

Tango Tea Gowns

Lady Duff-Gordon Describes the
Odd New Persian Pantalettes
That Make the Turkey Trot
and Tango so Much Easier



The First Pose in the New Dance Shows the Charm of This Tea Gown in Its Entirety.

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women.

Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion.

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The "Grape Vine" Pose in the Tango, Showing the Practicability and Modesty of the Persian Trousers.

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delightful for the old time waltz is a bother and trial for the Tango. Because of the restriction around the ankles many of the dancers tilt their skirts, and the effect has not only been ugly, but suggestive in many instances.

I have a theory that a woman should dress for whatever pleasure she indulges in. For instance, every woman who goes in bathing is very careful to include a stunning bathing costume in her wardrobe. In fact, many women give more thought to their bathing costumes than to any other in their wardrobes. And why not? There is nothing uglier than an ugly, ungraceful bathing costume. Ugliness in word, action and dress is, to my mind, the sin unforgivable. Inappropriate gowning is always ugly. Therefore I strongly urge every young woman who intends to dance the Tango and one-step to dress for the pleasure, just as she would for bathing and skating.

There are several forms of this dance, but I think that the prettiest and most graceful is the Grapevine Tango, and for this much freedom must be allowed the feet.

One very chic Tango gown that made a sensation at the dances the other afternoon was widely tilted up the back. The skirt seemed apparently an apron of lavender silk, meeting in the back several inches above the knees, the slit being filled in with several layers of lavender chiffon. This chiffon being on a separate foundation from the apron, gave unusual freedom to the limbs.

This may sound very daring, but it was not so in reality. Only the tiny slippers feet twinkled in and out, giving just a glimpse of an ankle. This dainty dancer recoiled to my memory that verse of Suckling's:

"Her feet beneath her petticoat
Like little mice stole in and out,
As if they feared the light;
But, oh, she dances such a way
No sun upon an Easter day
Is half so fine a sight."

Methought Suckling would have received a new inspiration, had he seen this lavender dancer.

It was plain to every one who watched her that this tilt skirt was infinitely preferable to the models that have to be held up in order to dance. And yet there are matrons who criticize this new model scathingly.

I can look back to the days when any kind of a skirt was good enough to skate in or to use on the golf course. I can recall graceful young women being made absolutely frumpy and dowdy by the clothes they wore on the ice.

It looked foolish indeed to see a feminine skater carrying a muff or hockey stick in one hand and the train of her skirt in the other! There would invariably be a display of ankle and hosiery far beyond anything we see in this day of appropriate dressing.

By Lady Duff-Gordon.

THE new dances which have created so great a sensation in New York during the last Winter have been cordially received by Parisians, and Tango teas are rapidly winning their way into the most conservative circles. There may be much to condemn in these dances when they are carried to an extreme. But then everything in life can be vulgarized if one wishes. The old waltz, even the delicate and graceful minuet, has been vulgarized by vulgar people. The Tango, therefore, while criticised by many who have seen it only at its worst, is really a very delightful and graceful dance when done as it now is in New York and Paris.

It has become necessary to recog-

nize this new dance and to dress for it. There is much more action in it than in the waltz, and therefore the gowns worn must be made to give greater freedom.

In the original Tango there are sixty-three different steps, but in the Tango accepted generally there are but seven steps. It was found prac-

tically impossible for the average dancer to learn the number in the original.

Realizing the importance of having one's dancing gown so made as to give the greatest possible free-

dom and yet preserve the narrow silhouette, I have created the Tango tea-gown, that has every degree of elegance and comfort. I am sending you several views of it, so that you will be able to judge of its prac-

A Charming Midsummer Hat



Up-to-the-Minute Jokes

There had been some technical classes started in connection with the parish schools and when the vicar called at the home of one of the pupils the boy's mother expressed her delight at the institution.

"Do you know, vicar," she remarked, "since 'Erny' took up the plumbing and gasfitting at them classes, it ain't cost us a single penny since for gas."

"Dear me!" replied the much gratified reverend gentleman. "And how is that?"

"Why, he went and moved our penny-in-the-slot meter from the kitchen to outside the front door," came the explanation.

"But don't you have to drop the pennies in just the same?" queried the vicar.

