

Dayton's Downtown Minneapolis department store event files

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Noon Show Friday, April 26

11:30 a.m. Doors open 12 noon Fashion Show Lunch served

Premier Seating Table # 19.

Dayton's Minneapolis 8th Floor Auditorium

\$25 (\$17 tax deductible to the extent allowed by law)

Noon Show Friday, April 26

11:30 a.m. Doors open 12 noon Fashion Show Lunch served

Reserved Seating
Table #_____.

Dayton's Minneapolis 8th Floor Auditorium

\$15

(\$7 tax deductible to the extent allowed by law)

Evening Show Thursday, April 25

6:00 p.m. Doors open 7:00 p.m. Fashion Show Light supper served

Premier Seating
Table #______.

Dayton's Minneapolis 8th Floor Auditorium

\$30 (\$20 tax deductible to the extent allowed by law)

Evening Show Thursday, April 25

6:00 p.m. Doors open 7:00 p.m. Fashion Show Light supper served

Reserved Table Seating
Table #

Dayton's Minneapolis 8th Floor Auditorium

\$20 (\$10 tax deductible to the extent allowed by law)

Evening Show Thursday, April 25

6:00 p.m. Doors open 7:00 p.m. Fashion Show Light supper served

Table #_____

Dayton's Minneapolis 8th Floor Auditorium

\$_____ (\$____ tax deductible to the

(S____ tax deductible to the extent allowed by law)

NOON SHOW OVAL ROOM/CCRF BENEFIT/PRIORITY TICKETS

Name		Date of request
Street		Number of reservations
City	State Zip	Tickets mailed
Phone: (day)	(eve.)	Held at door
PAYMENT PLAN:	☐ Cash (Checks payable to Dayton's Special Events) ☐ Charge — Dayton's Account	
NOON SHOW:	☐ Friday, April 26, 1991 Tables seat 8. Doors	open 11:30 a.m.
	PREMIER TICKETS: \$25 per person (\$17 tax deduc	tible) Total \$
	RESERVED TICKETS: \$15 per person (\$7 tax deduc	ctible) Total \$
	TO BE SEATED WITH	
9795D (2/Q1)		

EVENING SHOW OVAL ROOM/CCRF BENEFIT/PRIORITY TICKETS

Name		Date of request
Street		Number of reservations
City	State Zip	Tickets mailed
Phone: (day)	(eve.)	Held at door
PAYMENT PLAN:	☐ Cash (Checks payable to Dayton's Special Events)	
	☐ Charge — Dayton's Account	
EVENING SHOW:	☐ Thursday, April 25, 6:00 p.m. Tables seat 8. Do	ors open 5:30 a.m.
	CORPORATE SPONSOR TABLE: \$500 (\$420 tax deduct	tible)
	Company Name	그 선생님이 그리는 보다 보다 하는 것이 되었다. 그 사람들은 사람들이 되었다면 하는데 그리는데 모든데 모든데 되었다.
	Address	
	Contact Telep	phone
	BENEFACTOR TICKETS: \$100 per person (\$90 tax deduc	ctible) Total \$
	RESERVED TICKETS: \$30 per person (\$20 tax deductible	e) Total \$
	GENERAL RESERVED TICKETS: \$20 per person (\$10 ta	x deductible) Total \$
	TO BE SEATED WITH	
97954 (0)04)		



DAYTON'S OVAL ROOM SPRING FASHION SHOW

Dayton's Oval Room Fashion Show and

Benefit for

Children's Cancer Research Fund of the University of Minnesota

April 25, 26, 1991

I. PRELUDE

In celebration of spring and the spirit of hope, we present the 1991 spring collections.

II. GEOFFREY BEENE

In the realm of fashion as art, Geoffrey Beene has achieved a new dynamic. No longer content with conventional seams or cuts, he is continually discovering new pathways in shaping and carving fabric. His designs deal with illusion and reality; balance and asymmetry; transparencies and opacity.

III. YOHJI YAMAMOTO

Yohji's designs are marked by an appreciation of the beauty of asymmetry. He was inspired by the enigmatic gestures made by clothing suspended outside on a line caught by the wind.

IV. RONALDUS SHAMASK

Ronaldus Shamask's designs are inspired by abstractions of dream fragments. He utilizes the cast silver jewelry designs of sculptress Michele Oka Donner as integral elements of his designs.

V. COMME DE GARCONS

The Comme Des Garcons collection by Rei Kawakubo exemplifies motion and light. The sumi fabrics which are virtually weightless, are dyed with calligrapher's ink to reveal the interweavings of structure and subtle tonality.

VI. YVES SAINT LAURENT RIVE GAUCHE

A gown of rarified grace, of classical simplicity.

VII. MARY McFADDEN

Mary McFadden's collection celebrates the work of the 15th century Florentine monk Fra Angelico. His motifs of halos, sunbursts and wings have been interpreted by McFadden in her delicate fabrics and embroideries.

