

NEW COLORS IN VOGUE

Military Uniforms Inspire the New Frocks; The Blending of Fabrics.

NEW YORK, Nov. 24.—Naturally costumes designed under such warlike conditions as those which have existed in Paris the last few months, cannot fail to reflect the spirit and thought of their creators.

In the gowns which have reached us since the mobilization of the army, military effects are supreme. A great deal of infantry red is used in these gowns, blue, dust brown, and a new gray, which has been created and aptly named "battleship gray."

This gray is the shade that the warships are painted when in active ser-

vice. In the heyday of fashion, either made in the entire costume, or used in conjunction with yellow, pink, green, black or red. A stunning evening costume which reminded one of the dupion of classic Greece, was made of one entire length of cloth of silver, wound around the figure and up over one shoulder in a most graceful fashion. The only relief from the gray soldier's of the silver was a rose, shading from pink into red.

Although skirts are widening the tight undergarment beneath a tunic of ample width, still continues to be seen, I saw a smart afternoon dress a few days ago, worn by a charming young woman. The bodice waist was of black satin, wrinkling over the hips with a collar high in the back held in place and tied high around the neck by a black velvet ribbon. The skirt was of black satin and clung close to the figure. Over this was worn a reefering tunic of cragole not edged with deep band of satin ribbon. This tunic floated away from the figure giving a breezy effect to the costume. The skirt trimmed through the sheer net in a fascinating manner. A charming little Cosack hat of black velvet was placed slightly on the side of the head, on which an American beauty gaze was laid carelessly on the side, a little to the back.

The Bedingote and Moyer. Age styles hold away for the street dress of serge, gabardine, rayon or broadcloth. In the dress illustrated a battleship gray broadcloth is combined with black satin. The upper dress, in this piece with the skirt, is of battleship gray broadcloth bound on all the edges with black braid. The inset vest and the skirt is of black satin. A narrow belt of the broadcloth is placed around the dress just below the waist.

A cunning little hat is worn with the frock which reminds one of an Indian teepee with strips of stiff ribbon tied together in the center and spreading out, like similarly tied bunches of arrows. This is a unique model which is smart placed prominently upon the head. These days, a hat may be chic, but if the wearer has not proper sense of the correct manner of wearing it, it might as well be a Turkish fez or an old-fashioned tricorne.

New, indeed, is the second illustration. The coat is of velvet, with collars and cuffs of imitation Persian lamb. The bowing, portion is cut away, square, in the front, giving an especially smart air to the coat. A skirt of striped serge is shown with this coat. These striped serges are soft in color and are serviceable, as well as stylish, for the separate skirt to wear with shirtwaists or blouses.

Florida, in the same soft and shadowy colorings are, also, shown and are most attractive. These combine admirably with a corresponding plain color. Wonderful evening wraps were designed in Paris just before the mobilization of troops, and in them are reflected the sumptuousness of the Middle Ages. Wonderful satins and velvets are embroidered, or brocaded, in designs which remind one of Heraldic devices worn on the garments of the crusaders and the robes of the clergy.

A magnificent wrap of cardinal red velvet had large collar and cuffs of sable, rich in its barbaric luxuriousness, with a cape-like panel, rounded at the bottom, falling from under the collar almost to the bottom of the wrap. This cape was divided into four parts through the center, somewhat like a crusader's shield.

The proper placing of an artificial flower is a stunning and ultra touch in the fall and winter frocks. The flower, with the hair, is fastened upon the shoulder, strands of them are used as garlands on waist or placed under tunic of chiffon or tulle, while larger, single roses are often placed around the bottom of the tunic, or skirt.

Placed Funds With U. S. Ambassadors for Destitute

London, Eng., Oct. 24.—The British-German Friendship society has decided in view of the war to dissolve and to place its assets at the disposal of the American ambassadors in London and Berlin for the support of needy British subjects in Germany and needy Germans in England.

Daily Fashion Hint

For figure 1—Start on right foot, placing it back of the left, which holds the weight. Dip to right on the first beat and run forward three steps, one to each remaining beat of music of the first bar. This swings the girl to the right of her partner. Now during the second bar the directions are reversed. The girl dips to the left on her right foot on the first count and runs three steps backward. The dips must be in smooth, gliding manner, while the runs are in ordinary Congo trot manner, with a little raise and lift to them.

