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Dressed to Kill

She likes her heels high and her elbows sharp. Yes, the broad is back.

Tough-as-nails stance: Tiger stripes, sheer lace, fishnets, hard-driving high heels. Animal-print swimsuit by Gottex. Skirt by Jeffrey Costello. Shoes by Manolo Blahnik. Rhinestone belt by Gianfranco Ferré. Details, see Credits page.

PHOTOGRAPHED BY THIERRY LE GOUES

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Longer hemlines and higher heels expose new erogenous zones—knees and ankles. Red satin Chinese-print skirt by Kitty Boots. Stretch-Lurex top by John Scher. Patent-leather trench coat by Kalinka. Manolo Blahnik shoes. Christian Dior bag.

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What's new is an aggressively female look:

Windblown hair, tight skirt, loose hips.



those aggressively female types who wear blood red nails and keep revolvers in clutch purses have always been stock characters in movies. Now, as designers rediscover hips, calves, and other womanly curves, the tough-broad profile is glamorizing fashion too. Like Kathleen Turner in *Body Heat* and Faye Dunaway in *Network*, the broad favors tourniquet-tight skirts, open-neck blouses, and hair long enough to wrap twice around a man's fist. She likes stockings with seams and shoes with dangerously high heels. Her idea of a handbag? Something that dangles ladylike from the wrist and carries a bruising punch when slung around.

Two trends this year—longer hemlines and higher heels—make this femme fatale pose possible. No one can put on a knee-hobbling skirt and stiletto heels without feeling a little predatory. Add to that one of the season's animal-print tops or reptilian jackets and the act of walking seems more like stalking. What keeps this look from becoming too hard-edged is clothes with either a nostalgic bent—a Chinese-print skirt, open-toed pumps—or a veiled sexiness, like a little well-placed lace.

—FRANCES ROGERS LITTLE

The hourglass shape returns, with a vengeance. Silk shirt by Liza Bruce. Patent-leather skirt by Kitty Boots. Belt by Felicity. Patent-leather ankle boots by Figueroa. Sunglasses by Reebok Eyewear for Renaissance. Details, see Credits page.

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GIANNI VERSACE EMPHASIZES
BARENESS BY ADDING A
COVERING THAT'S EQUALLY
VOLUPTUOUS. HIS RHINESTONE
BODYSUIT, WORN WITH
SPARKLY STOCKINGS AND A
YELLOW AND GREEN TAFFETA
(TABORI) REVERSIBLE CAPE.
ALL: **ATELIER VERSACE**. BEAUTY
NOTE: THE DESIGNER'S
EXPRESSION OF LUXURY—
V'E VERSACE PERFUME.

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SATOSHI SAKUSA

granda wrapure

THE GENIUS OF **GIVENCHY**—A SHORT, NECK-TIED CAPE THAT ECHOES THE VERY FULL, BELLED-BOTTOM SKIRT OF HIS STRAPLESS, EMBROIDERED-BODICE (LANEL), IRIDESCENT GREEN FAILLE DRESS. SNAKE EARRINGS WITH MULTICOLORED RHINESTONES ALSO FROM GIVENCHY.

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A black and white photograph of a woman standing at a bar. She is wearing a white, sleeveless, knee-length dress with a small pocket on the side. She is holding a glass to her lips and drinking. The background shows a bar with various bottles and equipment. The lighting is dramatic, with strong highlights and deep shadows.

BABY BELLE

THE STRONGEST TREND FROM THE CATWALKS IS THE GIRLY LOOK. THINK SHORT, THINK FROCKS, THINK SCHOOLGIRL CHARM

GIANNI VERSACE
Sleeveless dress over shorts, just seen, both to order by Gianni Versace. Cotton ankle socks (£2.50) by Sock Shop. Leather dance shoes (£38) by Freed

Photographer Thierry Le Goués. Fashion editor Madeleine Christie. Hair Stephen Rose for Faces. Make-up Kenny Campbell for Amelie Dubrule. Models Kate Moss and Emma Balfour