VIII. ISSEY MIYAKE

Issey Miyake is fascinated with technology. The white angel wing dresses are the first known instance of contemporary clothing design accomplished without the use of needles, thread, or scissors. These pieces are fabricated in nylon monofilament fish line which has been woven, cut by heat, and shaped with snaps. The resulting pices have the appearance of porcelain and were designated by Miyake as "Colombe," meaning white dove.

Miyake has always devoted considerable attention to folding and pleating. The dinosaur jackets are of silk gazar and ramie linen, and the whisper pleated mesh skirts have folded edges gilded in gold like book pages.

IX. WORKERS FOR FREEDOM

Richard Nott's designs are influenced by a vision based on a search for the way of the future. The collection expresses his hope for optimism and harmony. MUSIC -SAX?

X. MATSUDA

Matsuda's collection exemplifies his search for true nature and simplicity. Through his designs, he expresses nature's peace and calmness. Fabrications suggest the fluidity of wind and water. Colors reflect his philosophy: soft colors express tenderness; black, for its gentle and graceful strength.

THE WISHING TREES

As a rite of spring, we invite you to inscribe your hopes for the future on the small white cards and tie them to the wishing trees in the foyer. These expressions are derived from an ancient ritual where the Sibyl of Cumae's prophecies were recorded on leaves.

Show choreographed by Myron Johnson, artistic director of the highly acclaimed Minneapolisbased dance company, Ballet of the Dolls.

Models hair and makeup by Dayton's Hair and Beauty Salon by Glemby.

Travel arrangements for Mr. and Mrs. Matsuda were provided by Northwest Airlines.

YOU ARE CORDIALLY INVITED TO MEET MR. MATSUDA IN THE OVAL ROOM, 3RD FLOOR, FOLLOWING THE SHOW.

Dear Friends of CCRF:

Last December, Dayton's joined hands with the Children's Cancer Research Fund of the University of Minnesota in their efforts to bring us closer to seeing the dream of curing children's cancer become a reality. On behalf of CCRF, it's Fashion Show Committee, and the Pediatric Oncology and Bone Marrow Transplant Divisions of the University of Minnesota, I would like to express our gratitude to Dayton's and the Special Events staff for their very generous support in inviting CCRF to be the beneficiary of its 1991 Oval Room Spring Fashion Show.

We also send a special thank you to each of you and to the following corporations and individuals for their contributions of gifts, time and services:

Rick Armstrong
Judy Gaviser
Anita Jamieson
Mr. & Mrs. J.K. Jamieson
Kathy Kraulik
Philip B. McGlave and Anne Joseph
Sheila Morgan
P. Buckley Moss
Joyce Harris Peterson
Reynolds Printing
Dr. Leslie and Mary Robison
Ryan Construction
Kathy L. Urseth
White Oak Gallery

Your caring support will help to assure that the children of today and tomorrow will be better protected from this disease.

Very sincerely,

Ann Miller Chairperson 1991 CCRF Spring Fashion Show

1991 CCRF SPRING FASHION SHOW COMMITTEE

Chairperson: Anne Miller

Fashion Show: Barbara Brin

Denise Hertz Sharon Hundt Sheila Morgan Beth Patten D'Ann Ranheim Ann Ryan Jane Taney

Reception: Celois Steele, Chairperson

Polly Bernstein Lori Holliday B.J. Macho Jean Ryan

Advisors: Jodi Davis, Executive Director

Carolyn Riley, Administrative Assistant

Louise Engelke Mary Freeman Diana Hageboeck Marcia Levine Deb Nesbit Sandy Simmons Judy Tucker

SPECIAL EVENTS

April 17, 1991

NAME OF EVENT: OVAL ROOM SPRING FASHION SHOW & BENEFIT

DATE OF EVENT: Thursday, April 25, and Friday, April 26, 1991

STORES INVOLVED: MPL

DEPARTMENTS INVOLVED: Oval Room, Fashion Office, Events, Kellermeyer,

Advertising, Cosmetics, Food Service, Public

Relations

EVENTS CONTACT: Pauline Altermatt, X2543; Jeri Ringold, X2572

GENERAL INFORMATION

The Oval Room Spring Fashion Show and Benefit for The Children's Cancer Research Fund (CCRF) of the University of Minnesota will be presented at two shows: Thursday, April 25, evening show, and Friday, April 26, noon show. The most exciting designer looks from Dayton's Oval Room, plus a presentation of the Matsuda collection will be featured. Designer Mitsuhiro Matsuda will make personal appearances at both shows.

Thursday, April 25 7:00 p.m. evening show (doors open at 6:00 p.m.)
(sold out) Hors d'oeuvres, wine, dessert, coffee served

Friday, April 26 12:00 noon show (doors open at 11:30 a.m.)

