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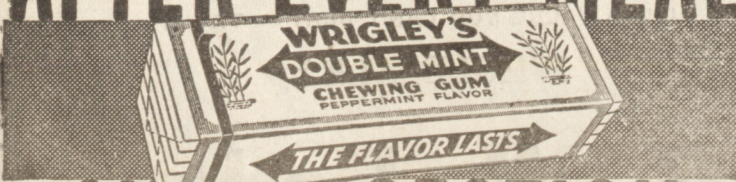
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## Interest to Women

### ETIQUETTE FOR A DANCING EVENING

Your Smartest Street Frock or Long Dress With Sleeves Is Correct for an Informal Dance

(By Lawrence Hostetter)

So you're invited to go dancing. If you know just what to do, what to say you're bound to have a good time.

**At an Informal Dance**

It's an informal dinner two some at hotel. You don't wear evening clothes unless you and your escort have arranged to make it a "real party." Instead wear your smartest street dress and a hat small enough not to be in your partner's way. Or, if you like, wear a long dress with sleeves—a style which doesn't call for a man's dinner jacket.

Take your wraps to the table, sit back in your chair, relax and let your escort play host. It's your privilege to suggest dancing, even if he does not.

**A Formal Dance**

Or suppose it's a formal invitation to a big private dance. Since it's written in the third person, you can phrase acceptance or regrets in the third person on your best notepaper.

When your escort inquires what color frock you're wearing, you wouldn't be so inconsiderate as to suggest orchids if a corsage of gardenias is more in keeping with his budget. If he sends merely carnations, you must make him believe they are your favorite flower.

**Cut-ins**

Today most private dances are conducted on the cut-in plan, though some, such as program dances, permit cut-ins only during encores. A man wishing to dance with some girl on the floor touches the arm of her partner saying, "May I cut in?" or perhaps he does it all by pantomime.

Her partner releases her at once saying "Thank you," to which it is nice to reply, "It's fun dancing with you." Then she turns to the new partner with some gay pleasantry which makes him think she's really pleased to be his partner.

At dances where programs aren't used, it is up to the man who brought you to see that you meet the stags. If they don't cut in as they should, he must swap dances for you with the other men.

Even though you are frankly "stuck" don't sulk or get panicky. If a man lacks the finesse to handle the situation, his partner can suggest he take her to her escort or her hostess. The dressing-room is always a harbor in the storm of embarrassment.

**Keep the Talk Light**

Of course lots depends on how you dance. No amount of wit can quite compensate for drooping over your partner, hanging on too lightly or pulling away. Look charming—be charming. Be so gay that every one is happy merely to exchange a word with you.

It isn't necessary to carry on conversation while dancing. Enjoyment of the music and the rhythm of movement may hold your attention completely. If you must talk, weave your way to the edge of the dance floor and try the Conversational Step, but keep the talk light as thistledown.

## DON'T KISS EVERY BOY WHO ASKS YOU TO

If You Can't Get a Date Because You Don't Kiss, Stay Home

(By Beatrice Fairfax)

This little piece is written especially for girls who say they never get a date because they don't like to kiss every Tom Dick and Harry. If they accept invitations for a motor ride or a treat to a hamburger roll, the gentlemen concerned think such hospitality entitles them to pet.

Naturally, girls who aren't cheap do not care for these tactics. They'd rather stay at home than go out with boys who act like grizzly bears. If they like a boy they don't mind a kiss or two. But just any boy who happens along—well, that's another story. Sometimes a girl asks: "Am I eccentric, that I object to kissing?"

No wistful! Even the screen Romeo gets tired of casual kisses. Roles tender as tenderloin, where, with heaving chests and gurgling voices they protest their love, are just a pain in the neck to them. They have reached a point where they'd rather "sock" the lovely creature dissolving in tears than kiss her.

"Holy suffering cats. Haven't you got anything in good honest murder, racketeering or train robbing?" a leading Apollo of the screen demanded of a Hollywood director. "The next dame I've got to treat to a passionate kissing marathon had better take out heavy life insurance. I'm fed up on it."

The director looked his rebuke and told the idol he was being considered for a five-ring kissing set for his next picture.

Tennyson, the Victorian laureate, has described the perfect kiss: "Once he drew with one long kiss My whole soul through My lips, as sunlight drinketh dew."

The perfect kiss is worth waiting for. The kiss that's as commonplace as "Pleasant weather we're having" or "Does this bus go to City Hall?" is cheap, and girls who kiss with so little concern are "wasting sweetness on the desert air."

Our Victorian grandmamas used to say: "A kiss is sacred." And while we make fun of everything they said and did still, my dears, they got their men, and they kept them.