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CHLOE

Opposite: short suede fitted dress (£1,450) and matching suede gilet (£1,100), both from a selection by Chloé

JIL SANDER

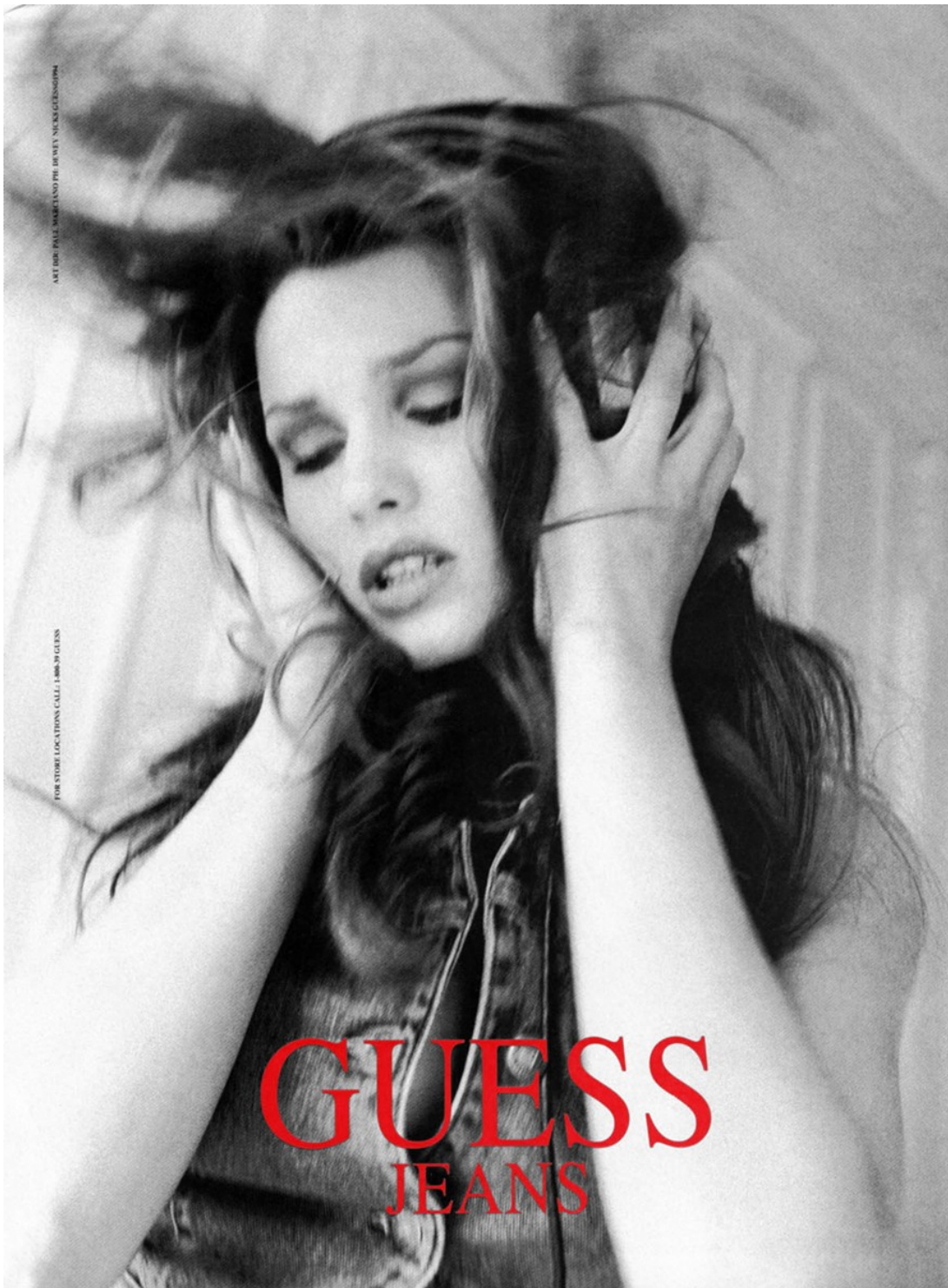
Left: short linen double-layer dress (£760) by Jil Sander