\$15 - Reserved (\$7 tax deductible)

\$25 - Premier Reserved (\$17 tax deductible)

SRO tickets <u>will not</u> be available for the shows. A dress rehearsal will be held at 4:00 p.m. on Wednesday, April 24. Store personnel are encouraged to view the show at that time or else purchase a ticket for the April 26 noon show.

ADVERTISING/ SALES PROMOTION

B. Holden P. Karmann

N. Whitney M. Francis

M. Neeser

SIGNING

L. Brammer

FASHION SHOWS

M. Hughes

S. Sams

P. Haumersen

N. Engh

J. Ringold

A full page Oval Room ad carrying an announcement of the fashion show benefit was scheduled in the Minneapolis Star Tribune on April 7 and April 17.

An invitation announcing the show was scheduled to be in the homes the week of April 1.

Tickets and a program cover were designed to coordinate with the advertising, full sheet and mailer.

Designed full sheets announcing the show have been printed and placed in the tunnels and Oval Room beginning April 4.

Ms. Haumersen and Ms. Engh will work closely with Mary Hughes and Shelley Sams in pulling the fashions for the show. The Fashion Office has booked the models and dressers and will fit and accessorize the show. The show will run about 35-40 minutes.

Choreographer for the show will be Myron Johnson.

Taped music will be used for the show.

Production Schedule

Sat., April 20	9:00 a.m 5:00 p.m.	Line Up 8th Fl. Aud.
Sun., April 21	10:00 a.m 6:00 p.m.	Oval Room Fittings - 8th Fl. Aud.
Mon., April 22	10:00 a.m 1:00 p.m.	Rehearsal
	1:00 p.m 2:00 p.m.	Lunch
	1:00 p.m 5:00 p.m.	Rehearsal
Tues., April 23	10:00 a.m 1:00 p.m.	Rehearsal
	1:00 p.m 2:00 p.m.	Lunch
	2:00 p.m4:00 p.m.	Rehearsal
	4:00 p.m 6:00 p.m.	MATSUDA DRESS REHEARSAL
	6:00 p.m.	Set tables
Wed., April 24	8:30 a.m.	Call

	9:00 a.m 12:00 noon	DRESS REHEARSAL (by segment)
	12:00 noon - 1:00 p.m.	Lunch
	12:00 noon	Visual/Lyle - Cover tables
	1:00 p.m 4:00 p.m.	Rehearsal
	4:00 p.m 5:00 p.m.	DRESS REHEARSAL
	5:30 p.m.	Food Service - set tables
Thur., April 25	1:00 p.m 4:00 p.m.	Hair/Makeup
	4:00 p.m 5:00 p.m.	Run through
	5:00 p.m 6:00 p.m.	Hair/makeup
	7:00 p.m.	SHOW
	8:00 p.m.	Visual/Catering re-set tables
Fri., April 26	7:00 a.m 11:00 a.m.	Hair/makeup
	12:00 noon	SHOW

AUDITORIUM SET-UP

- C. Zekind
- D. Dronen
- J. Terry
- P. Infante
- D. Brown
- M. Maloney
- P. Altermatt
- T. Knaeble
- B. Swanson
- J. Ringold

Todd Knaeble will work closely with Dayton's Operations personnel regarding set-up of the Auditorium. He will schedule any carpet cleaning, wall painting and show staging installations required.

The dressing room area and space near the loading doors will be thoroughly cleaned out and extraneous equipment and materials stored elsewhere. This space must be cleared and available on April 16.

A floor plan has been developed by Todd Knaeble and Pauline Altermatt for the 8th floor areas, e.g. table set-up for Thursday evening show and Friday noon show, beverage and food areas, Food Service work areas, reservations check-in.

Evening Show, Thursday, April 25:

The auditorium will be set up with round tables seating eight. Todd Knaeble will provide the set-up layout. 100 tables (10 - 72" and 90 - 60") will be required.

A <u>hair and make-up</u> area will be located in the back control area. A <u>food prep area</u> will be located in the partitioned-off area of the foyer. Mr. Knaeble will provide instructions and execute the set-up.

Visual Presentation will provide assistance with table decor and foyer decor, working closely with Todd Knaeble, Pauline Altermatt, Jeri Ringold and Lyle Jackson.

All auditorium decor will be under the direction of Mr. Knaeble.

A reservation check-in and table assignment area will be needed in the outer 8th floor area near the elevators. An attractive rectangular table or desk and three chairs will be needed. A floral arrangement should be provided for the check-in table/desk.

The same set-up will be used for both shows. The areas should be carefully checked and cleaned between shows.

Noon Show, Friday, April 26:

The same set-up as the evening show will be used. The floor should be cleaned and the room in good order.

The reservation check-in set-up will remain the same as for the evening show.

Stanchions and chains will be required in the foyer for traffic control per the floor plan given to Kellermeyer by Pauline Altermatt and Todd Knaeble.

