

# Paris and a Musical Comedy Show to Americans Amazing Costumes



## French Capital Looks to the Stage for New Frocks for the Autumn.

By ANNE RITTENHOUSE.

WE of America do not look to the stage to set our fashions. Rather, we do not regard the gowns worn behind the American footlights as prophecies. In Paris they order these things differently. The stage and the racetrack are the supreme experimental stations for new fashions. The French actresses lend themselves to the experiment with grace, enthusiasm and earnestness. They realize the importance of being in earnest. They are not merely pleasing an audience by creating roles; they are animate cogs in the huge machinery which is the heart of Paris, also its fortune: the industry of clothing women.

In this country there is a strong effort being made by leading designers to place their apparel upon the stage in such a manner that it will attract attention and blaze a path for new fashions. The actresses, however, do not always want to experiment with new ideas. They prefer to be faithful to Paris. They feel that their feet are placed on firmer ground. Their frocks may not be made in France, for there is a strong feeling in this country that we develop a French idea for acceptance by American women in a better manner than the French do, who naturally visualize their own women when designing. They take for granted that the wearer of the gown will lend to the same artistry and something of the caprice given to it by the French woman. They take too much for granted.

It is important, because of these conditions, that we in America share with the French their enthusiasm for a sensational production of the successful costume play. It is well that we do at the midseason. France turns itself inside out to produce remarkable costumes which are "feet" for the public. Then the dressmakers see virtue in them, they are modified and shown to American buyers when the exhibition of clothes begins immediately after the season. The play is run at Deauville on the first Sunday of August.

Buyers Flock to These Places. You who may live thousands of miles from Paris may find nothing in the country except the fact that one of your men folk fought there or one of your womenfolk contended there may not realize the way that Paris, and the pulse of expensive amusement, reaches out her fingers and touches your pocketbook.

Her theatres and racetracks, her charity bazaars, the source from which springs your blue serge frock which you bought for thirty dollars in a department shop in your town. You may not wear the exact thing that Paris projects on the stage and at the races. The original fashion passes through many hands before it gets to your closet. It undergoes changes as it passes and Paris may have changed its fashion before it arrives for your acceptance.

It is for this reason that the American buyers, the French dressmakers and artist designers attending the production of "La Dame en Rose," which in good American is "The Pink Lady," the musical comedy through which Hazel Dawn plays the violin and came into high fame as a melodious tune. The name caught the fancy of the Paris producers, for the country appears to have gone quite wild over a rose. It is a significant fact that Paris has used to plays based on the name of this flower to spring upon the waiting public a revolution in wearing apparel.

Last autumn she intended the play called "L'Homme a la Rose" to be the vehicle for the introduction of Spanish gowns. America has not accepted this hoop skirted fashion, but she has been misled by it. If one doubts the fact it is only necessary to have it proved by seeing women, young and old, red faced and white faced, badly coiffed and well coiffed, wearing the tortoise shell Spanish comb; one has only to look into the shop windows and read the advertisements to know what publicity is given to the embroidered Spanish shawl. It is an American who attended the production of "La Dame en Rose" might shrink with terror at the thought that persons of the trolley car and subway habit will be asked to wear such clothes next autumn. But one should remember the vital point in the Paris procedure, which is that new fashions are launched in their most interesting form. When they are offered to the public they are made of much more brilliant material. Not even a motor car could accommodate the wide skirt worn by "The Pink Lady."

Clothes Accentuate Full Skirts. We have become accustomed to the revelation of the fact that skirts grow wider and longer. We see it more often in print than in life. The smart women of Paris have surely lengthened their skirts, not to the degree advocated on the stage, but in a sufficient manner to give a rebuke to those who consider the extra short skirt a thing of fashion.

Above, on Left—Frock of green taffeta with gilded design. Bodice extending in long point to knees edged with gold ribbon. Sleeves of gold ribbon, laced. A wreath of flowers is worn around forehead.

Second—This costume shows a poke bonnet from Lewis of Paris in Nattier blue silk crepe with long black lace veil falling to hem of skirt at back. Gown from Maison Cle of white georgette embroidered in silk, with bodice of flesh georgette.

Third—Gown of mauve taffeta and chiffon with pink and purple sprays pendant from waistline. Back of frock of chiffon is caught over arms with pink roses. A rhinestone comb is worn with this costume.

Below, on Left—Unusual turban of gold cloth by Lewis of Paris with black lace veil covering chin, caught at one side to turban with pink roses. Black earrings with jade pendants each side of turban. Lace veil forms a yoke and short sleeves to a decollete frock.

Second—A sensational gown of pink taffeta in several tones, embroidered with roses made of taffeta. The parasol is a pink rose, handle of green wood with red thorns. Turban, made by Lewis, is of gold cloth with pink rose and plume.

