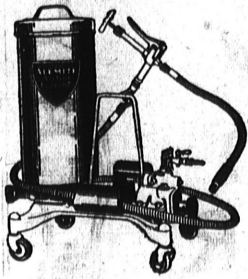


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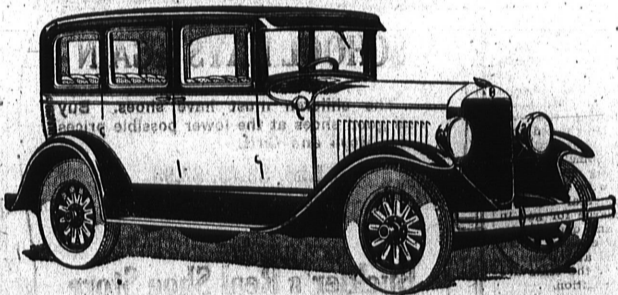
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Vogue Women's Fashions!

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VOGUE 5288

RIGHT AND WRONG FOR MRS. PLUMP

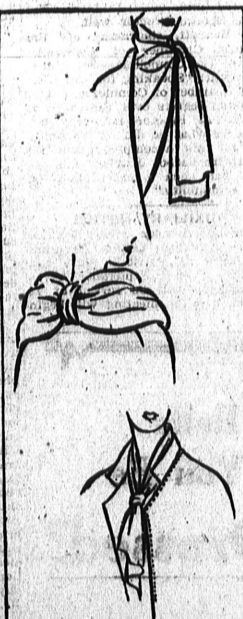
Mrs. Plump is a firm believer in the adage that woman is as old as she looks. The trouble is that she hasn't the remotest idea how she does look, because she loses all her critical faculty when she gazes in a mirror.

To dress the young part that she wants to play, she gets herself up as in the sketch at the left—a printed satin dress, fitted much too tightly under the arms with the mistaken idea that this makes her look thinner. Her skirt is too short, and it's cut straight and round, making her fat knees look even fatter than they are. Her belt is placed too high, drawn too tightly, cut too wide and made of a contrasting material, amply jeweled.

Poor darling, Mrs. Plump—and she has such a nice disposition, too. Vogue doesn't want her to go to

the other extreme and wear one of those terrible "matron's frocks" that she so much dreads. Vogue wants her to copy the dress worn by the smart, slender figure shown in the middle sketch, for this is a dress with lines that are perfect for her.

The V in front, the soft blousing under the arms and at the belt, the graceful line of the circular ruffle that dips to a point—all these are ideal. The belt must be narrow and of the same material as the frock. The skirt must be cut a little longer than it would be for a slender figure. And, of course, Mrs. Plump mustn't wear a choker necklace. A longer string of pearls won't suggest that her neck is really fatter than she would like it to be; it will give her a graceful line that does her words of good.



VOGUE 5462
EVE IN PARIS SEES NECKLINES

Dear Claribel:—The society for the prevention of cruelty to animals must rejoice over the neck-lines this year, for so many of them are furless. And, personally, I think they look a lot younger and smarter.

The woman shown at the top in the accompanying sketch wore a coat absolutely collarless, but she hung the scarf of her dress negligently outside. She was an older woman, all in black and very, very smart.

The woman shown at the bottom was wearing a brownish tweed coat lined with beige crepe, and there was the cleverest short, tailored scarf of the lining caught to the collar and knotted in front. I saw another one something like it, done with one of these even newer tweeds that have a vividly colored, big fleck in the weave—red, this time—so that lining and scarf were red, too.

The neck-line in the middle shows my own velveteen evening wrap—white as a snowdrift to set off my summer tan. It has kohlinsky on the cuffs, but the collar is just a big roll of the velveteen itself.

Yours as ever,
CLARIBEL



THE NEW CRISPNESS

We've always expected taffeta to be crisp—and it can't help itself. But last year, Chanel taught lace how to be crisp—and that really surprised us. She put horsehair braid on the under side of the flounces, lace became perky instead of drippy, and of course we all adored it.

