

INSIDE FASHION

BY EUGENIA SHEPPARD

COURREGES COVERS THE STORES

COURREGES IS HAPPY. The brown eyes were sparkling and the white teeth were shining as he sat in his hotel suite at the Carlyle Thursday morning. He arrived late Wednesday night from his successful show in Los Angeles and will leave for Paris tomorrow. Traveling with him are Coqueline, whom many people believe is Mme. Courrèges, and Drita Mele, directrice of his Paris boutique, Couture Futur.

Ready to start on a round of inspecting American stores, Courrèges was wearing a red blazer, a white shirt open at the throat, immaculate white slacks and shiny white shoes.

It's always white. André Courrèges flung open the door of the hotel room closet and everything inside was white. Several pairs of white slacks were neatly hung, and there was a white canvas cover zipped around his suitcase.

When another door opened and Coqueline came bounding in, she, too, was in pure white. "It's from my next collection," Courrèges said. "You may describe it but not photograph it."

In case you think hem lengths are falling, Coqueline was wearing a hip-length tunic of white cotton with two big, round cut-outs under each arm. The part of her body that showed, and it was a good three quarters, was covered with a wide-mesh, elasticized-knit white leotard and her feet were in white cotton boots.

"Everything goes right into the washing machine," Courrèges said.

The Paris designer, who many believe has made the most smashing impact on fashions of the Sixties, admits he would like to do the same thing for men's clothes.

"MEN HAVE LOOKED THE SAME FOR SO LONG. They need some help," he says.

He has figured out exactly what the selling operation ought to be like but, "I haven't any idea yet what the clothes ought to be," he goes on. Courrèges often comes up with a completely honest answer when you least expect him to.

One thing sure, his men's fashions won't be reminiscent. "I never look back. I'm only interested in the future."

Courrèges has been in California several times before, but he liked it as much as ever. "I like the wide open spaces . . . the colors. I like New York, too, for ideas. Los Angeles and New York balance each other."

He is a great student of the American spirit and claims he already feels "half American." He can understand both New York and Paris better for not belonging to either. The part of France he calls home is the Basque country, next door to Spain.

Courrèges is happy that the new clothes so many American women have been buying in his Paris boutique will reach a much larger public when Bonwit Teller opens a Courrèges boutique early next year.

"It happened quite simply," he says. "They came and asked me."

IT'S RIGHT AND PROPER that 100 New York socialites, at least, are wearing the

same Courrèges dress and coat, though in different color combinations, to the same restaurants every day. "Thousands of people buy the same car. Why not the same dress?" he asks. "An army looks wonderful in uniform, where the only difference between a general and a private is the amount of gold braid. Every woman wears her Courrèges dress differently. Besides, my Couture Futur is only a small drop of water in the bucket of fashion."

It was time to start on the tour of stores. Drita, the directrice, put on a white rabbit coat inset with red and blue fur anemones over her red pantsuit.

Coqueline, who Courrèges calls by a pet name that means "little elf playing on the moon," wrapped herself in a heavy white coat. Before she left, she showed me her evening clothes. For the show of Courrèges Paris fashions at The Factory in Los Angeles, she wore a culotte dress of white organdie embroidered in glittering circles.

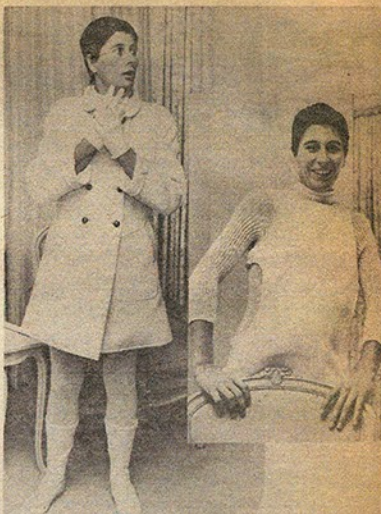
The three aren't planning to buy much, if anything. "I just want to get the atmosphere," Courrèges said. And, he added, especially in the men's shops."

P.S. COQUELINE DID BUY SOMETHING out of all New York—a pair of little boys' pajamas for herself.

THE FASHION INDUSTRY'S ANNUAL PARTY OF THE YEAR, to raise money for the new costume wing of the Metropolitan, goes on next Tuesday, Nov. 21 in the great, medieval-looking main hall of the Museum. The theme of the show this time will be entertainers of the Twenties. It's called Gloria Swanson's Scrapbook, and Gloria will be there in person. Richard Kollmar and Gloria de Veyrac will do the commenting. Oscar de La Renta will appear as Rudolph Valentino and Bendel president Gerry Stutz will play Gertrude Lawrence in a blond wig. Some of the other players: Joe Eula as Eddie Cantor, Irene Satz as Fanny Brice, Pat Peterson as Amelia Earhart, Nardiello as Babe Ruth, Harry Murray as John McCormack and William Shedleski as Rudy Vallee—and, many others.

SUMMER HOMES MAY BE CLOSED, but the Hamptons aren't forgotten. A first meeting was held Thursday afternoon at Pamela Hayward's apartment to start fundraising for the Hampton Bay School. Truman Capote once gave a reading. This time there will be a benefit the night before the opening of Truman Capote's new version of "House of Flowers" in January. In May the same committee will sponsor an evening of three Capote films, made for television. Chairman is Pamela Hayward with Anne Ford Uzielli, Mrs. Gardner Cowles and Mrs. Joseph Meehan as honorary chairmen. At the meeting were: Pidge Gimbel, Susan Burden, Lydia Farr, Mrs. John (Fifi) Fell, Lillian Groutoff, among others.

MRS. WILLIAM PALEY, OF THE BEST DRESSED LIST'S HALL OF FAME, has become a serious student of art. She attends a class every morning at the National Academy.



ANDRE COURREGES and Coqueline.