But the transition from one fashion to another is gentle and gradual. In actual life no one has attempted to wear the kind of skirts which are creating a sensation in "The Pink Lady." The reason they are making more of an impression than those worn in "The Man With a Rose" is that they show the continued determination of the Paris stylists to create a plant public for Spanish fashions. Some of these gowns really are early Victorian, others actually suggestive of Elizabethan days. They are the clothes of a generation that we know through old prints and not the memory of the oldest inhabitants.

The potent reason behind the attraction of these clothes for the American buyer who is in Paris is the fact that important houses are behind the production. By this token Americans feel sure they will be greeted by another version of the fashion when the string of Paris houses opens for exhibitions of new clothes. The wise are not taken unaware. They have seen this thing happen before in Paris and they are watching these stage clothes as a mariner watches the needle on a compass. What, therefore, is of exceeding interest and importance to the man or woman who has gone to France to buy clothes for the American market should be of interest to the American public which sits on this side of the water waiting for new ideas. And none can help but feel that it is significant that Paris chooses to introduce dozens of new ideas during this tourist season through the medium of an American play to American audiences. It shows where her thoughts are. That brings the affair to the lure of our eyes.

Odd Sleeves Are Exploited. Beyond the outstanding fact of the distended skirt as shown in the play, there are fascinating minor things in it to interest every American woman, even the one who insists that never, never will she be persuaded to wear a full skirt. Vain explosive! It is surely a fact of minor fashion that the new bodices is not only tight and broad waisted, but built of different material from the kind used in the skirt. A white georgette skirt with a widely scalloped hem, for instance, or a slender bodice wrinkled about the waist line—built of flesh colored georgette. Sleeves made of gold ribbon placed in latticed effect over the bare arm from shoulder to wrist are trifes which quickly catch the eye of those who want something unusual in an unusual gown. The sleeve that is formed from the back drape of the bodice is another thing of interest. Mauve colored chiffon is attached to the shoulders of a mauve taffeta frock, the loose ends drawn forward to the arms and caught with pink roses at elbow and wrist. This contrives the most attractive evening scarf invented in our day.

Even the young girl who has no idea of copying the full skirted taffeta gown with its bunches of pink and purple grapes can utilize this idea of a chiffon scarf that protects her back and shoulders when she dances, yet gives to her arms a graceful butterfly drape. The armlets with pink roses are good and she can adopt one or two of these if she wishes to create a streak of envy in the minds of those who wonder where she got the idea. A parasol is carried by the girl who wears the most sensational frock which is arresting. Open, it looks like a gargantuan pink rose. It is made of petals of pink taffeta in several tones. The handle is of green wood studded with bunches of red thorns. Surely there never was such a parasol as this. Paris, you know, has gone in for the colored sunshade with the enthusiasm of the tropics. Once upon a time the women of our country carried a sunshade, gay and glittering, whenever they emerged from their doorways in summer; they did not hesitate to carry one of green or blue silk or pongee when they went on errands in the street. Today, by some glaring oversight we neglect to protect ourselves from the midday sun beating down directly on our brains and from the level afternoon sun which blinds our eyes. Why? Because fashion has shelved the parasol. This season Paris recalls it. It is the peace successor of the war umbrella. It is as gay as a parakeet in a jungle. The pink rose affair carried by "The Pink Lady" is not epoch making. It is one novel sunshade in a hundred. What a sensible thing it would be if the fashion would become commonly accepted in this country! Let daring souls go forth with bright green umbrellas in gay handles. Let the hot days of summer. The multitude will follow. In crowded thoroughfares the parasol would be as much a nuisance as a hoopskirt, but the world does not spend all of its time in the city during four months of hot weather. When a master milliner like Lewis of Paris begins to work on gold turbans during June it is taken by the wise as a sign that this kind of head covering will be offered in August as a first fashion. Lewis has put these turbans on the heads of those who influence public opinion from the stages. He makes one as a foundation for a large plume rose and a mammoth pink plume. If this hat is to be worn here in the evening let us hope it will be limited to dinners and dances and will not make its appearance in the seats of the theatre. To sit behind it would give one the right to demand the price of the ticket from the box office.

## News of the Hotels and Restaurants

The summer roof gardens of the Waldorf-Astoria and McAlpin are proving popular with early summer visitors in New York. Both Joseph Knecht at the Waldorf and Ernest Hussar at the McAlpin now offer dance music from 7 o'clock until the closing hour of 1. The Cafe de Paris last night presented for the first time a novel revue provided by players direct from the Ziegfeld Follies, headed by Bee Palmer and Phil Baker. The Strand Roof, at Broadway and Forty-seventh street, is now crowded nightly with diners and dancers. With the return of summer the patronage at Murray's Roman gardens in West Forty-second street increases with the barometer. The management has just installed a cooling system, which makes the restaurant as cool as a mountain resort. The Terra Marine Hotel at Huguenot

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