

FASHION PORTENTS

A Broadcast Forecast

(Extracts from a talk prepared by the Home Science Extension Service of the University of Otago, delivered by Aunt Pat from 3YA recently.)

FASHION designers have turned back the pages of the history books to get inspiration for our winter clothes. A touch of picturesqueness in our modern frocks suggests rather than actually portrays the costumes of long ago. This romantic tendency in dress is restrained, for fashion designers cater to a practical world—they do not forget that the women of to-day live in the machine age and run around not in gilded carriages, but in shilling taxis, or the mundane tramcar. Variety of style provides ample selection for every type.

No deadly finger points at you and says that you must wear such and such. Take it or leave it alone. No one silhouette predominates. It's freedom of choice, and every woman for herself.

Your suit is not stereotyped in design—it may be tailored and fitted to the figure—it may be loose and belted at the waistline. Colour takes a dare this winter and appears in many unusual combinations. All beige, grey or brown tweeds seem dull. Three colours are often worn together in the daytime, two-colour schemes at night. We find an attractive colour alliance in an olive-green tweed with violet, green and yellow in the scarf and wide belt. Purple is a new out-of-door colour. Capes are being worn on every conceivable occasion.

The newest town cape is a long one about three inches above your skirt. It is broad at the shoulders and wraps close to the body, and could be worn with a sombrero hat—a wide rolled brim with pointed crown. All the high hats shooting up will certainly change the human skyline this winter. Cossack hats, gnome peaks, Witch of Endor crowns, harlequin points, rabbit ears, volcanic cones with their crests pushed in—they appear on both brimmed and brimless hats. Crowns are tied with gay sashes, pierced with quills, thatched with feathers, or peaked to give a crown you can drape at will. Happily, however, there's no law against flat hats—there being any number of flat tricornees, shallow pill boxes and low crowns about.

Winter coats seemingly follow no hide-bound restrictions. Your coat may stop above the skirt hem or go full length. It may be belted or unbelted—it may have fur or none. It may fit or flare. Sometimes the hems are circled with fur. Some fall loose and wide from a small turnover collar. Some button up the front, while double-breasted reefers have big circular collars.

Necklines go in for the same liberty. Flat furs are largely worn—but again we find those furs which stand bushily up about the neck. Black is a good coat colour for the coming winter. Green follows close behind, often trimmed with brown or black fur.

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to come in? (They enter into the hall).

Karl: What's your name, demoiselle? Shulamite Salome shall we lay someone's head at your feet? Don't be afraid I won't eat you.

(Old lady's voice is heard).

Chaperone: Naomi—child—Naomi.

Karl: Ah, Naomi! I am your sovereign—you and your father's Duke and Lord—come here and kiss the hand of your sovereign. So much for that—that was a real surprise Weissensee—cunningly arranged. We'll have some fun with our Jew over this. And now—Ah, she's gone! Frightened as a deer!

Weissensee: Those Jewesses are beautiful in their youth, Highness. They

seem the best of all—unique.

Karl: Yes, yes, good Weissensee be as discreet as you are clever—go now, wait for me outside. I'll see you later. (Music).

Scene III.

Karl (ascending the staircase and shouting): Naomi, where are you? Where are you, you little devil?

Karl: Naomi! Naomi! Your Duke wants you.

Chaperone: Highness?

Karl: What are you doing here, you old witch? Is the girl in that room?

Chaperone: Please, Highness—please! (Sound of slight shuffle).

Karl: Get out of my way—begone!

Karl (knocking on door): Are you there, Naomi? Don't be frightened.

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from
want of
nourishment
... yet
she has no
appetite!**

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