

PARIS AMUSES ITSELF BY DANCING AND GOING TO SEE THE VICTORY PARADE PICTURES



A feature of fashion with the tailored suits is the guimpe of broadly striped red and white linen beige colored suit.

Paris, Sept. 2.—The first query by the newly arrived American...

...the American tourist dominated the pleasure places of the summer scene...

Nothing so shocked the better class, as well as the middle class, in the city as the curiosity of Americans concerning the artificial gaiety of the lower set of restaurants...

The war wiped out these places. Fontmartre has been dead for four years. Maxim's, which once was brilliant and then became less so...

There are many places that have been opened up for the American soldiers but, as a rule, they are stupid and expensive. He must be a very bored soldier who could find entertainment at them.

The most conspicuous place in Fontmartre, the Abbaye, has again opened its doors and one can see, occasionally, some good frocks and overly women, but the bulk of the ten are American soldiers, dancing the one-step in the American way.

Exhibition dancing has evidently risen to death by having a wet blanket thrown over it. Here and there a couple has held the attention of an audience for a few weeks, but the craze of other days for seeing professional dancers is entirely lacking this season.

In Paris, as in America, the people want to dance themselves. They are not willing to share the floor with professionals.

There is none of the brilliancy in vogue at any of the night restaurants that one saw before the war. The gorgeous evening gowns that were worn at such places as the cafe de Paris are lacking. During the season of suppers at the Ure Catalan, which was the late spring season, women wore the most extreme evening costumes, but the Cafe Catalan has devoted its attention to the tea hour and does not encourage dinner or supper parties.

In the Bois, at Armonville, the brilliant costumes worn at the luncheon hour, are sadly missed, for they once presented a brilliant array of new fashions; anyone who had a smart hat, a conspicuous frock, a capricious wrap...

The tables are well filled up at Armonville, but the women wear costumes with lingerie or lace blouses, or soft gilet of colored and metallic brocade, which carries a row of buttons down the side. When one-piece frocks are worn they are beige or black and cut in the accepted bathing suit style, which rules Paris and amazes Americans.

This frock, after all, is merely a foundation for a wrap which is loaded with fur or half covered with fringe, and which is rarely lifted from the shoulders.

Even in private houses, at the tea hour, women do not remove their wraps. They are a part of the costume. A smart house makes a cape or a frock and no persuasion can get

they had brought the gown from the era.

Whenever a woman danced in a long skirt she was the object of attention, if not of censure. What the French said about her was not always complimentary, but she did not hear it, or she pretended not to understand it. Whatever differs from the fashions in Paris is grotesque to the Parisienne. Neither she, nor her dressmaker, will admit for a fleeting moment that any nation has a right to invent its own styles; they are merely regarded as barbarians, and their clothes are laughed at more than are the costumes of the barbarians, whatever they may be.

The desire of the American women

If one tries to sum up the way in which Paris amuses itself best and oftentimes one would simply say that Paris dances. That is the backbone of all the entertaining done in this city this summer. The American soldiers dance the one-step at the Armonville, they fox-trot at Armonville in the afternoon, but what they really like to do is to dance in the streets. This is the top notch of Paris gaiety during the peace. The very smart set do not indulge in it, unless they slip into it, through caprice, and dress so they will not be recognized, but the smart set is the small minority in Paris. It is a city of many foreigners. Here dwell all the nationalities. The best Americans, along

The other form of amusement which absorbs even the Americans is the Cinema. It has been difficult for weeks to get a seat to the moving pictures of the Victory Parade. It has been the real success of the season. No theatrical performance, certainly not Aladdin staged and costumed by Ballet, has had anything like the brilliant audiences to be found in the cinema houses on the nights that the Parade pictures are given.

The smart world is there. Those who used periscopes on the day of the parade in order to see over the heads of the people, and those who used mirrors lashed to umbrellas handles, so they could get a view of what was going on even though they stood

reference. The French woman, even if she is in the very ultra set, wears a coat suit during, when she is in public, that is as severe as an American suit of a decade ago.

It would be interesting to watch the development of this fashion in America and see if the coat and skirt will predominate the frock. The reason given for it in Paris is the effort to give work to the demobilized tailors. This reason seems plausible, for the coat suit has been worn as never before in Paris since the armistice. We know that Paris made the frock fashionable throughout the war because she did not have men to handle the tailored suit and Ameri-

from collar-bone to waist, and on the bias in the collar. These skeleton blouses are worn in the morning, and the cream color lace ones in the afternoon.

None of the new tailored suits worn by French women are of satin or taffeta; they are of rough cloth; beige is the leading color. The weave is somewhat like crude homespun, and the coat usually has a cravat girdle of which the world should be very, very weary.

The Short Serge Cape. If a wrap is needed with a tailored suit it is found in a rough serge or homespun cape. The homespun leads by a neck. These capes only reach to the knees, they are rounded in front, have slits for the arm-holes and a rolling collar that goes to the hem in front. They are in gray, sometimes in white, but oftenest in dark blue. When serge is used it is often ornamented with openwork bands, the threads pulled out to outline squares of the material.

These tapes are not lined; their seams are so arranged that they can be worn without lining. They are quite comfortable and look better than the satin cape. They give more warmth and warmth is something that every American has desired this summer in Paris. The price of wood is high and there have been few American rooms in which it has not been burning every forenoon to dry out the room as well as to warm it.

And that expense, along with all the other and more important expenses, soon reduces one's letter of credit to a scrap of paper. So, be warned in time: don't cross the ocean unless you feel that you are willing and able to spend twice the maximum you allowed. It's not more expensive than New York, but it is no longer as cheap as Paris in pre-war days.



the cape without the gown by one who offers good money for it because it suits a frock in her possession. "It would be like selling the coat without the skirt" says the vendee, and that ends the bargaining.

