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No lack of recruits for the Aviation Corps of the Great Order of Fashions, once feminine eyes have gazed upon the natty, golden-brown satin costumes worn nightly by the Zepps girls at the "Ziegfeld Midnight Frolic." Sybil Carman captains in a white satin replica, though in her close-up she reverts to a Maud Muller hat.

CLOTHES—

Drawing Factors in the Play World.

To help a woman forget the most harrowing experience—such as Olive Wyndham suffers in "The Knife"—there is this good-looking beige tricotine frock belted in patent leather. The doctor—Beatrice Beckley—who is better known as Mrs. James K. Hackett, accomplishes her good work in a businesslike suit of Oxford mixture.

"Love—you have to get used to it before you like it," explains "The Brat" (Maude Fulton), but the first glance suffices to win us—and Edmond Lowe, the irrepressible Steve—to this blue-gray cloth coat-dress, with gray suede belt and touches of silver.

"Upstairs and down," you will be the belle of the Long Island house-parties if you take Roberta Arnold's tip and wear a black and white bathing costume with frilly pantalettes. Suzanne Jackson, in a vivid khaki-kool cloak, and the baby-vampire, Juliette Day, in her bright colored satin suit, are merely sideliners.

Irene Fenwick scores two successes in "Bosom Friends"; one as the love-laden Gretel, and the other as the originator of this ingenious all-in-one apron and house-dress, made from blue gingham and edged in red worsted, that is so practical that the shops are now selling it.

Do you wonder that the makers of the modes have tried to foist on us the pointed bodice and hoop skirt when you see their inspiration—a gown such as Mabel Garrison of the Metropolitan Opera wears in "The Impresario," given by the Society of American Singers? Albert Reiss and David Bispham are her bodyguard.