



The feathers are part of the scenery, but the soft, slinky gown will be popular for evening wear during the fall and winter. Glamour is the by-word of the season.

## Curtains up Music, drama usher in fall fashions

By RUTILE SHAND

Alberts and Alcover brought the theatre of a New York fashion showing to the Elks Club Theatre on July 18. All the emcees from their 41 stores were invited for a preview of what fall '76 had in store. As the house lights dimmed and the show began, the audience was invited into a Shopping Center "Nightmare" with dancer Hope Tatterton who dreamed she went shopping in her Alberts white nightgown and found herself razed by faceless black garbed night goblins from Hudson's and Winkelman's who flailed her with riotous nylon nighties.

When it was time to see the fashion show, in the person of Sakurai Del Jones, who waved her magic wand and transported everyone to Alberts-Alcover land where hope received her fall fashion introduction.

**FASHION COMMENTATOR** Barbara Revell took Hope on a fashion trip. The first stop was the office, where models strided around wearing lots of suits, some with pants, some with culottes, some with skirt suits, all with vests and with a very narrow lapel. All were topped with sleek hats, berets, and wrapped heads. On their feet were boots, many with a western look and some novelty stockings worn with high heels. There were jump suits and separates. They were blacks, brights and neutrals. According to Alberts-Alcover, anything goes in the office.

The three-piece suits obviously borrowed from men; there was even a navy pin stripe which may be destined to become the uniform of the female lawyer. **THE MURKIN** MOVED in such a kaleidoscope fashion it was difficult determining what they were wearing under their vests. We saw one blue shirt, scarves tied at the neck and one with a bright silk handkerchief draped from the breast pocket ala Rudy Vallee.

We saw car coats and street-length coats, mostly wrapped and tied, a stunning blazer, poncho coat with a wide collar, pants wide and straight, and lots of turtle necks under bulky sweaters. The entire scene was stolen by an attractive model wearing a grey and white plaid suit that boasted a box pleated skirt and a white blouse she walked off with the two hand some male executives, one on either arm.

**A STARTLING CHANGE** of pace followed when a new set came crashing to the stage called "bottom line." Four pairs of legs did a country stamp, shod in boots—below the ankle, above the ankle, western and suede. For a moment it seemed we had been transported into an animated L.L. Bean catalogue.

The next stop was the road where models were wearing sweaters—long short and all, pullovers—with their heads enclosed in warm snugly hats. Some wore extreme suits, other gaily patterned. Jeans were worn tucked in western boots or pulled up two inches above the ankle. Lots of jump suits, many with patch pockets and some with parachute ties at the ankles.

At the Ball, we learned that glamor after five wear is on, for the wearers. We saw butterfly prints, chiffon, all very bare and mostly with halter tops. One

model wore a bright red pleated chiffon tunic with a matching head wrap and tossed a white ostrich feather cape over a shoulder.

There were lace shawls and even a natural fox jacket was shown. Colors ranged from white to pink to black. One model slinking around, carried a very long black rhinestone studded cigarette holder. 1920 and 1940 revisited.

The models calmed down for this sequence, and it was easier to see what they were wearing. Then suddenly we were catapulted into a discotheque scene, where everyone danced madly in jewel toned, halter top jersey jump suits.

**THEN, THE METAMORPHOSIS** where Hope emerged from her "hopeless state" as a pale fashion neophyte to be come a shining star in a silver sleeveless jump suit, surrounded by long sleeved gold jump suits.

The exciting premier showing reflected Alberts-Alcover's philosophy of interpreting our time with brilliant newness, classic with classics and vibrant colors blended with accents. Their clothes reflect America's relaxed, sportive life style—enhanced with the exotic look of far away imports.

Alberts-Alcover has expanded from one store in 1930 to 41 stores—the most recent in the Fairlane Town Center in Dearborn. Store number 62 will debut early in August at the Tri Twelve Shopping Mall in Southfield.



Gowns, long and airy, are part of the fashion scene, pictured above. Below, the sweater and warm snugly hat are examples of the multi-colored, multi-length sweaters and variety of hats that will be here for fall. (Photos by Judy Huizenga)



Car coats and street-length coats will be wrapped and tied. They'll be available in many colors.



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## fashion calendar

July 26—Fashion show at 2 p.m. at J. L. Hudson's in the Oakland Mall, Troy.

July 26—Furs shown at 1 and 8 p.m. daily at Furs by Furrier, 2610 Greenfield Lane, Center.

July 27—Informal modeling of fashion by Ernest Strauss II, 4 a.m. to 4 p.m. at Sak, Fifth Avenue, Somerset Mall, Troy.

July 28—Bridal show at 7:30 p.m. on the second floor, Robinson's in Birmingham.

July 29—Informal trunk showing from the collection of Pierre D'Alby from 10 a.m. to 4 p.m. at Claire Pezanne, Inc., Somerset Mall, Troy.

July 30—Informal modeling of fashion by Miller Parms II, 4 a.m. to 4 p.m. at Sak, Fifth Avenue, Somerset Mall, Troy.

Aug 5—Informal modeling of fashions

by Oscar de la Renta from 11 a.m. to 1 p.m. at Sak, Fifth Avenue, Somerset Mall, Troy.

### LUNCHEON SHOWS

Tuesday—Informal modeling by Alvin's at Cooper's Arms Restaurant in Bochslet.

Thursday—Informal modeling by Boulevard Fashion Salon at the Atrium, Telegraph north of Twelve Mile.

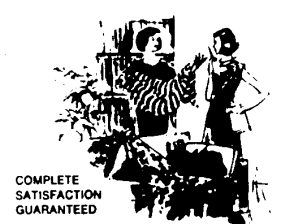
Wednesday—Informal modeling by Alvin's at the Troy Hilton Haymarket, Troy.

Friday—Informal modeling by Alvin's at Bedell's, Bloomfield Hills.

For consideration of listings write: Fashion Calendar, 1225 Bowers, Birmingham 35212.

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