POST-SHOW RECEPTION -SKY ROOM, 12TH FLOOR Following the Thursday evening show, April 25, CCRF will host a reception in the Sky Room for fashion show attendees.

All arrangements for this reception have been made directly by CCRF and Catering.

The menu will be: Capuccino, biscotti, bobuli pizzas, veggies and dip. Two cash bars.

A pianist, hired by CCRF, will provide background music.

KELLERMEYER

- P. Infante
- T. Knaeble
- P. Altermatt
- J. Ringold

In addition to the previously requested assistance, please give special attention to vacuuming the elevator, foyer areas on 8th floor, and the 12th floor carpet. These spaces must be in A-1 order by 4:00 p.m. on Thursday, April 25, and by 10:00 a.m. on Friday, April 26.

The restrooms on 8th and 12th floors should also receive special attention and be in extremely neat and clean condition for our special guests.

STOCK AREA -8TH FLOOR

Wm. Payne

The stock area from car "D" and corridor leading to the auditorium hallway must be cleared and kept free of stock, etc., on Monday, Tuesday, Wednesday, Thursday and Friday, April 22 - 26, so deliveries can be made to the auditorium.

LOSS PREVENTION

K. Meyer P. Joswick Loss Prevention will provide additional security and traffic control assistance:

Tues., 4/23	6:00 p.m store close	Dressing Rm.
Wed., 4/24	12 noon - 4:00 p.m.	" "
Thur., 4/25	1:00 p.m 6:00 p.m.	" "
	4:30 p.m 8:30 p.m.	Aud. Foyer - 2 people
Fri., 4/26	7:00 a.m 11:00 a.m.	Dressing Rm.
	11:00 a.m 1:30 p.m.	Aud. Foyer - 2 people

LIGHTING

D. Brown M. Maloney T. Knaeble Mr. Knaeble will work closely with Mr. Maloney on lighting the runway and any other special lighting needs.

MICROPHONE/ MUSIC

T. Knaeble

P. Altermatt

J. Ringold

One stand-up microphone will be required for both shows.

Taped music will be used for the fashion shows.

A flute player will provide incidental background music as the guests enter and eat their dinner/lunch: Thursday, 4/25 - 5:30 - 7:00 p.m.; Friday, 4/26 - 11:15 a.m. - 12:00 noon.

FOOD SERVICE

- J. Lovelace
- P. Altermatt
- T. Teigen
- M. Wiebe
- J. Thompson
- B. Gooderl
- K. Aubol

Dayton's Food Service will provide food and beverages for both the Thursday, 4/25, and Friday, 4/25 shows.

100 white table cloths should be provided by Food Service for the round tables (10 - 72"; 90 - 60").

Menu - Evening Show, Thursday, April 25

- 3 Tenderloin Medallions with Horseradish Sauce
- Rice Spinach Pilaf on Spinach Leaf
- · Asparagus Bouquet
- · Petit Pain and Butter
- Buttercreme Pistachio Chocolate Tart

(Brought to table by servers. One 11" dinner plate with 8-12 slices - one per each person at table.)

- Individual bottles of Pellegrino Water
- Individual Bottles of Codorniu

(Above beverages will be preset on table with glasses.)

· Decaffeinated Coffee

(Coffee cups and saucers will be preset on table. Servers will pour coffee when dessert is served. Will pots be preset?)

Lunch Show, Friday, April 26

- Oriental Marinated Grilled Chicken Breast
- Mixed Baby Greens with Sweet Vinaigrette
- Fresh Citrus Garnish
- · Baguette with Whipped Butter
- Grand Marnier Truffle
- Pellegrino Mineral Water
- Decaffeinated Coffee
- Codorniu

PROGRAM
P. Altermatt

S. Anderson

M. Hughes

A program listing designer/sequence information, credits and CCRF information will be provided to those attending the show. Shelley Sams will coordinate the designer information. All program information should be completed and brought to the Special Events Department by 10:00 a.m. on Tuesday, April 16.

Public Relations has sent a release to the media and arranged for other pre-show and post-show publicity.

PUBLIC RELATIONS

S. Sorensen M. Maloney

HOSTESSES

CCRF Committee
P. Altermatt

The CCRF committee has arranged for hostess/hosts for each of the shows. They will assist with seating the guests.

Pauline Altermatt will schedule additional assistance for checking in guests, traffic control, etc., as required.

SEATING

P. Altermatt CCRF Committee The CCRF will work with Ms. Altermatt to assign seating for the Thursday dinner show.

RESERVATIONS

P. Altermatt

All reservations for the two shows have been handled through Dayton's Events Department. Reservations can be charged to Dayton's accounts.

SHOW FORMATS

K. Bohnhoff P. Altermatt E. Erickson CCRF Formats for introductions and welcome remarks will be worked out by Karen Bohnhoff.

