

Do the clothes make the actress or does the star set the fashion?



Probably more husbands could be induced to feign the loss of as much as a yellow-back—we won't stretch it to a fortune, as Clare Kummer has done for William Gillette—in order to spend a quiet evening with friend wife if she would appear in a yellow broche and turquoise chiffon house robe such as Hickson has made for Estelle Winwood. People who act and talk and dress as if to the manor born have put the success in "A Successful Calamity."



Ruth Findlay's particular stunt in "A Successful Calamity" is breaking and patching up her engagement, according as Father has or has not his fortune. But all the time she wears with the charm of one possessing the sixth clothes sense the simple little frocks Henri Bendel has created for her. This house gown of pastel tinted chiffon, veiling silver lace, has been pronounced a dream.



Intriguing females who live on their wits must have a good clothes backing. Rose Winter knows this, and apparently expends the percentage she receives as the accomplice in "Johnny Get Your Gun" on clothes, for they are all as good looking as this white crepe de chine frock embroidered in Bulgarian colorings. They don't get by with the handsome movie hero, Louis Bannison, though he appears friendly enough in the picture.



Hazel Dawn is a "duck" of an actress in "The Century Girl," not forgetting Miss Columbia, the title role, and half a dozen others she plays. But we like her best as we see her here, in a lace frock which is going to arouse a sartorial ambition in every woman who knows that lingerie gowns are to be "it" this coming season.



As a cabaret singer who goes down, down, even to the depths of an opium den and then slowly fights her way back, Mary Nash, in "The Man Who Comes Back," wears a taffeta and maline dancing frock sparkling with iridescent paillettes, all in the red of the ruby.



Yes, Elsie Janis is the clever two-in-one star in "The Century Girl." And she is the nimble-footed star who has introduced a brocaded satin waistcoat as the corsage of a tulle dancing frock, lightly touched in silver.



An unusually discerning D. C. has said that "the prettiness of 'You're in Love' includes the costumes, which transcend mere prettiness and must be called beautiful." Don't you agree when you see such alluring undress costumes as the satin, lace and marabout pajamas worn by Marie Flynn, and the lace and flesh pink chiffon negligee in which May Thompson comes and conquers?



"People always associate me with clothes," explains Louise Dresser, "and I have to live up to my name. I can't sing. I know it. I talk my songs, but I can dress." And she does make the most of the opportunity offered by the modern setting of "Have a Heart," with this frock of black tulle and satin, brocaded in silver.



In Paris many fashions are launched on the stage. When a couturier wishes to introduce a new mode he or she persuades a leading actress to wear the costume. Paris can then accept or reject it. The picture shows you one of these actresses who often plays this dual role—Madame Groult in her home. *Central News Service.*

"It's a love of a frock," the girls say, and then they try to copy the little lace gown which May Thompson wears in "You're in Love." Built of three flounces of lace and girdled in cloth of silver, it is attached to its winsome owner by a slender chain of rhinestones and much self-control.

