

'Plain and fancy'

ALL the world's a stage in the theater of fall fashion '81. Every actor is a star and anyone can play who wants to. Role-playing takes its cue from typecasting and the individualistic expression of method acting.

In hits of the season, it will look as if the wardrobe department has worked overtime. There are walk-on parts for rovers; leading ladies will emerge in challis wools and paisley prints; and capes and coats will take center stage. Ingenues are going to gleam in gold sportswear. Gamins will still love pants in all the new lengths. Props in the form of accessories will create a mood of intrigue and mystery, adding soft charm by day and opulence for evening images.

For those who would rather watch from

box seats, there is expensive designer clothing. For those who would love a front row seat, but find themselves on a peanut gallery budget, there are less expensive but visibly smart adaptations.

- LEADING ROLES** in this fall drama will be played by:
- challis fabrics
 - paisley prints
 - velvet
 - suede and leather
 - lace, midnight and otherwise
 - the shawl
 - shorter jackets

- things bronze, gold or pewter
- one color dressing
- loden green
- autumn leaves

- warm brown
- dark navy
- claret, cayenne and prune

- vests
- light layering
- anything short, long or in between
- the boot
- anything belted
- anything fur

Whether your role playing leads to star status, or, unfortunately, turns you into a tragic figure, or worse yet, a comic, will depend on how well you study the script. It's not a season to be shy — it's a season to make a grand entrance. Break a leg!

— Rustle Shand

Fall '81



When the curtain comes down and good friends want to share after-theater drinks and conversation until the wee hours of the morning, they need to be dressed comfortably. And velvet dressing is the answer. The woman at the left wears an Anne Klein exaggerated shoulder velvet jacket, a tuxedo pant and cummerbund belt. Should she get too warm, she can remove her jacket to

display her silk shirt in cobalt blue and black stripes. His black cut velvet jacket dresses up his charcoal flannel trousers and looks wonderful with a tuxedo shirt and tie. On the right, she wears a three-piece Adolfo suit with a lace blouse. The knitted jacket has a gathered velveteen skirt on a satin waistband. From Saks Fifth Avenue.

'Anything Goes'

It'll be the length that matters

IN the performance of Fall Fashion '81, the chorus line of lengths will kick up its heels in short, long and everything in-between. It's the balance that counts.

Some guidelines to help plan the theater season are —

- if it's slim, keep it short
- wear it wide and long
- evenings are short and snappy — or —
- newly floor length and formal

In the newest fashion production there are no hemline rules. Knee-revealing lengths include the minor matinee, the ingenue and the show-stopping, narrowed knee-slapper.

The new heroine length along with the ¾ pant, drops below mid-calf while the intermission length flirts with the ankle. And, the formality of the first-nighter, sweeping floor length gown makes a comeback.

Moving along the chorus line of length from stage right to stage left, we see the narrowed and cuffed ¾-length pant keeping time with the new heroine length. The knee-slapper dances next to a matinee length. The ingenue bares her knees in a sweater dress while her sophisticated neighbor's intermission length reveals an ankle and more. And, the floor length shows formal can be fun.

— Rustle Shand



Oscar de la Renta designed his creations this fall for women yearning for simplicity with elegance. His basic black dress is refined with a drop waist and off-shoulder neckline, and is completed with a fur trim hemline. From Saks Fifth Avenue.

Photos by

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Tuxedo dressing is updated this year with the dazzle of gold. The black tux pant is worn with a jade silk bow blouse topped with a rose embroidered jacket trimmed in gold for the woman who wants to add a bit of glitter to her evening. All pieces designed by Oscar de la Renta and from Saks Fifth Avenue.



A chorus line of lengths is best way to describe fall '81 fashion. Dresses and pants are worn from mid-thigh to floor length and everything in between. From left to right: She models Valentino's new velvet cuffed, satin ¾ length black pant with a magenta satin tunic, from Hattie; Albert Nipon's new heroine suit in cayenne red wool with gold and paisley scroll trim falls just below the knee for more traditional dressing, from Lord and Taylor; Yves Saint Laurent is a bit more daring with a short, black velvet skirt paired with a charcoal grey wool tunic, from Bonwit Teller; for the person ready to revert back to the '60s lengths,

this soft leather denim matinee jean skirt with matching blouson jacket makes the grade. It's topped with bronze leather boots, from Linda Dresner; in fall's most popular color is Bona Vita Cola's loden green silk intermission length gown with tulip skirt, from Claire Pearson; Nancy Reagan likes Adolfo and she especially liked this full length creation he designed in a gold silk lame pleated skirt with a green knit jacket, from Saks Fifth Avenue, and the basic black angora sweater dress, belted and bloused above the knee is perfect for day or night.