PA:rck

cc:

D. Baarda D. Sherman M. Briesemeister R. Shipman A. Carlson T. Smith J. Carolin S. Sorensen R. Cascio C. Storrs S. Cieslukowski B. Swanson D. Collins J. Toback L. Engbloom D. Tukua M. Gallagher R. Urban S. Grigsby S. Widdess C. Gustafson B. Hammack W. Chanen

C. Hobson F. Delmore P. Infante S. Doffing J. Isaak F. Han A. Klukas S. Macaulay K. Meyers S. Sams B. Payne F. Shin B. Rowe N. Suedbeck H. Sanderson J. Stirratt K. Schuler A. Tourville

RESERVATION CARD

This is a priority ticket request for friends of CCRF. Please respond by March 22.

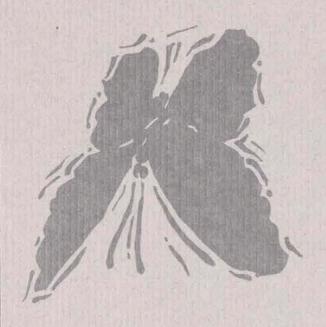
I wish to make the following reservations:

Tab	les seat 8
	Corporate Table: \$500. (\$420 tax deductible)
	Company Name
	Address
	Telephone
	Contact
	Benefactor Seating: please make reser-
	vations at \$100. per person (\$90 tax deductible*)
	Reserved Seating: please make reser-
	vations at \$30. per person (\$21 tax deductible*)
	I am unable to attend. Enclosed is my donation to
	the Children's Cancer Research Fund.
	ase seat me with (list your name first)
Pay	ment Plan
	Enclosed is my check for \$ made payable to
	Dayton's Special Events.
	Charge to my Dayton's account #
Nan	ne
Pho	ne
	ress
	e Zip
Mail	to: Dayton's Special Events Box 1150

Mail to: Dayton's, Special Events Box 1150 700 on the Mall, Minneapolis, MN 55402

Telephone orders taken Monday through Friday, 8:30 a.m. to 5:00 p.m. Call 375-3300.

^{*} To the extent of the law.





c/o Minnesota Medical Foundation Box 193 UMHC University of Minnesota Minneapolis, Minnesota 55455





Mr. Pauline Alternatt

Special Events Manager

Nayton Hudion Department
Store

Bry 1150

700 on the Mall

Minneapelis, Mr.

55402

Dayton's Oval Room[®] Spring Fashion Show and Benefit for Children's Cancer Research Fund of the University of Minnesota

Thursday, February 21, 1991
Dayton's Minneapolis 8th Floor
Auditorium. Doors open at 6:00 p.m.
Hors d'oeuvres, wine, dessert and
coffee will be served. Fashion Show
begins at 7:00 p.m.

Join us for a show that will push your imagination to the edge of fashion.

This is a priority ticket request for friends of CCRF.
Please respond by January 8.
I wish to make the following reservations:

Co	rporate Spo	onsor Table: \$	000 (3420 10	x deductible	
Co	mpany Name				
Ad	ddress				Fillin."
Tele	ephone				
Co	ontact			Language Se	

(\$90 tax deductible*)

__Reserved Seating: please make ___ reservations at \$30 per person

(\$21 tax deductible*)

I am unable to attend. Enclosed is my donation to the Children's Cancer Research Fund.

Please seat me with (list your name first):

Payment Plan

___ Enclosed is my check for \$ ____ made payable to Dayton's Special Events

___ Charge to my Dayton's Account # _____

Name Phone Doy Night

City_____State___Zip____

Mail To: Dayton's, Special Events Box 1150 700 on the Mall, Minneapolis, MN 55402

Telephone orders taken Monday through Friday, 8:30 a.m. to 5:30 p.m. Call 375-3300.

*To the extent allowed by law



Successful Party a Matter of Variety and Differences

INTERIOR DESIGNER AND gung-ho volunteer Delores Brooks learned long ago that if you want to have a successful party, mix various age groups and gather in people who normally might not socialize together. She did just that several weeks ago and brought together Garrison Keillor's second cousin, a couple of gallery owners who are married to each other, and a swinging set decorator for music videos, to name a few.

Ellen and Frederick Wells are the married gallery owners. Ellen's Textile Arts International Inc. on First Avenue North is in the midst of a fascinating "Recycled Textiles" show, running at the gallery through March 30. Included is "The Disposable Collection," a line of clothing by Janey Groenert created entirely from recycled materials. There's a lot of other mind-boggling recycled textiles from artists Marilyn Annin, Mary Snyder Behrens and others. The recycled goods are made up of 5,000 popped buttons, 900 jammed zippers and eight tattered kimonos.

Keillor's second cousin is Nancy

Baker. Her grandmother, Della Powell, was a twin. The other twin, Dorey, was Keillor's grandmother. And yes, Nancy was raised in Lake Wobegon, otherwise known as Anoka. Nancy's husband, Roger Baker, also was at the party.