THE BERRY & BROS

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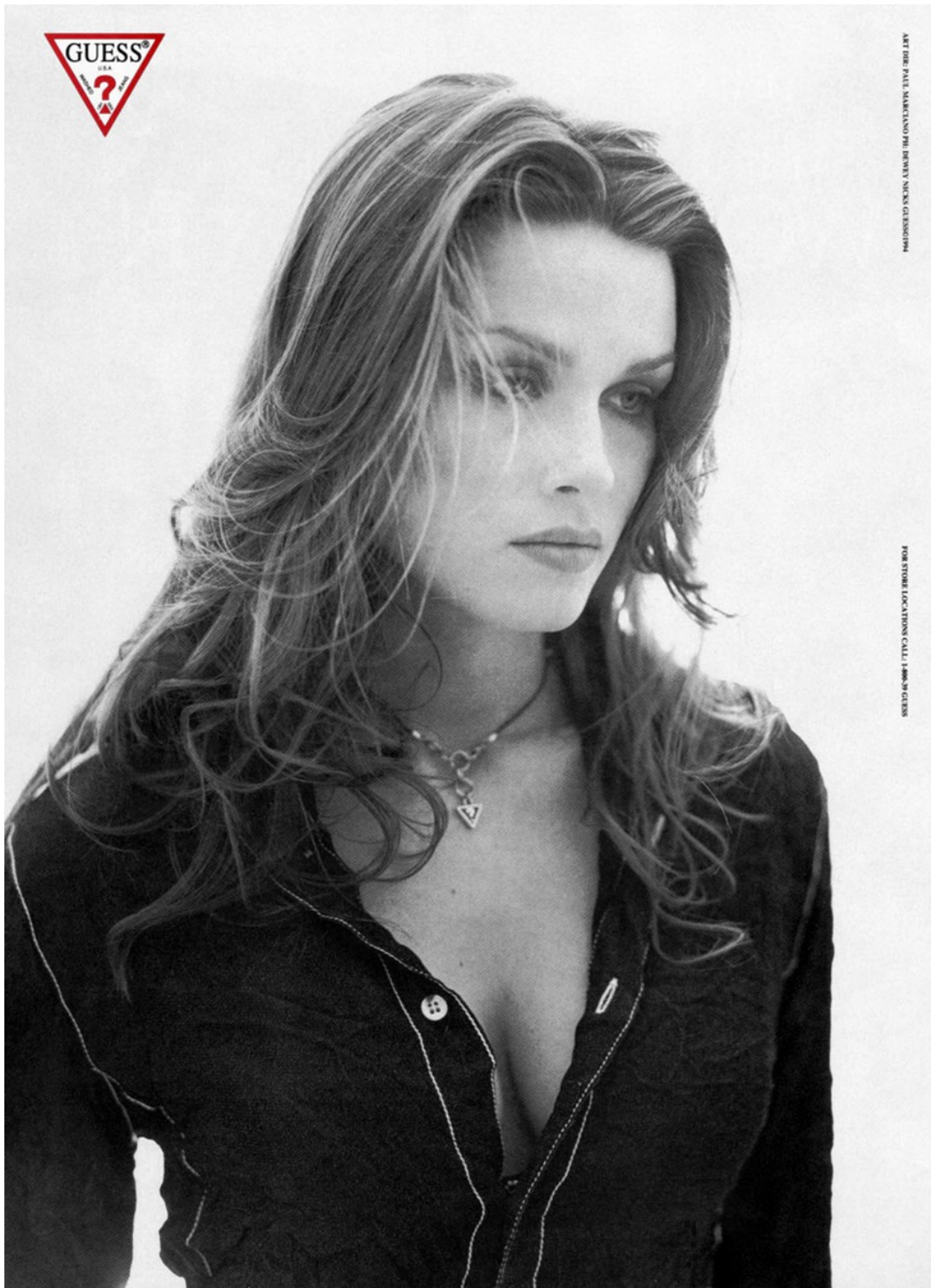
