

SUBURBAN LIFE

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THE SCENE



GRETCHEN HITCH

Motown enlivens midsummer night

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The Multiple Sclerosis Society Michigan Chapter was enriched by \$200,000 as a result of Midsummer Night's Dream — A Motown Revue, held July 31 at the Shotwell-Gustafson Pavilion on the Meadow Brook Hall estate in Rochester.

The two co-chairwomen planned and worked for seven months, gathering a highly active planning committee of 88 couples and singles, garnering 32 top Motown chefs to provide the glorious food, and having more than 550 guests attend.

The talented and energetic co-chairwomen were Laurio Cunningham and Pam Swift assisted by their husbands, Tom Cunningham and Mike McCarthy.

Tom and Laurio's sons were present, including Bill and his wife Dana and their younger son Patrick.

When you walked into the pavilion on that midsummer's eve, the ceiling had been "lowered" by multiple-colored satin ribbons stretched at right and obtuse angles from the ceiling to all of the round tables for 10. Laurio gives credit to Alan Markowitz who enhanced the scene with special lighting effects.

Revolving mirror-faceted balls, like those used in ballrooms or for proms in the '40s and '50s, cast ribbons of light running down the multicolored ribbons. Cars from that era in hot colors circled the room. "Best friends" cochairwomen Laurio and Pam created the unique effect and had fun doing it.

Spotted at the high-key gala were Keith and Paige Curtis, Dominic and Frances Mccori, Mike and Mary Chiro, Dave and Christine Provost, Dale and Toni Johnson, John and Gail Kwiatkowski, Dave Lochman, and Dave and Karen Flint.

More reveling in the colorful decor were Al and Susie Simon, Jim and Cathy Rosenthal, Sara Tucker, Peter and Sandi Burton, Dennis Dickstein, Bob and Lisa Kutzman, Irv and Ann Strickstein, and Leo and Connie Volpe.

Tom Cunningham, who is on the MS board, summed it up, "The Midsummer's Night Dream is appropriately named because it is our opportunity to fulfill the dream of finding a cure for multiple sclerosis." MS is a major disease of the central nervous system — the brain and spinal cord — and sadly it strikes young adults between 20 and 40, just coming into their prime.

In July a new drug, Interferon beta 1b Betaseron, was approved for people with MS who are ambulatory. This is the first new MS drug in 25 years to receive FDA approval.

Art preview

The Concours d'Elegance started Friday evening with an art and fashion reception at the Somerset Collection in Troy. Three designer ensembles created by Anne Klein, Isaac Mizrahi and Adrienne Vittadini paired up with classic cars.

Adrienne Vittadini's red knit cable and taffeta evening gown was shown against a 1929 Stutz Town Car. A black beaded tunic with black sheer blouse and pants in silk cord by Anne Klein paired with a 1932 Cadillac V-12 Phaeton, while Mizrahi's black crepe and chiffon gown went with a 1934 Pierce Arrow Convertible Roadster.

See THE SCENE, 3C



Motown Revue: At Midsummer Night's Dream, Kelly Kane (left) and co-chairwoman Pam Swift kick up their heels.

FATHER of the Bride



Mothers and daughters usually do the wedding planning but John Noonan of Birmingham and Peter Vesevich of Bloomfield Hills are among area fathers who have played an extra-special role in their daughters' nuptials.

By ETHEL SIMMONS
STAFF WRITER

When daughters get married, fathers may walk them down the aisle, to "give them away," but otherwise, most dads don't really get involved in the wedding.

Birmingham resident John Noonan speaks for all those fathers who do take an active part in their daughters' big wedding day when he says, "I love my daughters and I want to be a part of it. And it's worth it. You enjoy it more."

He willingly pays the bills for the wedding too, even though the grand event — excluding bridal gown and trousseau — cost him around \$25,000 for each of two daughters, who were married in 1991 and 1992.

An attorney with offices in Troy, Noonan said that when it comes to footing the bill, "I don't mind. I'm just thankful I can do it."

He is the father of nine children, including four girls. (Another daughter was married eight years ago.) And he doesn't stop at helping with daughters' weddings. When son Joe got married, "The girl he married had no family. They got married in Maine. We put the wedding on at a country inn in Maine. One hundred friends from Detroit went up. It was a three-day party."

Keeps wedding files

To refresh his memory, and to be specific about details regarding his two daughters' recent weddings,

Noonan pulled the individual files he keeps at his office on each one's nuptials.

He made arrangements for the church, the limos, the entertainment including the band as well as special highlights, and the reception. Just because he was involved with planning didn't mean his wife Mary Joan wasn't part of the wedding picture. She and the bride-to-be were busy with other, more specific aspects of the proceedings — the gowns, the guest list, and all the rest.