By the way, according to Nancy, it was Uncle **Lou Powell** who originally spun many of the yarns that we now associate with Garrison Keillor.

We'll be seeing more of the party's young set decorator, Sotera Tschetter. She's already done good stuff around town in the glamorous world of TV videos, putting her University of Minnesota applied design degree to work.

New Walker Art Center director Kathy Halbreich, who takes over officially March 1, was on hand to greet Patrons' Circle dinner guests before the John Baldessari members' preview Feb. 2.

She and her family have become Kenwood residents, calling South James home. The big fashion question in these parts always is, "What designer is coming in for Dayton's spring show?" The answer: Matsuda, the famed Japanese designer who goes by one name. Thanks to Dayton's PR manager, Molly Maloney, I can even reveal his first name. It's Mitsuhiro.

The two shows, on April 25 and 26, will benefit the Children's Cancer Research Fund of the University of Minnesota.

By the way, Matsuda does not speak English, but he comes with his own interpreter: a woman who, for the moment, remains nameless.

If you have any interest in fashion history and are going to New York between now and April 14, don't miss the Metropolitan Museum's "Theatre de la Mode" in the Costume Institute.

The exhibition of post-World War II miniature French fashions is a re-creation of the 1945-46 exhibition that toured the United States and Europe to raise funds for French war relief and show the world that the French fashion industry had survived the devastating war. Each miniature article of clothing was made with the same attention to detail and precision as those in a regular collection.

Some of the well-known designers who participated were Balenciaga, Schiaparelli, Lanvin, Balmain and Worth. Such jewelers as Cartier, Van Cleef & Arpels and Chaumet designed real jewelry to scale. The mannequins were placed in theatrical sets by outstanding artists, including Jean Cocteau and Christian Berard.

Don't miss it!





January 8, 1991

Ms. Pauline Altermatt Special Events Manager Dayton's Department Store Box 1150 700 on the Mall Minneapolis, MN 55402

Dear Pauline,

Thank you for the opportunity to meet with you today to discuss the current status of the 1991 Dayton's Oval Room Spring Fashion Show. We greatly appreciate your sensitivity and understanding towards Children's Cancer Research Fund in light of the recent cancellation of this special event.

Both Anne Miller and I have shared with our Board of Directors and our volunteers of your willingness to work with us on behalf of Dayton's. As we mentioned this morning, we are happy to wait with you for a confirmation from Matsuda on a new date for the Spring Fashion Show. We appreciate the difficulty of this situation for Dayton's and thank you for the considerations you have shown to our organization at this time.

I agree with your suggestion to wait until after we receive a confirmation from Matsuda before we send a letter to our CCRF membership. Thank you in advance for your sensitivity in drafting the letter to the CCRF constituency and for your sincere support.

As you requested, I have enclosed the invoices for all expenses we have incurred in the planning and mailing of the fashion show invitation. CCRF has paid each of these vendors, so I have enclosed a separate invoice for Dayton's to reimburse CCRF directly. We appreciate your generous offer to compensate us for these costs.

Please know that Anne Miller and I have found it a pleasure to work with you during these past few months. We acknowledge all of your hard work on our behalf and look forward to a delightful celebration at the Oval Room Fashion Show later this spring.

Sincerely yours,

Jodi Davis

Executive Director

enclosures



Jni. 1/30

October 31, 1990

Ms. Pauline Altermatt Special Events Manager Dayton-Hudson Department Store Box 1150 700 on the Mall Minneapolis, MN 55402

Dear Pauline,

I appreciate your assistance in coordinating Dayton's Oval Room Spring Fashion Show with Children's Cancer Research Fund (CCRF).

As per our phone conversation yesterday, I would like to confirm that CCRF has been selected as the charitable organization that will receive the proceeds of the 1991 Spring Fashion Show which is tentatively set for the evening of February 21, 1991 and the afternoon of February 22, 1991.

It is my understanding that CCRF will be working with you to plan the evening event when we will have most of our constituency in attendance (approximately 500-700 people). We would like to coordinate the plans for invitations, reservations, tickets and seating with Dayton's for this evening show. In addition, we are planning to use the Gallery 12 and the Sky Room for a reception after the dinner show as you suggested.

We are very excited about working with Dayton's on this event. Your fashion shows are spectacular and our CCRF supporters are a wonderful group of dedicated volunteers and donors who appreciate quality presentations. I am sure the event will be a smashing success!

I would appreciate a written confirmation of these plans at your earliest convenience. Please feel free to call me at 929-5535 should you have any questions regarding these plans. I am looking forward to working with you and finalizing these arrangements.

