

A Fur Coat Is A Fur Coat

A fur coat is a fur coat is a fur coat in almost any woman's language. In Kabul, it is not only that but also about eight or nine months' occupation, full or spare time. For Afghanistan, being the center of the caracul and broadtail industry for the world, provokes longings in the male hearts and a fine, see decision as to style, color, weight, and design. For one begins up here with the raw hide and works to finished elegance.

We began in early spring last year. It was not the time to buy, but Mohammed Ali, our Fahan driver and general knowledgeable factotum, took me down to the fur sellers' row which faces on Kabul River. This is a long series of shops, open to the weather at the front, in which men and young boys sit cross-legged on wooden benches, their long, nimble fingers rubbing delicately at the new hides, stretching and casing and as lustrous, they are ready to be worked into coats.

We rode up and down the row, Mohammed Ali commenting on the capabilities of this merchant and that, and why this man got better skins than another. After mature consideration, we settled on Hadji Usef, he was long established, discerning taste, and indubitably had fine skins. Two or three times a year he also rides up to Mazar-i-Sherif, the great shrine city on the burgeoning plain that fronts the Oxus River, to buy skins for the whole complex of furrers.

As we stepped into his shop he rose and bowed, hands at his breast. He wore the headscarf of the trip to Mecca, and below his own fine caracul cap his lean face was serene and intelligent. Mohammed Ali explained our errand, before next fall, when the cold weather comes, the Memashib desired a fur coat, full length, cut to the design of the picture in her hand (I yielded up my clipping from Vogue) and of the finest grade of black broadtail fur.

Hadji Usef bowed; he was going north in about two weeks and would look for the fur specified. He glanced at the picture; his eyes raced over me, taking measurements, we shook hands, the bargain was made, writes Hazel H. Bruce in The Christian Science Monitor.

I expected nothing for a few weeks and that is what I got. But when June came along and buyers from Paris, London, and New York began to come up to become anxious to see what Mohammed Ali had found for me. Mohammed Ali and I drove down to his shop.

Everywhere were the skins, piled up in heaps, burring out of bales. Some looked coarse and ill-conditioned. Some were gray, some black, and a few fine brown. And here and there in excited knots of men the mutation skins were being passed from hand to hand; these rarities are sometimes gray underneath and golden-brown on the top. Some are black, flecked with silvery threads, some black underneath and pure walnut brown at the ends. These were the Koh-inooers of the crop.

I stopped and looked, too; there are never enough of these coats; they are saved for fine collars with perhaps a matching cap, or a small stole or muff. We moved on to Hadji Usef, and the first disappointment of the deal:

He had brought down some broadtail from the north. It is never so plentiful as on skins. It had been a "bad year"; late rains and pasturage delayed. We might look at the skins he had found.

One of them was like a piece of black moire; it folded over the hand with luxurious ease. Every satin watermarked with, with no ridges or inequalities.

"This," we cried to the Hadji, "is it! Get us skins like this!" A pitying smile came over the Hadji's thin lips.

"I wish I could," he told Mohammed Ali. "That is one, that skin."

"The others even in its class!" The Hadji looked doubtful. "There might be. . . later. The whole pack is not. If Memashib would care to look at others."

The Memashib would not have seen perfection, what the Hadji shrugged; perhaps later. . . And so began for Mohammed Ali and me our weekly pilgrimages down to the furriers' row. Seeing us start off, other Americans grinned: "Get up there you go again. You have to learn to take what you can get up here!"

TABLE TALKS

by Jane Andrews

Have steaks cut about 1-inch thick. Season on both sides with salt and pepper. Place in a shallow, greased baking dish and brush with melted butter. Bake in a hot oven (450° F.), allowing 10 minutes cooking time per inch thickness. If steaks are frozen, double the cooking time. They are cooked when flesh will flake and is opaque.

