

THERE are three—and just three—important evening silhouettes this fall. And they're all extreme, all very bare and all exceedingly handsome.

Carmel Snow, one of our New York first fashion ladies, broadcast the first flash on these new silhouettes when she was in Paris during the openings. And she expressed herself so well that I'm going to turn the microphone back to her for a minute and let her tell you.

"It is nearly 10 o'clock in the evening here in Paris. We have just attended the Exposition and out of doors watched the fabulous fantastic fountains which fill the river and the vivid fireworks brightening the sky. The Exposition has put electricity into the air. There is an atmosphere of brilliance and creation, and it is reflected in the new evening gowns.

"They haven't any belts, no interruptions of any sort. They flow with a continuous form-fitting mold, outlining the entire figure, accenting the bosom.

"On my first night in Paris, I was taken to see a play called 'Les Trois Valses' with the great French actress, Yvonne Printemps, in the leading role. She played three parts. First she was a dancer of 1870 and she fell in love with a French marquis and said goodby to him in a flowing skirt and a crinoline petticoat.

"In the next act she was the dancer's daughter, a music hall singer of 1900, in love with the son of the marquis, and gave him up in a Merry Widow dress of glittering paillettes.

"In the third act, she was the dancer's granddaughter, a modern movie star, and she fell in love with the grandson of the marquis and she accepted him while she was wearing a tightly fitted black, chic dress of 1937. I am telling you this because there you have the whole story of the Paris evening dresses. You can either wear a romantic full skirt of black tulle, black satin, white tulle, dark blue velvet—or you can be very Merry Widow in an entire dress of

NEW YORK

glittering sequins—or in a form-fitting dress, plastered to your figure and accenting your bosom as no dresses have ever done before, you can be modern."

AND there, red hot over NBC's Blue network, you had the story a few weeks ago, fresh from Paris. My observations around New York have only strengthened Miss Snow's first impressions.

Elizabeth Wragge was dancing and watching the new dance The Big Apple performed at the Rainbow Room the other night in a dashing dress which made her look slim as a lead-pencil, only more seductive (sketched below, right). Just underneath the skin-tight bodice and over the diaphragm she had a row of golden stars. And my general impression was that the dress was hung on to her with a halter of golden stars that went around her neck and met center front at her bodice. Over it she wore a full-length cape of black chantilly lace.

No less modern, no less daring, are the Merry Widow sequin dresses around the hot spots. Last year, some of these sequin dresses came over to us from the openings. But the only girl I saw wearing one was Gypsy Rose Lee (it was in red and she had a red girle and brassiere under it just to make whoopee). This year, however, the idea has taken. Margaret MacLaren, lovely NBC actress, is one of the girls who is holding forth in amber-gold Merry Widow sequins. (Sketched below, left).

This daring type of dress is particularly lovely on Margaret because she is almost fragile-thin, with small bones and delicate features. Even its very low decolletage and its very emphatic tightness over the hips aren't a bit hussy on her. And the color combination, with her amber hair and eyes, is excellent. As a matter of fact, if you happen to be the quiet, delicate type, the Merry Widow sequin dress is the sort of thing you've been looking for.

THE third "bare" is the romantic "see you in my dreams" dress. Last year we had romance, too. (Remember Last Year's Kisses?) But it was a little less theatrical. Maybe I can show you

The THREE BARES

By Isabella Taves

what I mean by telling you about Virginia Verrill's new black-tulle-and-velvet (sketched below, center). Virginia's a little bit of a thing—she has had to work hard to keep her weight up for Sam Goldwyn—and she has a tight-fitting velvet dress that is cut up several feet in back and has a tremendous whooshing train of black tulle inserted.

Over her shoulders Virginia (the eye-ful on Show Boat) throws a frilly cape of multitudinous black ruffles. And the effect is something that would make grandma misty-eyed. Even if grandma knew that the black velvet sheath-dress beneath it is cut very low, back and front, with slim, straight black shoulder straps holding it up.

Verrill's evening wrap that she wears with this dress is a voluminous black velvet cape with a shirred hood which stands up over her head like a frame and carries you back still further to days of 1870 and noble renunciations.

Paris Says:

1—Sequins



2—Romance



3—Pencil-Line



Sketched by Louise