"Not us, vicar!" came the proud reply. "Other people does that for us. 'Erny' writ 'Chocolates' over the top of it, you see."

The teacher was intent on the lesson, and continued impressively:

"And vast swarms of flies descended on the land and came into the houses of the Egyptians and covered their clothing and their tables and all their food, but (emphatically) there were no flies on the children of Israel."

A small boy from the rear of the room interrupted:

"Please, ma'am, there ain't now, either."

"Is your horse perfectly gentle, Mr. Dabster?"

"Perfectly gentle, sir. The only fault he has got, if that be a fault, is a painful habit of extending his hinder hoofs now and then."

"By extending his hinder hoofs you don't mean kicking, I hope?"

"Some people call it kicking, Mr. Green. But it's only a slight reaction of the muscles."

Affable Passenger—Indeed, and you are a music hall artist! I am a banker, and I think it must be at least twenty years since I was in a music hall.

Music Hall Artist (regretfully)—And I'm quite certain, sir, it's twenty years since I was in a bank.

"Hist!" whispered the villain, creeping stealthily away.
"I expected you would be," rejoined the stage manager, with curling lip.

"Really," said Charley Cashgro to his tailor, "I feel that I owe you."

"You do," interrupted the tailor.

"An apology for having kept you waiting for your money so long. So I thought I would drop round and pay you."

"Thanks."

"And pay you the apology. Good day."

Fortune Teller: "You may, in time, make a good income, but you will never be rich."

Young Man: "Oh? Why not?"

You are not saving. You are wasteful."

"My! my! I'm afraid that is true. You have a wonderful gift. How did you know I was wasteful?"

"You have just wasted a dollar getting your fortune told."

After the third addition to the family it became necessary to secure the services of a permanent nurse.

"Now, my husband is very particular whom I engage as a nurse," said the mistress to a girl who had applied for the position.

"He wishes me to go into the most minute details about your qualifications. Do you know how to prepare food? Can you sew and mend? Do you mind sitting up late at night? Are you faithful and devoted, and have you a kind, loving disposition? Will you?"

"Excuse me, ma'am; am I to take care of the baby or your husband?" replied the girl.

Sh—Harry, you said something last evening that made me feel so bad.

He—What was it, dearest?

She—You said I was one of the sweetest girls in all the world.

He—And aren't you, darling?

She—You said "one of the sweetest." Oh, Harry, to think I should have to share your love with another.

"Where have you been, Mary Ann?"

"I've been to the Girls' Improvement Class, ma'am," was the maid's reply.

"Well, and what did the curate say to you? Did you tell him who your mistress was?"

"Please, ma'am, he said I wasn't to give notice, as I intended, but that I was to consider you as my burden—and bear it!"

ticability and grace.

Some of the Tango steps are long. In the second picture you can see how easily these steps can be taken with this costume.

A Persian costume pure and simple, you say. No, it is a new adaptation of the Persian dress. It is perhaps Persia Parisianized. There are the Persian trousers, to be sure, but they are a bit narrower than those worn by the Persian or Turkish lady. In the gown shown here the trousers are made of a sumptuous flowered silk.

The robe itself is a series of layers of chiffon shading from light to dark rose. The scarf drawn about the hips is of rose chiffon. This scarf is worn as the Turkish woman wears hers. It does not restrict the movement of the limbs in dancing, although it has that appearance. I admit.

I particularly like the silk jacket worn with this costume. It is, of course, a part of the gown, but it would be possible to wear it with other gowns.

This jacket is created in rose silk elaborately decorated with gold bands and embroidery. It is very fetching in every detail. At the neck there is a narrow collar of dark rose velvet that matches the girdle in color, but not fabric.

And this girdle deserves a word or two of its own. It is made of dark rose chiffon, folded many times around the waist and finished with a long scarf end of rose silk cord.

And to carry out each detail to its logical end, the head is swathed with a Persian turban. This repeats the shades of rose found in the costume.

I am very sure that Tango tea costumes will grow in favor. They will simply have to be included in the wardrobe of every woman who adopts the new dances. The short, tight dancing skirt, while perfectly



The "Figure Eight" Pose, a Step That Requires Perfect Freedom from the Hips. The Persian Trousers. Allow This with No Undue Display of Silk Hosiery.