This simple first step may be continued at pleasure and should be carefully studied and repeated again and again until the rhythm of the dance is mastered.

Between each set of steps a spin is made. For this the girl's left and the man's right arms drop to their sides and, with her lifted right hand in his left, she spins to the left with her weight on her left foot and that foot in advance to catch the weight which shifts from the right as she starts.

Figure 2 is preceded by the polka-tango step in half-time with the positions as in figure 1. The girl starts back on her right foot, during the first two counts, going to the right of her partner and making a half-turn and starting forward to the left of her partner for the third and fourth counts of the bar. Then the girl does back four steps (one to each two bars), and

over very candidly with the man for whom you care.

Don't let jealousy take possession of you. If it does and you become sour and crabbed, you are reasonably certain to lose your sweetheart's affections if they have begun to wander at all. I should not discuss this at all, nor permit myself to question his loyalty. Just be so charming and lovely that there will be no thought of deserting you for another.

ABSDERLY TYRANNICAL. Dear Miss Fairfax: I am 21 and have been keeping company with a young man for a year and a half. We are devoted to each other, but have many quarrels—we have parted twice. I have a sister 18, who is going out with a young man of whom my friend does not approve and on this reason wishes to part with me unless my sister gives up her young man. My sister refuses to do so. She friend does not drink, smoke or play cards and makes a nice living. When I told my friends and parents that he refuses to call unless my sister gives up her young man, they advised me not to have anything to do with him, but I love him dearly.

CONQUER BY SWEETNESS. Dear Miss Fairfax: I am a girl of 22 and engaged to a young man for the last 19 months. A cousin of mine, a girl of 18 and very pretty and strikingly attractive, calls on me frequently. She has on many occasions recently expressed her liking openly for this young man; he, in turn, appears to like her very much. Every time she comes to my house it is miserable for me for I know well he is liking her more and

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GIVE HER CHANCE TO EXPLAIN. Dear Miss Fairfax: A girl friend of mine with whom I have been going out for some time has lately proved very false to me. I have found that she frequently talks about me to other young men I like her very much and am distressed about this. Ask her why she is not loyal to friendship and you.

100 Years Ago Today ONE hundred years ago today France was undergoing many changes, following the overthrow of Napoleon and the restoration of the Bourbons. Many of these changes were not to the liking of the people, and the signs of popular discontent were increasing daily. Particular offense was given by the repudiation of Napoleon's famous Concordat with the church, also by the efforts of the government to prohibit all buying and selling on religious holidays and Sundays. Everywhere in France there were demonstrations of that situation which Napoleon foresaw when he said: "The Bourbons may put France at peace with Europe, but how will they put her at peace with themselves?"

Here's the Congo Trot, the Very Latest Dance Invented by Joan Sawyer

In This Series of Fascinating Photographs, Posed Exclusively for The El Paso Herald, Miss Sawyer With Her Partner, Nigel Barrie, Shows Exactly How to Execute the Simple Steps of the Dance.



I.—Beginning, or dip step. II.—Polka-tango step. III.—Minuet circle. IV.—The spin. V.—Pendulum step.

BY ANN LISLE.

THE "Congo trot" is the latest. It's the king of the fox trots and, as danced by its inventor, Miss Joan Sawyer, it is a revelation.

This fall Miss Sawyer and Nigel Barrie, cleverest of all the partners she has ever had, are doing this captivating new dance, a development, of the Congo tango.

Here are Miss Sawyer's general directions on how to dance this latest step. Have good music and get into the rhythm of it with its strongly accented first and third beats—ONE-TWO-THREE-FOUR. Swing into the movement, from the hips with the entire body relaxed. Keep the foot on the floor except when hopping. Point the toes gracefully.

The dance itself may be divided into five steps, each of which is illustrated here.

The dance begins with the partners facing, as shown in the first picture. The directions given are for the feminine partner, and the man reverses the steps, using the left foot to start and going forward or back in direct opposite to the girl's movements.

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they pivot two bars with the old-fashioned waltz step. From this the girl spins into

Figure 2—In this the girl stands with her back to her partner and her hands lowered to her hips. She starts back, hopping slightly on her left foot, for the first beat of the measure and pointing her right foot back to catch her weight on the second count. Then she hops on her right foot and points her left foot to take the weight during the third and fourth counts. The weight of the body above the hips swings from side to side as the partners change sides. The partners take exactly the same steps in this figure, but the bodies swing in opposite directions.