Sincerely,

Jodi Davis

Executive Director



bune

Jobs in Kuwait/3E



Agonies of parenthood offset by joys/4E

Wife's problem may be her own occupation/5E

Neighborhood design is conference topic/12E

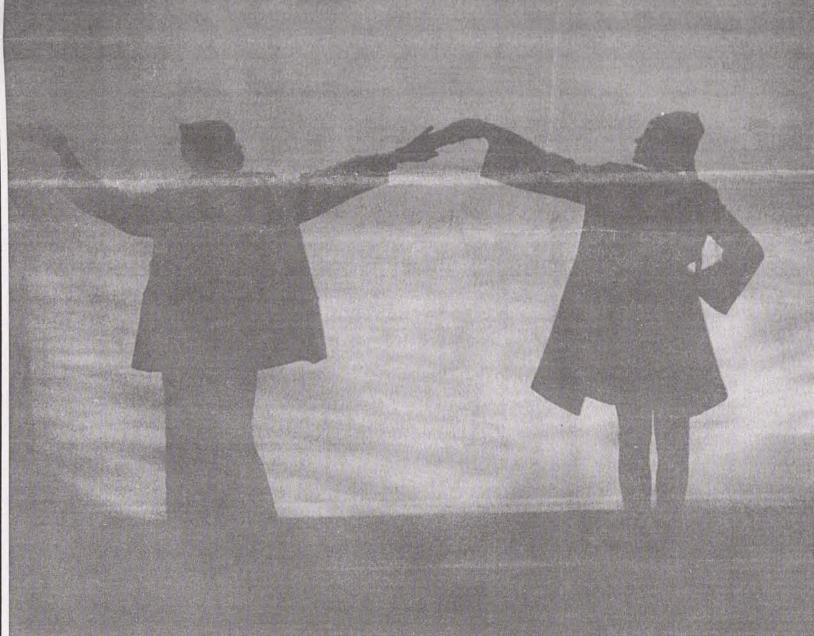
Ann, Abby/4E TV, Radio/10E Comics/8,9E Crossword/11E

S

WEDNESDAY/APRIL 24

IGHTS! ACTION! FASHION

Jean Paul Gaultier



tos by Mike Habermann for Dayton's

ene from Dayton's Oval Room 1990 spring show. Runway shows give designers a chance to express themselves and merchants an opportunity to ite an image as a fashion leader.

Theatrics change gait of runway show

By Rosalind Bentley/Staff Writer

The theater fades to black. The audience is hushed. As the music crescendos, the stage lights grow ever more intense and the figures of poised actors become perceptible. As the music reaches its peak the lights are brought up to a near-blinding level, and the actors spring into motion.

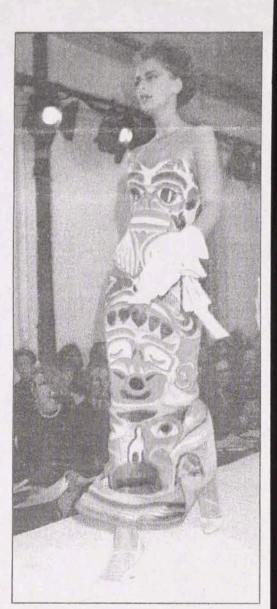
This is the start of a New York fashion show: theater in which the costumes are the stars.

A designer gets about two 45-minute slices of time each year to present clothes the way he or she envisioned them during creation. Then the garments are off to hundreds of closets to be reinterpreted by their wearers, and the designer is off to hundreds of department stores hawking everything from perfume to bed linens.

Consequently, many runway shows have been turned into theatrical productions in which lighting, music, staging and models are as important as the clothes on parade.

"It's your one moment to express yourself," said designer Bob Mackie. "Otherwise, just let them come to your showroom and look at it on the rack."

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A totem pole dress was part of the Isaac Mizrahi fall collection shown this month in New York.

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Wednesday/April 24/1991/Star Tribune

S: Fashion presented as art form

Continued from page 1E

When done by a store, runway shows — such as Dayton's Oval Room shows Thursday and Friday - give the merchant an opportunity to create a community image as a fashion leader and set itself apart from other stores that carry the same merchandise.

It would be an overstatement to say these productions can make or break a designer collection; ultimately it's the fabrication, styling and workmanship of the garments that determine a line's success. But a runway show gives a designer a chance to package clothes with his or her attitude, and what the collection lacks in substance a designer may try to make up for in presentation.

Young designer Randolph Duke, one of Seventh Avenue's rising stars, is very concerned that his runway shows have just the right attitude. His designs have been uneven; while his spring 1991 collection was well received, only half the fall collection he showed two weeks ago earned acclaim. What did get noticed at both presentations was his exclusive use of black models.

To make them look more uniform Duke had them all wear cropped Afro wigs. Duke said his use of black models was less a statement about dark-skinned beauty than an attempt to get the audience to fo-

cus on the clothes.
"If you're trying to be theatrical but for no other reason than to make a splash, they (the audience) will sniff it out like a rotten egg," Duke said. "If you're theatrical and you've got the clothes to back it up, then you can get away with it. Like the clothes of Geoffrey Beene — that's theater. They are theatrical and to present them any other way would be milquetoast.

