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...OF...

## Interest to Women

LET'S LEARN THE NEW DANCES,  
DON'T BE WEAK-KNEED, LEAD FIRMLYLawrence Hostetler Offers Pointers to Help You  
Perfect Dancing Style and Avoid Faults

Don't watch your feet. You can neither lead nor follow easily by trying to outguess your partner.

Don't get a death grip on your partner. Hold firmly enough for support and a definite lead.

Don't assume a dreamy pose or appear weak-kneed. Swing the leg from the hip with a minimum of knee bending. The knees must be kept very supple and relaxed.

Men! Don't pump-handle with the left arm. Dance from the waist down with the upper body carried free and easy.

Don't hesitate to use your ankle when stepping backward. Reach with the big toe. It adds several inches to your step and will save toes from being stepped on.

Don't bump your partner's knees when stepping forward. That is usually due to pushing your feet in front of you as if exploring before stepping. Lead with the upper body and delay moving the foot as long as possible.

Girls! Don't forget to look over your partner's right shoulder. Failure to do this makes the knees interfere and causes a tendency to deviate to the left in the backward walk.

Don't take more than two or three walking steps between figures. Make your dancing more interesting by giving as much variety to the figures as possible.

Don't carry arms in strange, uncomfortable positions; that won't add style to your dancing. The "hook hold"—girl's left arm hooked under partner's right doesn't make for grace.

Don't when walking backward, swing foot outward in semi-circle.

Don't tense muscles of thighs or hips. It gives an uneven jerky step instead of a smooth gliding one. In the case of a girl it may cause her to step before her partner.

does instead of timing her step a fraction of a second after his step.

Try to bring your feet toward a centre line. Don't waddle like a duck with feet wide apart.

Men! Indicate your steps by an appropriate pressure with right hand and arm or with upper body. Don't expect your partner to guess what you are trying to do.

Girls! Balance toward your partner; resist your partner's lead slightly.

A girl always waits for her partner to step first. She is careful not to take the lead away from her partner when she is stepping backward by hurrying her step, or by carrying weight back on her heels.

Expect to dance easily and look well on the dance floor when you learn to stand and walk correctly. Modern ballroom dancing is based on correct posture and graceful carriage.

Perfect the simpler steps first. Don't try a lot of fancy steps that you can't lead.

Keep your dancing modern. Dancing is for pleasure but your steps "date" you if you don't follow changes in style.

Elevate the chest and swing the leg from the hip with an extended knee and ankle, in order to give a curve to the body. Don't bend back at the waist in attempting to get the same result.

When placing weight on a leg, bend it slightly but not enough to give impression of having the knee flexed.

Think of your head as well as your feet. Carry head well back, with chin slightly raised.

First essential in a girl's dancing is the ability to follow gracefully. Keep in mind the importance of balance and relaxation.

LONG SEASON FOR  
LUXURY OF VELVET

Velvet, the fabric of luxury, is putting in long days this season. That's because crush-resistance made it practical as well as beautiful.

The most admired hat designers have made a pet of velvet. They use it for those huge picture hats, the most flattering in the world, as Ganesborough and Beldini knew.

Some women today have adopted them for restaurant wear, knowing how beautifully they frame a cameo profile and a chic coiffure.

The newest pillboxes are of felt with a huge felt cuff.

Velvet has never looked more wonderful than in Alix's "Thousand Yards of Velvet" dress with its enormous hoop-like skirt encircled by a wide band of crushed velvet roses.

The cloudy skirts of tulle evening dresses are banded with velvet. Shirred tulle bodices are trimmed with velvet ribbons tying in the front in little bows.

Evening wraps revel in velvet. Charles James uses it for the gentlemen's coat type of wrap, and Lanvin for great cape-like wraps. Floor-length lame capes are lined with velvet, and who is to say which is the right side.

You can start for town in the morning wearing tweeds given sophistication by velvet hats and gloves in striking contrasting colors.

Suits are given softness by velvet collars, and wool dresses are accented with bands, scarfs, gilets and collars of velvet. At the mid-season showings, black wool dresses brightened with velvet bows in pastel or bright shades give now life to the smartness of black.

Simple little velvet dresses make the perfect background for splendid jewels and velvet makes the newest version of the tailored shirtwaist dress.

For their most important afternoon dates, velvet frocks are the choice of the younger generation. They look for dresses banded or sashed with two-colored grosgrain or chiffon scarfs—embroidered in gold—or appealingly ingenu with lace collars and cuffs.

## LAPEL CLIP

Every one's "diminutive little charm," Charlie McCarthy, has been made still smaller—into a clip to wear on your lapel. His costume for this appearance is top hat and white tie with a monocle in his knowing eye. You could put him on your felt hat, too.