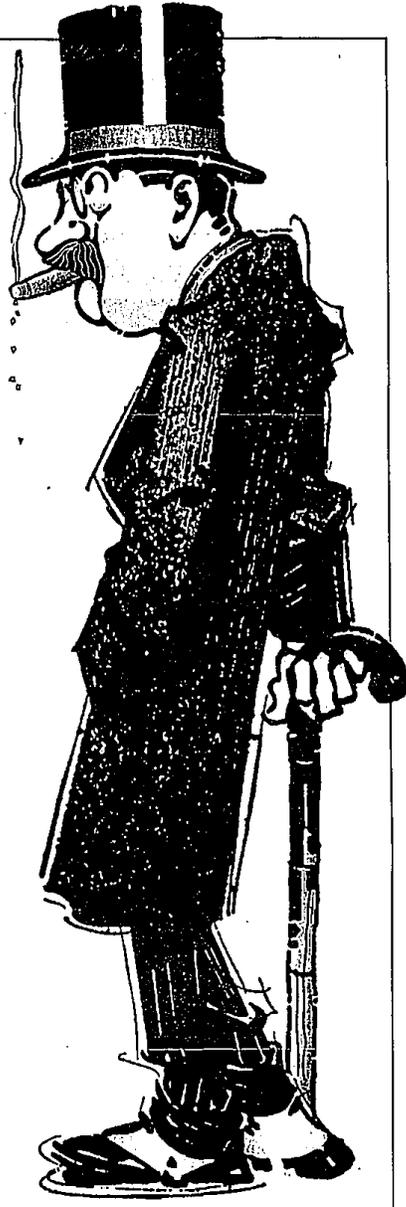
Daughter Mary Ann, whom he calls Annie, was married July 6, 1991. "My file consists of correspondence of people who want money like chauffeurs and limousines," he explained. Annie's wedding cost \$28,167.87. Daughter Mary Terese, called Chee-Chee, was wed Dec. 29, 1992, and the bills totaled nearly as much, \$24,370.71.

Annie wanted to be married at old St. Anne's Church in downtown Detroit, the oldest Catholic Church in the Midwest. The pastor is a friend of mine," he said. Noonan arranged the contact, and his daughter and wife completed arrangements for use of the church.

"I tried not to be officious in arrangements that were made but to facilitate," he pointed out.

His daughter wanted the Choir of Men and Boys from Christ Church in Grosse Pointe to sing at the wedding, and Noonan made the original contact. Then, mother and daughter

See FATHER, 2C



Paris couture collections emphasize the short skirt

EURO FASHIONS



STANLEY WINKELMAN

These observations are based on reports from the recent Paris couture showings for fall fashions.

Gianni Versace, Gianfranco Ferré for Christian Dior, and Karl Lagerfeld for Chanel have injected new life into the all-but-moribund couture.

This new spark of vitality negates the premise that designers were not willing to be creative and generate newness at the couture level because their clients were unwilling to pay couture prices for garments that might have a short useful life.

Conventional wisdom added that creativity takes place today primarily at the pre-a-porter level, which is considerably lower in price.

The news is short indeed, very short! In many cases, skirts barely cover the hip bones. This provides marvelous opportunity to create new styling in tights, some of which mix fishnet lace and velvet in patchwork designs.

Christian LaCroc was also outstanding, but in a Victorian vein with very unusual clothes full of traditional fantasy.

Ungaro and Givenchy, too, are part of a new direction with considerable tension between contemporary, folkloric and Victorian inspiration.

For several seasons, the pre-a-porter designers have been experimenting with longer skirts without arriving at a successful proportion that expressed a valid new direction. The most inventive designer

has been Karl Lagerfeld in the collection that bears his own name and in his collection for the House of Chanel. King Karl utilized sheer skirts over tights. He used asymmetric skirts. And he worked with more conventional long skirt styling. Other designers also experimented but without exciting results.

It should be remembered that the contemporary look was first created by Mary Quant in the early 1960s following the invention of pantyhose. It was shortly thereafter that Andre Courreges created an architectural design that consisted of a short tunic with tights. This silhouette freed women of complicated clothing designs. In its simplicity, the new silhouette provided a perfect answer for modern living.

Since the early '60s, the designers of more traditional silhouettes have continued to create excitement from time to time with a variety of designs for longer skirts both at the couture and pre-a-porter levels. By way of contrast, we have seen mini-skirts and micro-minis in the interim. The terminology was established at the time of Mary Quant.

And now, after a long run of short and very short skirts, and unsuccessful efforts to create a new long silhouette, we find hip bone-length skirts and tights re-emerging as the valid contemporary direction. It is highly significant that this new development has occurred, not at the pre-a-porter level, but rather at the couture level where, because of the very high retail prices, there has been little real excitement for many years.

See FASHION, 2C