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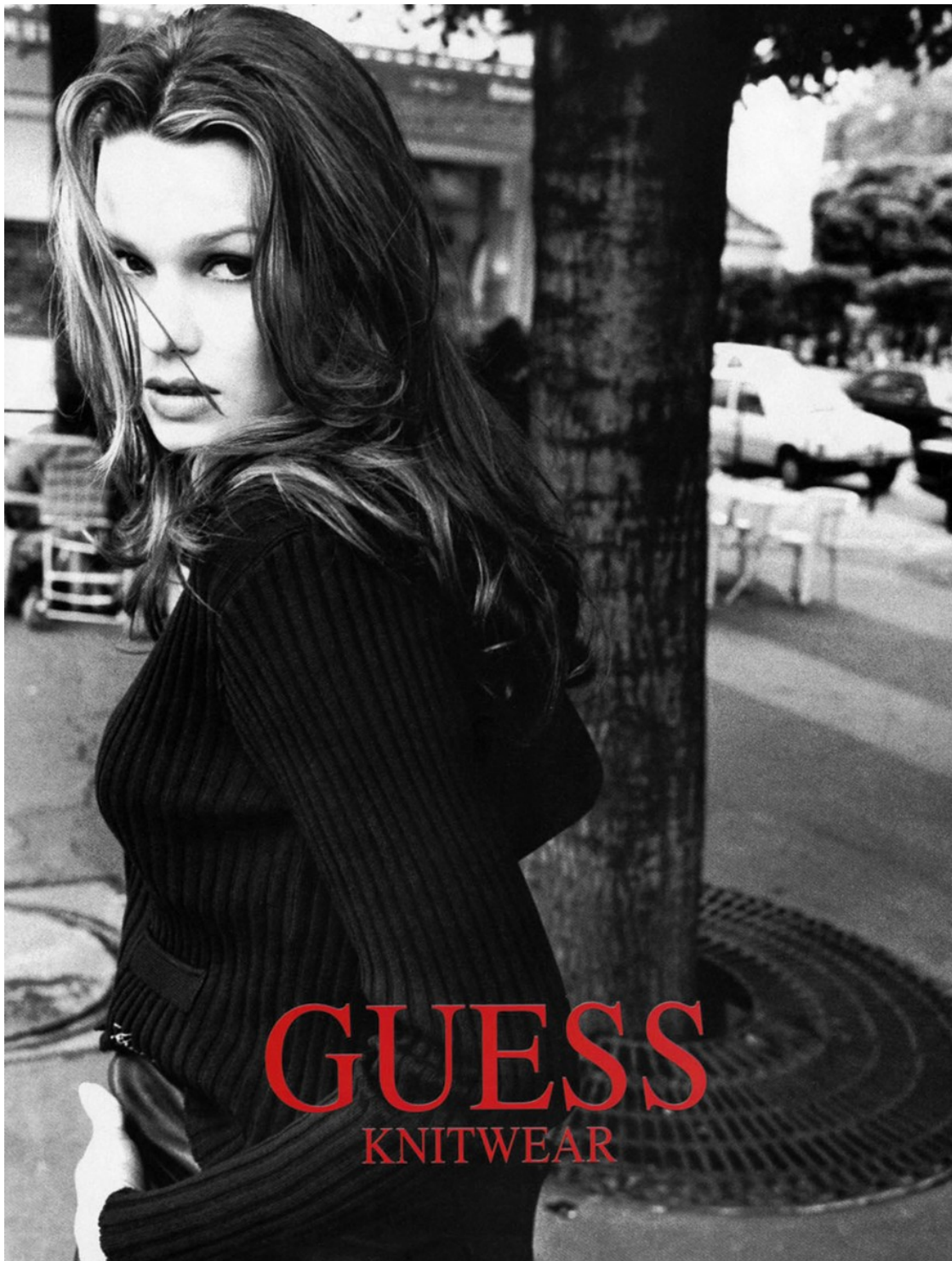
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