Possibly one of the reasons against fine and brilliant costume at the restaurants is the limited number of private motor cars and the utter capriciousness of public chauffeurs. Few women, even those of wealth, will risk a smart new gown and a thin pair of slippers when there is no security regarding her return from the restaurant.

The best people in Paris have used the underground through the years of the war and this sobered costumery, a necessity during the summer. The Americans in the minority, those who have dined and danced with the gaiety that attended the members of the Peace Commission, and knew enough of the resident American colony to be included in its entertainments, wore their best evening clothes frequently, but felt quite conspicuous if

to cover so much of her body as possible this season is the supreme test to French society. Therefore it is a delightful thing to the observer to go to a dinner that includes women who wear French evening gowns and the Americans who wear American frocks. It's a study in human nature. The American is either defiant, self-conscious or embarrassed with her long tight skirt wrapping about her ankles as she dances. The Frenchwoman bobbing around in the face with knee length skirts and five-inch bodices is making satirical remarks to her partner about the long skirt of the American and all the rest of the society present is whispering or arguing.

The American who is defiant, or rather coolly indifferent is the one who comes out victor. The French may laugh at her skirt and her smooth gliding step in dancing, but the laugh is tinged with doubt as to its propriety, or its reasonableness, when they observe the American independence.

with the best British, Russians and Italians look upon the street gaiety of Paris on a summer's night as the chief attraction of life, and they indulge in it without fear of their social position and without self-consciousness.

The English and American women, you know, have taught the smart set in Paris to go to the races. If you remember the history of the days of the Napoleonic downfall and the preceding years of the revolution, the smart set of Paris which had surrounded royalty based their entire social customs and fashions on what-over was English.

It is not English, however, to dance in the street. It takes a Latin tress in a nation to make this kind of gaily spontaneous, colorful and actually enjoyable. Paris dances in the streets and has been doing it since the night of the armistice. It is the way she amuses herself without expense, and all the strangers within her gates join her in one-stepping to the music of accordions or dancing the polka to the fiddle or waltzing to a phonograph placed under the trees that edge the pavement. It is quite all right to begin dancing in a restaurant in certain quarters of the city, then to whirl through the doors, across the pavements and finish the dance in the middle of the street. This is made possible and kept from being ungraceful by the smooth finish of the Paris asphalt. It couldn't be done on our cobble and uneven streets. However, in the old quarters of the city the cobble stones do not prevent some of the best dancers from waiting the length of the block in the middle of the street.

It is easy to imagine that the women who take part in these dances frequently they are women who have no intention of doing it when they start out for an evening's gaiety. They are not wearing décollete frocks. The clothes are sombre because of the tenacity with which everybody clings to black and beige over here. It would be far more fascinating if women, especially in the old quarters, wore brilliant frocks.

The French women in their knee length skirts and five-inch bodices make satirical remarks about the long skirt of the Americans. The gown on the left is of cream lace over gold cloth with a girde of gold tissue and a large black velvet flower at the side. Two French frocks at right, one of black satin and tulle, with jade rg chaise, and the other a skirt of white tulle with bodice and panners of brocade taffeta. The turban is of tulle with paradise at the side.

A hundred yards away, are each and all trying to see in the pictures all the features they missed.

Celebrities are there. Visitors of high and significant position, small French women who have never gone to a cinema house before. One sees there the costumes that are worn in the afternoon, and even morning; tailored suits and small turbans. The Americans follow the French custom of dressing quietly for such a performance. It is a great relief to be able to do so much in Paris that is enjoying without the effort of getting into a costume that is elaborate and chilly in these damp days, and putting on slippers that demand a taxi and having the hair coiffured. It is a very comfortable life when one can walk to the theatre, wear a simple frock, a good-looking wrap and a turban that can be taken off or left on. The French have led the way in this type of dressing, but it is a dreary audience for the fashion reporter and the "Illustrator." It does not present the brilliant audience of an American theatre.

Popularity of the Lace Blouse.

The growing acceptance of the tailored suit is interesting to the American observer. Its frequent appearance at restaurants, at the cinema and in all those fascinating pavilion restaurants in the Bois makes one stop and speculate. What is the reason? For four years the French have insisted on the one-piece frock, and over here are a vast number of well-dressed French women with plain coats and skirts demurely lined, scanty of material, and a chiffon or lace blouse added.

There are ornamental suits, but they are ordered by American visitors and the ladies of the Peace Com-

can may have adopted the fashion for the same reason.

The recrudescence of the lace blouse is interesting and the American women who are here have taken up the fashion with a considerable show of enthusiasm.

The department shops and all the small shops on the exclusive side streets offer an amazing variety and assortment of these skirt waists; the majority of them are of net and lace with collars and cuffs of lace. Paris is using a coarse net lace that has a thick raised design on it; it is more fashionable than filet. There are skeleton waistscoats of lace which show that the French woman does not remove her coat until she removes her skirt.

This lace guimpe or gilet, as the French call it, is a dominating garment. It has a sailor collar oftenest than a rolled collar and the front of it is made entirely of lace with a bold design. Dead white is rarely seen. All the net and lace looks as though it were dipped in strong tea. There are few muslin blouses and very few Georgette crepe ones.

There never has been a time when Paris has exhibited so many colored blouses. It is considered quite smart to wear a short vest with a rolling collar in an extravagant colored material, such as iris blue satin brocade with silk, or oyster white satin stamped with leaves of gold, or geranium silk with circles of silver. There are very few white vests, or skeleton blouses, as they really are, except those in white chiffon or lace. The rest of them are brilliant in color and high in price.

Another feature of fashion with these tailored suits is the guimpe of broadly striped red and white linen, or silk. The stripes go up and down



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