Kodachrome film, easily the front-running favorite for color-slide making, let's take a fast look at filtering.

No one will contest the statement that Kodachrome does an almost incredibly realistic job of reproducing natural colors. And it's pretty hard to beat a record like this. There are occasions, nevertheless, when with no strain and little cost you can help Kodachrome to do an even better job with the addition of a Skylight filter. Two daylight factors suggest it.

On clear days, as you know, the are actually two types of natural light. The "warm" — and this doesn't mean temperature-wise — rays of sunlight . . . and the "cold" rays from blue sky. Take a picture in the shade, and the only light is cold light. The results — all colors are tinged with blue. The same is true on overcast days when clouds filter out the warm rays of the sun. But when you slip a pinkish Skylight filter over your camera's lens — which move requires no exposure allowance, incidentally — things will warm up very nicely indeed.

The other daylight factor which throws Kodachrome off balance is the bluish ultraviolet light which the film can see even though you can't . . . until you've screened your pictures. You run into ultraviolet light in many distance scenes . . . in shots made over snow or water . . . in most pictures made of or from airplanes, or those shot up at or off of mountains. And again a Skylight filter is the easy cure as it absorbs ultraviolet the way an elephant does peanuts.

And now we come to a little

matter that has long been a bit controversial — but which, praise be, is fast becoming less so. Once or twice in these columns I've admitted that I double in brass in my picture making . . . that I shoot both movies and stills. In fact, I came to color-slide screen pictures from many years of association with color-action screen pictures. And early in my use of a movie camera, which also loads up with long-shooting rolls of film — ordinarily a distinct advantage — it seemed that it would be more than helpful to have one color film that could be used both outdoors and indoors so we'd always be set to shoot. While outdoor film can be color balanced with a filter for use under the "redder" rays of artificial light, the required blue filter slowed it down somewhat. On the other hand, I learned that indoor, or Type A, movie film could be exposed outdoors through a warming Daylight filter by following normal outdoor exposure values. More than that. This film-and-filter combination also soaks up ultraviolet light, when it's present, and does a more than creditable job with all average outdoor subjects. And the same is true of this filter and Type F (for flash) Kodachrome film! In short — Type F is now my still-picture color film, as, come dawn or come dusk, no picture opportunity will escape my 35mm camera because it has the "wrong" film in it!

There's one more reason why I like indoor film outdoors. Like yourself, probably, I'm a pushover for sunsets. And if there's another spectacle of nature even more beautiful, it must be moonlight effects. Yet, while you can take a picture by moonlight if you prop up your camera on something steady and keep its lens open for a spell, you can't make a very convincing picture of the moon itself because it persists in moving. The answer is to do a little nature faking. Use unfiltered indoor color film to shoot a setting (or rising) sun. The indoor film, being out of its element, will "blue up" things — and beautifully. You get the dim moonlight effect by closing down two or three aperture openings from those you'd use for a true sunset effect. Try this sometime, especially when the sun's partly behind a cloud or painting a shimmering path across water toward your camera!

So, as I said, you can do about anything with a 35mm camera — just as is. But you can do even better by taking advantage of the additional versatility lent by some of the photo aids available

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