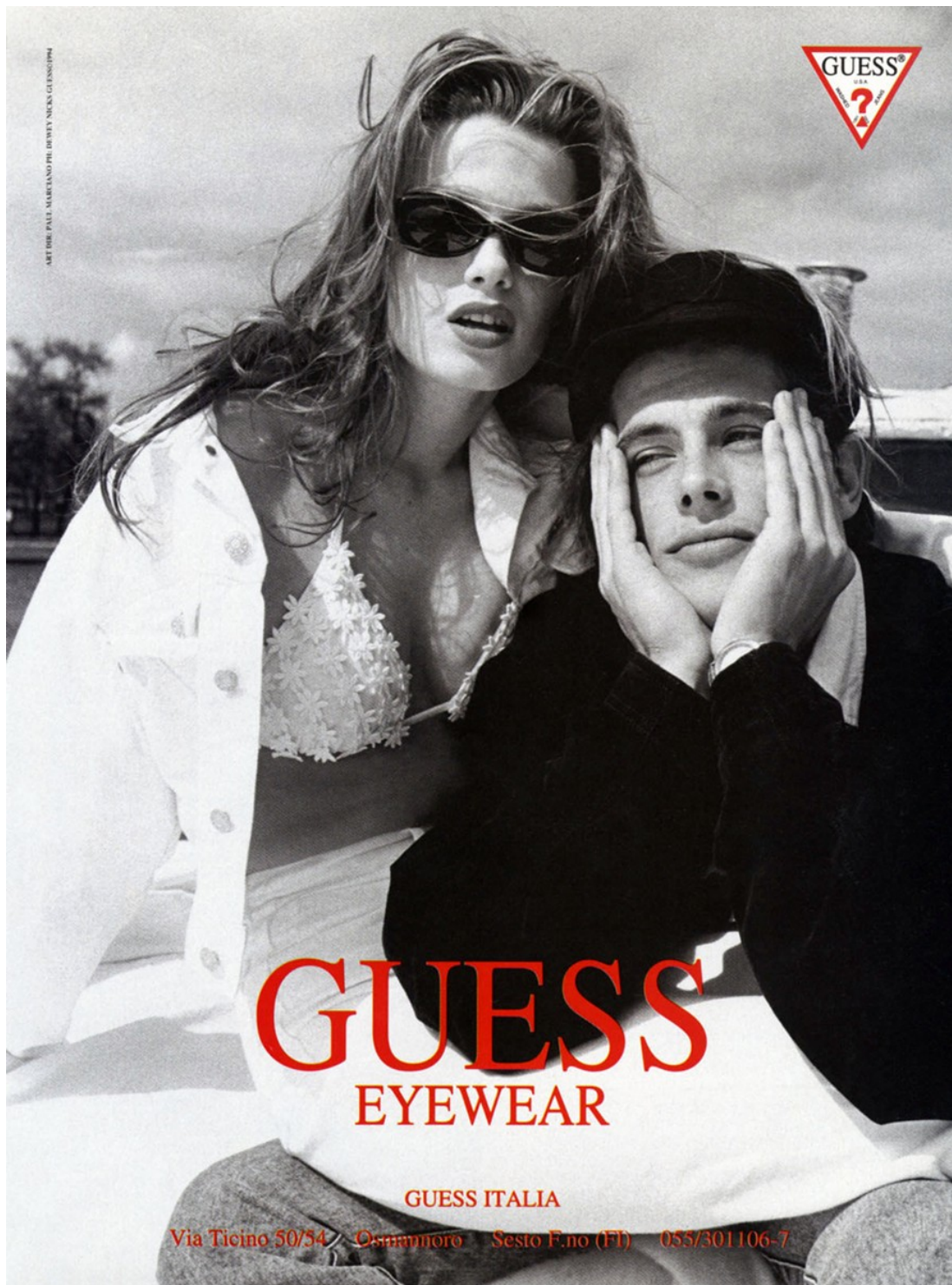
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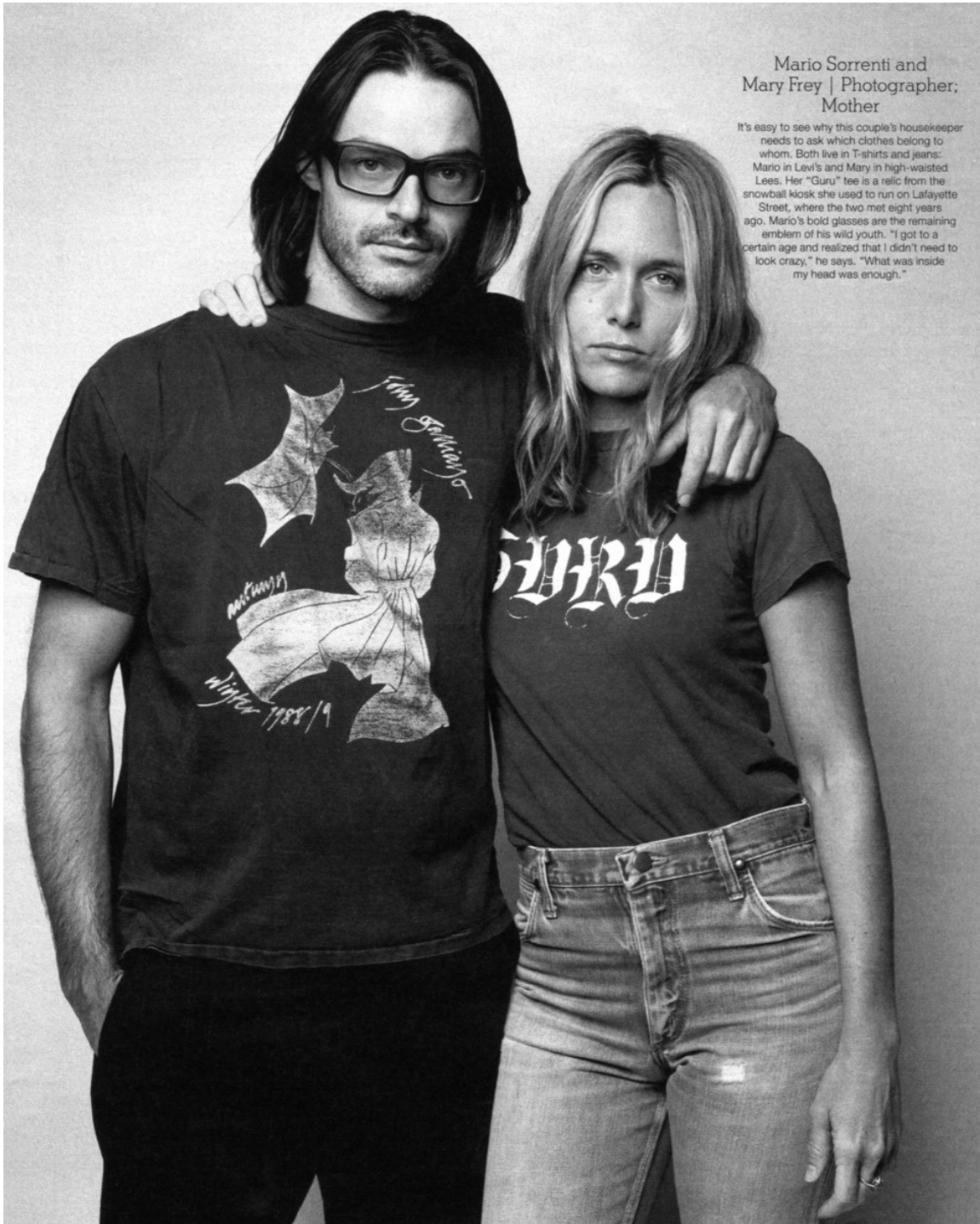
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Mario Sorrenti and
Mary Frey | Photographer,
Mother