While steaks are baking, prepare sauce. Melt 2 tablespoons butter in a saucepan, over low heat. Add onion and diced seeds; cook gently until onion is yellow and transparent. Blend in flour. Add boiling water, cook stirring constantly over low heat until sauce has thickened. Add milk gradually. Stir in seasonings and parsley. Heat thoroughly. Stir in lemon juice. Serve over cooked steaks. Makes 6 servings.

A whole planked fish, together with three or four of the season's most colorful and decorative vegetables, makes a festive and delicious dinner. Any fish suitable for baking or broiling may be planked. Some commonly planked varieties are: shad, haddock, lake trout, whitefish, and small salmon.

The American Indians, we are told, taught early settlers on this continent how to secure a fish to a hardwood plank and then grill it by tilting the plank up before a hot fire. Over the years, as the modern kitchen range displaced the campfire and the open fire-place, planking almost vanished. Today, however, the use of planks for cooking and serving is being revived.

Hardwood cooking planks, fashioned of oak, hickory, or maple come in various sizes and shapes for individual or family service. They should be soaked 1 1/2 inches around the edge to catch cooking juices. If you are purchasing a plank, follow the manufacturer's instructions for seasoning it.

Planking in the modern sense is more a method of serving than of cooking fish. The fish may be stuffed or not, as desired. The general procedure is simple. The fish is placed skin-side down in the center of a well oiled, preheated plank, then baked. Short time is up, the plank is removed from the oven and surrounded with a border of mashed potatoes, often put through a pastry tube. Freshly cooked vegetables of contrasting color and texture are arranged in the space between the fish and potatoes. The plank is then returned to the oven and baking continued until the fish is cooked and the potatoes are lightly browned.

For serving, the plank is placed in a holder or on a large platter; the fish is cooked and the potatoes are lightly browned. The home cook may use a large platter; the hotel cook uses a large platter. Here are some tested recipes for planking: a 3 to 4 pound fish.

Foil "Planked" Fish
1 dressed fish weighing 3 to 4 pounds
Salt
Minted bread dressing
Melted fat or cooking oil
Duchess potatoes
6 medium-sized tomatoes
1/2 cup dry bread crumbs, buttered
12 small whole carrots, cooked
and buttered
Lemon slices
Parsley sprigs

Wipe fish with a damp cloth. Sprinkle on the inside with salt. Stuff with Minted Bread Dressing (see recipe). Place fish in center of a lightly greased rectangle of heavy aluminum foil on a baking sheet. It is recommended that a double thickness of the heavy foil be used and that it be turned up at the edges to hold cooking juices. Have it extend well beyond the planked fish on all sides. Brush fish with melted fat. Bake in a hot oven (450° F.) allowing 10 minutes cooking time for each inch of stuffed thickness, measured with a ruler at the thickest part.

Ten minutes before the cooking time is up, remove "planked" fish from oven and quickly arrange a border of Duchess Potatoes (see recipe) around fish, at foil edge. Remove a slice from top of each tomato, season tomato and sprinkle with buttered crumbs. Place tomatoes and buttered carrots between potatoes and fish. A suggested arrangement is to place 3 tomatoes on either side of fish and pile carrots at either end. Return "planked" fish to oven and bake food for 10 minutes or until fish will flake on testing with a fork and potatoes are lightly browned.

Slide foil onto a large serving platter, lifting by the edges. Remove top skin from fish. Garnish platter with lemon twists and lemon slices.

Polite raising his eyebrows, he said: "Yes but . . ."

"Really, I mean it," she said. "I'm trying to get you to eat."

Again she interrupted him, assuring me I'd rather starve than eat anything but the best. "But, the man should be grateful," he said, "for my trying to get you to eat."

Before excitement reached a climax a sudden flash of light upon the grove. On the far side of the voice of the Reverend Ernest H. Wood, minister of the Meeting, is raised in prayer: "Our Father, we thank Thee for this day, for the beauty of this place and for this fellowship. . . Amen."

"Amen and let's go!" somebody shouts. And the rush from the bake to table begins, to feed 350 mouths. Everywhere a hand is needed to do a task, it is there without asking. This kind of cooperation is wonderful for the church. "Our Father, we thank Thee for this day, for the beauty of this place and for this fellowship. . . Amen."