Now, even the softest semi-sheer crepes have taken it into their heads to be crisp. Here's a frock in parchment color, the scarf cut in one with the dress, the hips softly swathed. But, instead of falling saddy and softly, the side drapery has the new jutting look, and the frills above the long cuffs stand up as though in a perpetual breeze! The secret lies in a stiffened underlay—and how it looks!

Dolores Costello Wins New Laurels in "Glorious Betsy"

One of the most romantic eras of history was the reign of Napoleon Bonaparte, and a story in which he plays a prominent part is of necessity interesting. It is particularly colorful when the plot involves the love affair of a beautiful American girl who nearly loses her chance for happiness through the intervention of her beloved brother, who is none other than the great Napoleon.

The girl in question Dolores Costello, who became famous in John Barrymore's "The Sea Beast" and "When a Man Loves." The man? Conrad Nagel, Napoleon is played by Pasquale Amato. The girl's father is Marc McDermott. You will see John Miljan, Betty Blythe, Michael Vavitch, Andre de Segurela, Paul Panzer, Clarissa Selwynne and many more.

The picture in which Dolores Costello is starred is "Glorious Betsy," a Warner production, directed by Alan Crosland, and it will be shown at the Torrance Theatre on Sunday and Monday, Sept. 9 and 10.

If you love romance, you will love "Glorious Betsy." If you are interested in historical data, you will find it in this production with a sugar coating. If you are interested in the Napoleonic era, because of its colorful costumes and settings, the scenes in this picture will be a feast for the eyes.

The story, in brief, is this. Jerome Bonaparte, brother of Napoleon, on a visit to America wins the love of the most beautiful girl in Baltimore. In the face of opposition from his brother, who is planning a marriage between Jerome and the Princess Fredericka of Wurtemberg, and afterwards anticipates making him King of Westphalia, Jerome marries Betsy Fatterson and takes her to France to effect a reconciliation. Of course Napoleon interferes, and there the real drama begins. The picture is full of suspense and thrills, and it is the more interesting because it is the true story of two great lovers of history.

Dolores Costello and Conrad Nagel, who make an admirable screen team, are booked to play in many more Warner pictures together.

It is a strange fact that it was costume picture, "The Sea Beast" that made Dolores Costello famous, and since that time her costume pictures have been her greatest successes. And now we have another one.

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in "CROOKS CAN'T WIN"

SUNDAY and MONDAY, SEPT. 9-10
DOLORES COSTELLO

in "GLORIOUS BETSY"

TUESDAY and WEDNESDAY, SEPT. 11-12
RAMON NOVARRO

in "FORBIDDEN HOURS"

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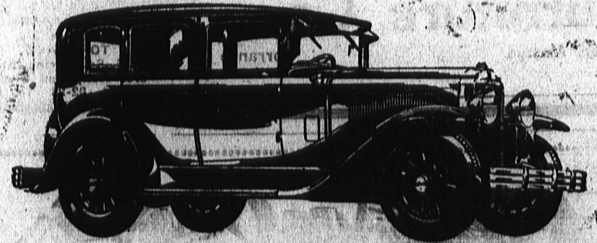
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It will be imitated, of course! The new, the fine and the beautiful always inspire imitations. But so great is the art of building the magnificent new Fisher bodies for the Silver Anniversary Buick that imitation will be possible only to such costlier cars, and even these will find difficulty in following where Buick leads!

\$1,500,000 has been expended in manufacturing the dies alone for the new Buick bodies; and the gracefully curving side panels which form one of their distinguishing characteristics represent the most expensive steel paneling work employed on any automobile in the world!

But it is not in the sleekness, grace and beauty of exterior design alone that the Silver Anniversary Buick eclipses other cars. The velvet mohair upholstery in the closed models—the

hardware and fittings—the many appointments of luxury and convenience—are all of the richest quality; and the bracing of the bodies, which imparts strength and durability and freedom from squeaks and rattles, is the most efficient and effective known to motor car practice.

In dashing beauty—as in fleet, powerful performance—the world holds no equal for the Silver Anniversary Buick with Masterpiece Bodies by Fisher.

It is more than handsome, more than luxurious—it marks a thrilling turning point in body design. And the motoring public, buying in such tremendous volume as to force the great Buick factories to work day and night to supply the demand, is elevating it to the prominence of a voguel.

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