A spin is followed by figure 3. In this the dancers assume exactly the position shown in the picture. The man pivots slowly to the left, shifting his weight from his right foot to catch the beat of the music, while the girl starts on the first count of the beat, throwing her weight on her left foot and catching it on her right foot on the first half of the second count and shifting it back to her left foot in double time for the second half of the second count.

On the third and fourth counts she pivots under her partner's arm, making an arch of her left and his right arm as she swings under. In pivoting she shifts her weight on the first half of the third count to her right foot and on the second half of the third count back to her left foot. On the fourth count the pivot is completed, with her weight thrown full on her right foot. This figure is repeated until a complete circle is made. The circle requires at least four measures to complete the circle.

Again the spin is used as a transition, and then to execute figure 4 the partners slide to the right for the first beat of the measure. The girl's weight is carried on her left foot and on the second count her left foot is drawn up to a position directly in front of the right side. After making two such slides, to occupy four beats of one bar of music, the girl spins to the right, and it is repeated exactly the same way as in all the transition twirls described for use between figures. The entire movement of this figure is to the right, and it is repeated until the partners have been made. On the concluding spin of this figure, which is illustrated in figure 5, the dancers swing into the position illustrated in

Figure 5—The man stands until the second beat of the bar, while the girl spins through these two beats, making a turn to a position directly in front of her partner for the remaining counts of the measure. During the second measure she leans to the right for two beats while her partner, with the same flying movement of outspread arms she uses, leans to the left. They express coquetry in their exchange of balances, then they pivot past each other again in opposite directions (girl to left and man to right) for the last two beats of the measure. This is repeated four times, and then, with a single spin, the partners swing back into the simple first figure and repeat it once.

Advice To the Lovelorn

BY BEATRICE FAIRFAX

FORGET HER. Dear Miss Fairfax: I have been paying attention to a girl for nearly two years and love her dearly. I think she cares for me, too, because she sat with me one day and one night when I was sick, and right after that she gave me an expensive Christmas present. She went to the seashore this summer and promised to write to me once every week, but I received but one letter the whole time she was away. I answered four times, thinking that I made a mistake in the address, but received no answer. She came home two weeks ago, and when I telephoned to her brother I learned that she was going out with a man that she was never her sister. She once told me she'd never love any one but me.

Harold R. W. The girl has shown clearly that she no longer cares for you. Her present outworn promise to write for you only, her affection isn't worth having. Don't grieve over her loss.

AN OBTRUSIVE MARRIAGE. Dear Miss Fairfax: I am a girl of 16 and going to high school. I made the acquaintance of an

elderly man about 60 who has a daughter much older than myself and no wife. He likes me very much and has asked me to marry him. I like him, too, and, as he is very wealthy, I think it would be very well to marry him as it would also better conditions at home. I have not had any consultation with my parents as yet about this fact, so I surely would appreciate your advice first.

Sweet Sixteen. The marriage you are contemplating is against nature. Sixty and 16 are two generations apart and not meant to unite. My dear child you must not sacrifice your youth to "better conditions at home." Wait for love and the happiness the years will bring you.

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Thousands Make Inquiry Through Geneva Committee Through Loved Ones at Front

Paris, France, Oct. 24.—The Geneva committee organized international and assure the exchange of information regarding prisoners of war is receiving more than 2000 inquiries a day by letter in addition to many telegrams.

Requests for information have been received from monsieur Delcasse, French minister of foreign affairs, concerning his son, wounded near Nancy and picked up by the Germans; from Sir Edward Grey, English foreign minister, concerning his nephew; princess of Saxe-Meiningen, of whose death she had not been informed through German channels; from the rector of the university of Munich, concerning his son, a prisoner in England.

A German general, unable to do so himself, begged the committee to send good news to the wife of a French colonel, a prisoner at Karlsruhe.

The Paris papers are also serving as a sort of clearing house for information concerning families and friends dispersed as the result of the exodus from the north of France on the approach of the Germans.

The ordinary cost of a Want Ad in The El Paso Herald is 25 cents. It reaches an average of about 25,000 readers each issue.

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