Clambake

Down-East Style

What makes a clambake? Young people and old people alike, clams, catching fish, and melting butter. . .

Minted Bread Dressing
1/2 cup chopped onion
1/2 cup chopped celery
3 tablespoons butter
1/2 teaspoon salt
1/2 teaspoon dried mint
3 eggs
Pan-fry onion and celery in butter for about 5 minutes until tender. Add cooked vegetables and seasonings to hot crumbs; mix thoroughly. Measure quantity of stuffing in a small bowl for a 3 to 4 pound dressed fish.

Duchess Potatoes
1 egg, separated
1/2 cup soft butter
Salt and pepper to taste
Hot milk (about 1/2 cup)
Peel potatoes, cut into thin slices, and cook in boiling salted water until tender. Drain well; mash. Beat egg yolk dry and add to potatoes. Stir in butter. Add hot milk gradually. Season with salt and pepper. Beat until smooth. Turn into white frame Quaker Meeting tin. Bake in a 350° oven for 1 1/2 hours.

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How He Writes Those Song Hits

Those Song Hits

Robert Allen is a sherry-eyed, puckish young songwriter whose name almost never gets in print — except in the one place where it counts most: On the best-selling lists of the entertainment trade papers. One recent week three Allen compositions, "Enchanted Island," "If Dreams Come a Lover," and "Everybody Loves a Lover," were listed and, even more remarkably, for the past two years a well-known magazine without an Allen tune being present among the top sellers.

Allen did not begin his career as a composer. He migrated to New York City from Scotland in Upper New York State to be a pianist. Then he worked as a writer and met Perry Como. "Como was the one who gave me the break," Allen reminisced last week. "He did 'My One and Only Heart' and he used my 'You Are Never Far Away' as his closing theme. He's a giant."

When he is composing, Allen does not use a piano or put anything down on paper until he has arranged it all in his head. "I walk around with a cassette," he says. "I've worn a nice big furrow in the rug at home. I drive my wife crazy, so I usually write outside. I even come during social conversations. I don't know exactly what happens, but friends tell me I get a vacant stare."

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Science Takes A Look At Love

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Can love be reduced to objective analysis? If so, are the cold scientific facts about love's great urge laid unrequited?

These questions were raised and answered recently by Dr. Harry F. Harlow, a witty, 52-year-old psychologist from the University of Wisconsin. Speaking in Washington before the American Psychological Association, Harlow was by turns outrageously comic and chilling.

Though precious little is known about adolescent and adult love, the psychologist said, even less has been scientifically dug out about the origin and development of love in the infant. To fill the lack, Harlow and his Wisconsin associates have subjected the mother-child love to the rigorous conditions of a controlled laboratory experiment. The use of newborn human babies was not practical because of their "inadequate motor capabilities," Harlow found better subjects in more than 100 big-eyed infant macaque monkeys, who have the same feelings of affection as humans.

The Wisconsin experiment was carried on by the construction of artificial monkey mothers — of wire, sponge-rubber, and doll-like, sponge-rubber, and terry-cloth models with bicycle reflectors for eyes. Some of the "mothers" were built to supply milk; others were bare wire models.

When the newborn monkeys were variously exposed to different mothers — milk-giving cloth ones without milk — Harlow carefully observed the reactions. He was startled to find strong evidence that love is based on contact. In 165 consecutive days of testing, the macaque youngsters persistently preferred the soft, padded mothers to the wire mothers, even when the latter gave milk.

While psychologists had long suspected that "contact comfort" was an important basic affective or love variable, Harlow's findings are the first to show that it is not only important but completely the variable of nursing.

Harlow was quick to see the disturbing human implications of his work. "As more and more American women go to work, he said, "it is cheering. . . . The world is often used loosely to apply to both the insoluble and the soluble grits. There is a difference. Insoluble grit includes silica."

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Crossword Puzzle

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Memory Selection: The Lord Knoweth the Way of the Righteous

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THE FARM FRONT

by John Russell