After all, I ask you as the bargaining sex—is it worth while to throw away so much for "bread and cheese and kisses?"

## Does A Repeat



MARGARET SPEAKS

NEW YORK, Nov. 8.—Margaret Speaks, whose modernized Gibson Girl coiffure started a coast-to-coast fashion last year, may be destined to do a "repeat performance" with her new Princess hair-do. The NBC prima donna of Voice of Firestone concerts (heard on Mondays over the NEC-Red Network at 8.30 p.m. EST) retains her individuality with long hair—that is, half of it is long. For the benefit of any readers who may want to imitate her, here is how the Princess is achieved:

The hair is parted horizontally in an arc that ends in front of each ear. All the hair in front of this part is cut short and curled into ringlets. The back hair left long, is brushed to the left side and plaited into a smooth braid. Miss Speaks' hair-dresser reports that curling the very end of the hair makes the braided ends stay in place better. Step number three is to brush the short hair back from the face and leave it in soft fluffy curls. The braid is then wrapped, coronet fashion, around the head IN FRONT of the high-piled curls.

Result: A hair style that matches the season's regal and dignified fashions in dress, and one particu-

## AUTUMN POURS HER GOLDEN TREASURE INTO RICH BROWN PUMPKIN PIES

Cinderella Missed a Bet When She Didn't Bake Her Coach Into Pastry for the Prince

(By Frances Blackwood)

If Cinderella had been one of our old fashioned Yankee gals, she would have turned her pumpkin into a golden pie. Her Fairy Godmother would have wafted the tantalizing fragrance under the Prince's nose and he would have left the frivolous sisters flatter than he did.

You must first cook the pumpkin. That means cut it up, remove seeds and outer skin and steam it until tender. Or boil it carefully. Then mash through a sieve. But ready cooked and canned pumpkin is good.

For two large or three small pies you will need a quart of the cooked pumpkin. Put the pulp in a large mixing bowl. Scald one quart of rich milk and stir in a tablespoon of cream. Then stir this into the pumpkin pulp. Mix well.

Beat the yolks of four eggs and stir into the pumpkin mixture with two cups of sugar. (The pie mixture should taste just a little too sweet before baking.) Stir in a teaspoon of cinnamon and half teaspoon ginger.

Some people like to add ¼ cup of a wine or brandy flavor. Then beat the whites of the eggs stiff and stir them in mixing thoroughly.

Have the pie plates lined with good pie crust. To make the crust stay crisp, bake them first until they just begin to get golden brown. Pour the pumpkin mixture into the crusts, filling as full as you can. Put in a hot oven for ten minutes.

Reduce the heat to moderate and continue baking for about an hour and 15 minutes. On no account let the custard boil in the pies. If you do they will be watery. Better to cook too slowly than too fast.

When they are firm in the centre and rich brown on top, take from the oven, sprinkle with powdered sugar and a little cinnamon and set away to get cold before cutting.

Early suitable for girls and women of Miss Speaks' tall and slender build.

The only note of warning that must be sounded is that if your hair is not as long as Margaret Speaks' hers reaches to her waist—you may have to fall back on "store hair" for the coronet braid. If so, don't be dismayed. The hair fashion experts say it's quite the thing to do this year.

## BRITONS AT DINNER ARE SOUTHPAWS

American Dining Style Is Curiosity in London

Americans who come to London are forced to change their style of eating—or be stared at as curiosities, for Britons at the dinner table are a nation of southpaws—very energetic southpaws.

Everybody eats with his left hand—there's no awkward changing over from left to right after cutting one's meat.

But the first thing goggle-eyed Yankees learn is that the knife is more than an instrument for cutting food. Give an Englishman a knife and fork, and you'll see some of the fanciest manipulation ever performed outside of a billiard room.

He starts as an American does—fork in left hand, knife in right. But from there on, all rules are off. Your Englishman firmly stabs the meat with his fork—then scurries about the plate. It must be a full load before an Englishman will arise it to his jaws.

It's here that his knife gets its extra workout. Around the plate go knife and fork, stopping for a cabbage here, a few potatoes there, and whatever else happens to be near.

All of this is mashed on the back of the fork with the aid of the knife. Yes, the back of the fork, it holds more than the front.

So after meat, cabbage, potatoes and so on have been piled on, the Englishman raises his left arm, ducks his head and fills his mouth.

But an Englishman needs such a shortcut when you consider the size of his meals. Dinners often consist of separate fish and game courses, in addition to soup, meat, potatoes, salad etc.

A Briton often has finished six courses by the time he gets to coffee, which, by the way, costs extra at most public eating places in London.



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