

weightier materials do, by contrast, give a costume a decidedly original look.

When plain silken stuffs are employed to build a party dress the draped effect is sometimes obtained by deep pocket folds confining the fullness over the hips, as in the design pictured today, while the required elegance is obtained by the

unlimited use of gold and silver thread in huge floral embroidery.

A shawl draped skirt is wonderfully effective when a light and dark color contrast is employed.

Such a design makes up to the best advantage when the straight breadths of drapery are adjusted over a simply girdled chemise frock of very sheer texture.

DISPLAY OF FEMININE FORM ON STAGE NO LONGER THRILLS—MAYBE "NOTHING" WILL

The public is becoming sadly sophisticated. It is a difficult task to manufacture a real thrill nowadays.

Chorus girls, dressed in tights and jackets that caused theatergoers to gasp 20 years ago, wouldn't arouse a comment today—except, perhaps, a few blase remarks about such dress being "terribly old-fashioned."

This is the opinion voiced by Miss Frankie Bailey, a member of "The Century Girl" company at the Century theater, New York, whose experience in choruses and other fields of stage endeavor qualify her to speak.

"When tights became the rage," says Miss Bailey, "the public thought the last venture in daring stage costumes had been made. But not so the managers.

"After tights, what?" was the question the managers had to answer.

"Nothing," was the reply. And they have come just as near nothing as they dare. In these modern times the chorus parades in bare legs, decollete and sleeveless dresses and the filmiest of filmy draperies.

"Costumes by Dame Nature," one way called them.

"Such a display of feminine form, common today, would have caused a riot in the eighteen nineties. I suppose I notice the difference because I was in the thick of the first 'shocking productions.'"

It was Miss Bailey who shocked

theater audiences by a view of her symmetrical understanding in her famous Amazon costume.

"But even if the public did gasp a bit when the first girl in tights appeared on the stage, such a costume looks like a heavy blanket compared with the barefooted, undress chorus of today.

"The stage fashion of as little clothes as possible is not confined to the chorus. Stars and principals have joined this 'back-to-nature' movement.

"Madame Nazimova in her new play, 'Ception Shoals,' appears in a one-piece bathing suit. Ann Murdock, in 'Please Help Emily,' ran the gamut from pajamas to bathing costumes.

"Among the dancers there is Miss Ruth St. Denis, who is well clad in a coating of brown pigment and a few beads, or the Morgan dancers, minus the pigment, with little Greek tunics of chiffon their only dress.

"Miss Gertrude Hoffman, in her production of 'Sumurun' wore French-heeled slippers, but no hose, and a very short skirted dress. In her new numbers she is demonstrating, sartorially speaking, that brevity is the soul of wit. She makes up in brilliant coloring what she lacks in extent of material.

"Whether or not the ultimate—absolute nude—will be reached, depends on the future and the police, who are more easily shocked than the public."