

THEATRE DRESS AS GUIDE TO CHARACTER.

STAGE and SCREEN

BRITISH KINEMAS HARVEST IN SUNNY SPELL.



Madame Lydia Sokolova as the Buffon's wife and M. Slavinsky as the young Buffon in "Chouh," the Russian ballet at the Princess Theatre.

Deoris Keane and No-man Trevor in the new film version of "Romance" to be seen to-morrow at the Pa ac Theatre.

A charming portrait of Mabel Green, who is appearing at the C i s Cinema.

YOU could be able to tell from an actress's gown on her first entrance what sort of character she represents. Innocence is depicted in simple frocks and roses, the "daring" costume bespeaks the adventures, and a bunch of keys the housewife.

"Dresses which don't behave well must be avoided—those, for instance, which go in flimsy folds when the wearer sits down. A common mistake is that of dressing a part too lavishly. Managers think it pleases the women in the audience, but there is no quicker to appreciate a suitable frock than a woman. She much prefers fitness to array splendour."

HOW the entire nation is helping to develop the rising school of British screen drama is clearly shown in nearly every recent picture.

Long days and cloudless skies have opened British producers to leave the artificial surroundings of the studio and stage their stories in the streets of towns and villages throughout the country.

camera, generously laughed for twenty minutes without stopping. "Please can my Minnie have a party?" begged a mite of a fellow for world fame.

THE Battle of Jutland film—made from a Speldhurst village church recorded on Monday morning in their Sunday black and emerald from an imaginary and whimsical drama for the film.

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