## Hollywood Leads

Joan Crawford says:

Any woman is at her best in a formal gown.

It isn't particularly the style of a garment that makes this so, but simply the fact that, when a woman decides to dress formally for an occasion, she usually does all of the other little things that go to make her a perfect picture.

Her hair is coiffured becomingly, her nails are done for the occasion—her make-up is applied with care—other words, formal gowns exert a psychological effect upon a woman possible from no other source.

And, as a final touch, "knowing" that she is "well gotten out," as it were, gives her a self-confidence, a poise and grace of carriage that, as a general rule, she could never muster when dressed for any other occasion.

As far as my own preferences in evening gowns are concerned, I definitely favor simple, draped lines. Soft crepes or chiffons are my choice where fabrics are concerned. I don't like velvets, and detest tulle.

For winter I am having a number of evening gowns created, but they all follow a similar draped, semi-Grecian line. With them I wear one jewel, either a ring, a clip, a bracelet, or a necklace. These are generally star sapphires, although there is one clip of diamonds and a single emerald that prove most effective on black.

And this brings up another point. For evening I wear either white, blue, or black. For the first time this season, I am wearing one of soft sea-green, but I haven't had a chance to really find out whether I like this shade or not.

Personally, I find that the fun of dressing up for formal occasion lies in choosing accessories. I love to figure out touches of color for severely plain gowns.

For instance, with one dress of fog blue, I carry a large flame colored chiffon handkerchief, and pin a bright matching red flower in my hair.

Kelly green gives an interesting dash to plain black, and Burgundy adds to almost anything with which it is worn.

For a wrap this season I have chosen a full length coat of blue fox. It features a slightly flared collar and long, straight sleeves. It may be worn belted in, or hanging straight from the shoulders.

As far as a hair style for formal wear is concerned, I feel at the present time that the "page boy" is particularly appropriate for the gowns. This mode of hair style combines the classic with the modern. I wear it

## Household Hints

Suggestion to the Cook: When cleaning water bottles and glass jugs put a lemon into small pieces and p into the bottle or jug with a little water and shake; the glass will be restored to its crystal freshness.

Fasteners (snaps), sugar, Caramel (ka-ra-mel), burnt sugar for coloring.

Shoulder length, the ends turned under. It is parted on the left side, and perfectly sleek without the aid of a wave. On some occasions I wear it caught back at the side with a flat flower or a jeweled clip.

As to shoes, sandals have won me over completely, be it winter or summer. There is something distinctly feminine about a sandal, making it right with every type of a formal gown.

Instead of carrying the tiny evening bags this year, I have chosen huge, flat envelopes, fashioned from the fabric creating my gown. Adrian gave me this idea with an especially lovely bag he designed for me to carry in a recent film.

At the  
first snuffle

Quick! Use this specialized aid for nose and upper throat...where most colds start. Helps prevent many colds.

VICKS  
VA-TRO-NOL

## WOMAN'S AGE SHOULD BE SACRED

Fact That the World Discriminates Makes It No  
One Else's Business

(By Edith Johnson)

Since "Paul Pry" has become the first citizen of the United States, nothing is sacred, not even a woman's age. He has launched a nation wide movement to thrust upon all people a goldfish bowl existence, no matter how little taste they have for it.

Of all the sins committed against privacy, that most despised and dreaded among women is the question: How old are you?

No one except her doctor has a right to ask a woman's age, and for an excellent reason—the world never has been fair to women about this age business. It discriminates against her again and again.

How different is its attitude toward the opposite sex! No man, even though he has passed the century mark, considers himself too old for romance. But let a woman dare keep a shred of romantic interest after 40, or reveal a fraction of man's independence of the passing years, and what discouragement and scorn are in store for her!

"Did you ever know anyone so silly?" people exclaim. "Can't she realize she is too old for that?"

And if being 40 or over is damaging to a man's chances when he asks

for employment, it is positively damaging to a woman's. Seldom is she given so much as an opportunity to list her qualifications.

Do you find that women, as a rule, are keener and more active than the men? Are they not more enthusiastic and do they not have a more cheerful outlook upon life?

No woman is quite so foolish as to imagine she is going to look at 50 as she did at 20. Nevertheless, she is not pleased when old acquaintances say, "How does it feel to be growing old?"

In trying to keep youthful, a woman can be perfectly sane, not cutting any dices such as wearing kittenish clothing or using too much make-up, or driving herself to the point of exhaustion just to show that she still has pep in her, or taking to drink as a few of her sex do.

She should have a firm and final word for Paul Pry and all of his kind who give vent to their pent-up sadism by insisting upon being told her age every time she turns around. And let her not forget that never will she enjoy true equality with men until men are persuaded to judge them by the same age standards as they judge members of their own sex.

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