It's easy to see why this couple's housekeeper needs to ask which clothes belong to whom. Both live in T-shirts and jeans: Mario in Levi's and Mary in high-waisted Lees. Her "Guru" tee is a relic from the snowball kiosk she used to run on Lafayette Street, where the two met eight years ago. Mario's bold glasses are the remaining emblem of his wild youth. "I got to a certain age and realized that I didn't need to look crazy," he says. "What was inside my head was enough."

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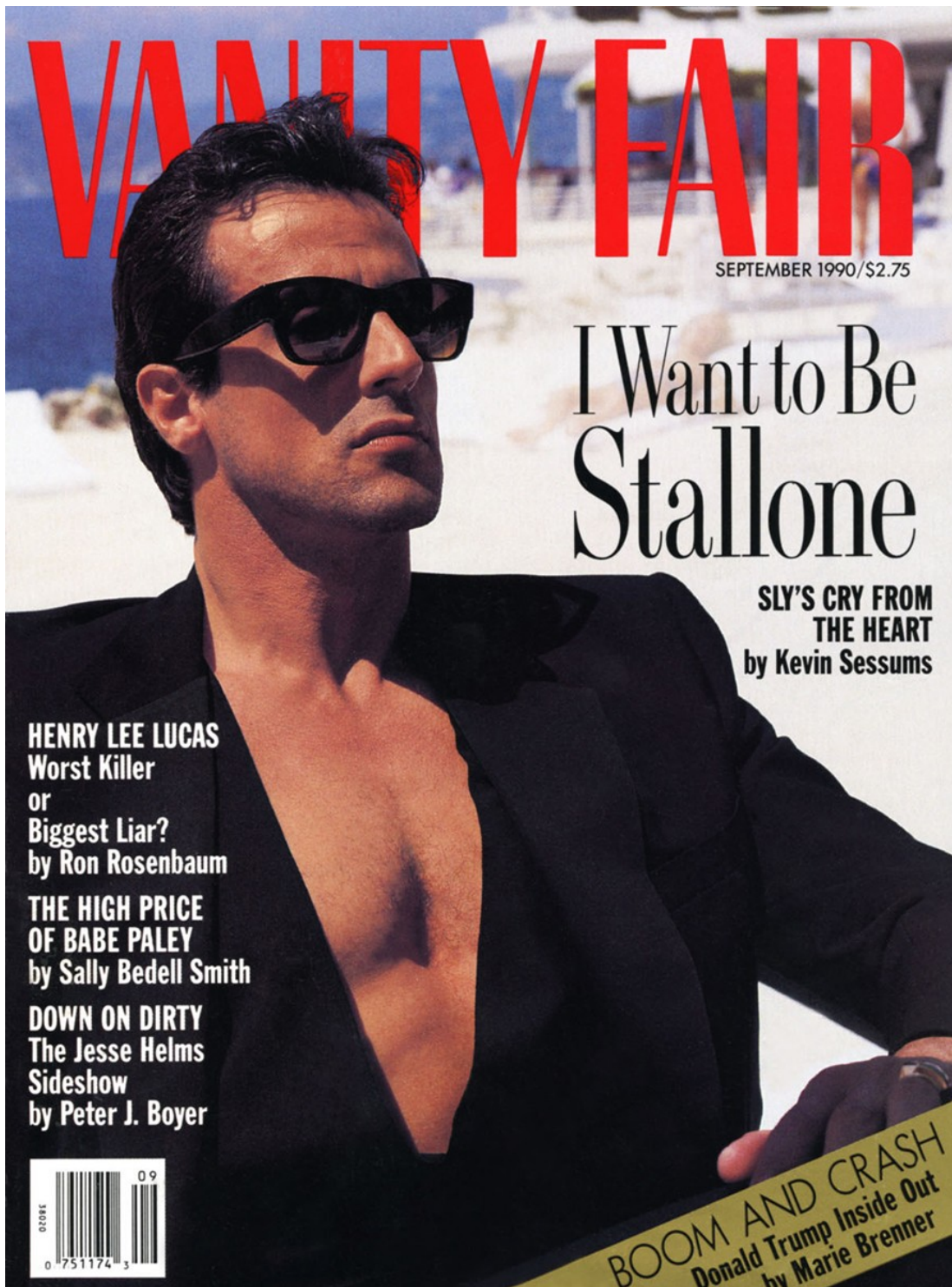
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