

GOWNS—silent stars in every cast.



"Where have you been?" A query often embarrassing to answer, even when, like Chrystal Herne (center) in "Our Bette's," one is wearing a green chiffon frock brocaded in gold. Truly regal is the gold brocade gown sparkling with rhinestones in which

Lenore Harris (right) shines as the Princess. The ideals of youth are sartorialized in Diantha Pattison's chiffon frock, while sophistication, in the person of the Duchess, played by Rose Coghlan (left), scintillates in jet and pearl paillettes.



"Pals First" is the man's idea; frocks first, the woman's, we regret to say. Therefore, Ann MacDonald has selected a most wearable satin gown, colored in chiffon and brightened with embroidery.



He tells her that snitching has already gotten her into trouble, but she—Chrystal Herne in "Our Bette's"—knows that a gown like this white chiffon embroidered in silver, backed by a generous application of mother wit, can always get her out again.



A "Success" it surely is—this gray velvet dress with cape drapery of yellow-orange chiffon in which Estelle Winwood captivates anew her husband—so we must look for the "Calamity" elsewhere in the clever comedy.



Mary Nash's gown of flesh tinted tulle and antique gold brocade, girdled in jewels, is the best of reasons why he is "The Man Who Came Back."

Cathleen Nesbitt appreciates that "The Very Minute" a sweetheart wears a gray charmeuse frock cleverly soutached she has a powerful ally to aid her in reforming a dipsomaniac.

With only minor changes the maids of 1917 may adopt a frock like this pink silk outlined in blue, which Grace Breen wears as a belle of 1793 in "Eileen." One might almost believe she found the blue soutached scarf and bag in a Fifth Avenue shop.

