

NETTIE and NUTTY *Broadcasting For*STEFFEN-AUTO SUPPLY  
15-17 N. Second St. Phone H. P. 350

Dear W:

I wish you could see the beautiful tortoise-shell combs of these gentlemen of Ceylon! They are round ones and sit up on the head like a three-quarter crown, harboring in the center the meagerest knot of hair. What they really harbor is the gentleman's pride, for these are a symbol that he has never carried burdens on his head—that he belongs in other words to the capitalist class. Aren't they funny and quaint, these primitive people? No funnier or at least no quainter than we must be to them by the long searching stares they level at us. Beside the combs, the men wear skirts. These people are very much on the Hindu type, rather aquiline and good-looking, the best of them.

Kandy, several hours up into the mountains from the port, is a fantastic city. We longed to stay longer and explore it all—some people went up a day earlier than we—but as it was we had time only for a vivid jumbled impression of brilliant colors, weird shapes, in buildings and temples, tiny torturous streets, elephants bathing in the stream, rich luxuriant forest and tropic flowers and—ugh, a huge tree on which hung, like some horrid fruit, literally tens of thousands of bats, in a comfortable upside down position.

Our second day we spent here in Colombo, a little tame after the bizarre sights of Kandy, leading us to motor out to a beach in the afternoon for a sea bath. If you can imagine wading out into water the temperature of afternoon tea you will know our astonishment. I had never been in really tropic seas before. The rocks were covered with barnacles and also strange sea animals so that when we climbed up on one of them to dive, there occurred a scrambling exodus, like that out of Egypt.

Lying on the sand was delicious and going out in clumsy outrigger boats and coming tearing in with the surf, was thrilling.

On the way back we saw the weirdest religious procession—something like the "curative" processions in India, outlandish costumes and pounding music, with here a preponderance of yellow and orange-robed monks. We stopped, rather fearfully, to take pictures, but they seemed to appreciate

the attention. Tho there was something rather demoniacal in the little boys who jeered at us.

We are back on the boat tonight. This is the island, I believe where once the boat being unable to pick up the cruisers at the designated port because of a storm, Raymond and Whitecomb spirited automobiles out of thin air, it seemed, and carried the whole party across the island to a sheltered port. It was so easily and miraculously accomplished, that those who have only heard of it, still tell it.

We have a five days' cruise now, south, across the equator, to Java! We are nearly half way round.

## "PHILIPPA"

By Anne Douglas Sedgwick  
Houghton Mifflin Co.

In "Philippa" Anne Douglas Sedgwick has written almost too interesting a book for this busy season. It is almost impossible to lay it down. She has taken for her theme the devotion of a father and daughter and the influence this has on both their lives.

Philippa we see first, a slightly precocious child of fourteen at a concert with her mother, picking out with her keen eyes her father, far ahead of them in the front row. With him, she discovers with the aid of her opera glasses is a languishing, painted lady in a black and silver hat. Danger at once for Philippa and her mother, rears its head. And it is a real danger.

It is the case of the middle-aged man, beginning to realize that his life is never going to be any more thrilling than it has been, turning from his faithful, but uninspiring wife to the dangerous allurements of a heartless but clever woman. At last overcome, he flees with her, dreaming fatuously that this means no division between himself and Philippa. But Philippa, fierce in her resentment against his injustice, will not see him for two years. How this separation and the later presence of Philippa shows up the tawdry but rather pitiful woman whose life is so poverty-stricken that she has had to steal, makes up the rest of the story.

Miss Sedgwick has created another character with as great subtlety as her "Little French Girl." Her people live, though she exhaustively dissects them with her keen psychological knife, the interest never flags.

## MODERN ETIQUETTE

by Roberta Lee

1. It is ever permissible to put the elbows on the table?
2. What does the turned-down corner on a visiting card signify?
3. What is the best way to introduce a woman guest to friends when she comes to visit for a week or two?
4. How should the napkin be used?
5. Should one ask a hostess for an introduction to a ball for an older person?
6. Is sealing wax still in use in the sealing of letters?
7. What does the father do after he has given away the bride?
8. Are there any certain dishes that should be served at a luncheon?
9. Is pretense for the purpose of impressing others considered good form?
10. How much should the tip be to a maid who has looked after one's room when staying only a short time?
11. Is bread ever cut at the table?
12. How does an opera party differ from a theater party?
13. If a reception is given for the purpose of introducing a debutante daughter to society, does the young lady's name appear on the invitation?
14. In what manner should a man assist the hostess at a dancing party?
15. What does "table d'hôte" mean?
16. Is there a set fee for the clergyman who officiates at a wedding?
17. What is done after the fingers are dipped into the finger bowl?
18. What is a good rule to follow when engaging in any sport?

## Answers

1. Never while eating; it is permissible between courses or while lingering over after-dinner coffee.
2. That the card has been left by the owner in person, and not by a messenger.
3. At an afternoon tea party.
4. Spread across the lap, folded in half.
5. No; unless they are rather distinguished strangers and unquestionably suitable.
6. Yes.
7. He takes his place next to his wife in the first pew to the left.
8. No; one may serve whatever she pleases that is delicious and in season.
9. No; well-bred people consider it distinctly vulgar.
10. One dollar.
11. Never; always break it into small pieces and lift it to the mouth with the fingers.
12. It is obligatory to wear full evening dress at an opera.
13. Yes; it should appear below that of her mother's name.
14. In seeing that all the ladies have an equal chance to dance.
15. It is French for a dinner at a hotel or restaurant with a set menu.
16. No; the groom gives

according to his means. 17. Touch the lips, then the mouth and hands should be wiped upon the napkin. 18. Keep your tongue under all circumstances and conditions.

The French say that they want security from attack. Well, if they will consult Fred Libby and some of our other pacifists they will learn that the way to get it is to sink their warships and fire all their soldiers as a noble example to the rest of Europe.

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