The clothes of Japanese designer Mitsuhiro Matsuda, which wouldn't be considered milquetoast, will be spotlighted during the Dayton's Oval Room shows this week in Minneapolis. Since spring 1989 the Oval Room shows have become less like traditional runway luncheons and more like dinner theater. Store management brought in Myron Johnson, artistic director of Ballet of the Dolls Dance Company, to help transform the show.

'I think of fashion as an art form,' Johnson said. "When you present it theatrically it helps the audience really understand what an art form

He uses dancers from his company as well as models hired by Day-

ton's to translate whatever theme is designated. Last fall it was freedom, this spring it's peace and tranquility.

Lighting, set design and music help translate such abstract themes. This year the 12,000-square-foot, eighth-floor downtown auditorium has been made to look like a partly cloudy sky. Walls have been painted with cottony clouds, tables draped in white linen and cheesecloth. The lighting will simulate sun-rise to high noon to sunset, and the audience will be lulled by the sound of running water.

"What we want to communicate to people is really a theme," said Karen Bonhoff, Dayton's vice president of special events, public relations and trend merchandising. We want to present something that is stimulating, entertaining - a memorable experience.

Known for going all out to make her fashion shows memorable experiences is New York designer Betsey Johnson. Last fall she spent \$60,000 for a "Breakfast at Tiffany's"-style affair at Roseland ballroom. The expense of that venture forced her to scale down for the fall 1991 event a few weeks ago. "I decided the next show would be the exact opposite of that," Johnson said. "It would be cheap, spontaneous, a real beer-drinking, fun, happy kind of show."

So it was. Johnson showed her new clothes in a Gothic churchturned-disco at the edge of Greenwich Village which, along with music and lighting, was donated by club management. She said she took inspiration for the show's theme, "Changes," from watching her daughter get ready for a night out with friends. It was a concept that perhaps worked better in their home than on stage.

Johnson's models changed clothes right onstage, which meant for the better part of an hour the audience starred at the backsides of women clad in black bikini panties, garter helts and bras.

"I didn't want to make a final statement of how a woman should look," Johnson said of the show. "You figure it out. You put it together. Everyone completes an outfit differently.

Designers Carolina Herrera and Bob Mackie stage their shows in the mammoth grand ballroom of New York's Plaza Hotel. Mackie's presentation is always a spectacle. Coming from Hollywood and designing for some of Hollywood's biggest stars, including Carol Burnett and Cher, he was dubbed



Agence France-Presse

A runway show gives a designer a chance to package clothes with his or her attitude. Bob Mackle's wit comes through in the accessories chosen for an embroidered black dress with trumpet skirt in his Fall collection.

"Barnum Bob" during his early days on Seventh Avenue, for his dazzling shows as well as for his glittery clothes.

Who else would end a show with a bride dressed like a Las Vegas showgirl, with a lit-up roulette wheel strapped to her backside? Or turn a nun's habit into a sequined black strapless dress belted with a rhinestone rosary?

"I just can't help myself," Mackie said in an interview last week.

He showed his fall collection in New York using the songs of Cole Porter and other musicians of Porter's heyday as a theme. Mackie said he tried to design clothes that captured the mood of Porter's music Gowns were trimmed in sequined Art Deco designs or patterned all over to look like diamond jewelry of the '30s. The clothes were presented in vignettes, titled from and performed to Porter's music.

Dazzling though it was, one seg-ment illustrated how fashion can be offensive in attempting to entertain. During a "Miss Otis Regrets" segment, a black model clad in Mackie's interpretation of a maid's uni-form stepped onto the runway, lips a-pout and eyes a-pop. She flitted a

Dayton's Oval Room **Fashion Shows**

What: Clothes for spring by Mitsuhiro Matsuda and other designers, presented in a theatrical runway show with boxed luncheon served.

Where: Dayton's eighth-floor auditorium, 700 Nicollet Mall, torium, 7 Minneapolis.

When: Thursday evening (sold out) and Friday noon.

Tickets: \$15 to \$25 for Friday's noon show. Call 375-3300.

feather duster about as she danced barefoot down the runway to an imaginary door, which she opened for two white models dressed as socialites. For the reminder of the song the black model remained near the back of the stage reopening the imaginary door for other "socialites." Mackie said later that her ill-fitting shoes slipped off just before the model went onstage and that she didn't think she could keep them on for the whole performance

"I didn't want to offend anyone," Mackie said of the sequence. "In fact, it did run across my mind and asked Catherine Cook, who is a black woman, who stages my shows, 'Do you think Lu (the mod would be offended if I asked her do this?' and she said, 'No, as lo as she's not shuffling.' I asked L and she said, 'No, as long as I'm not shuffling.

Overall, his collection lived up to Mackie's reputation as a designe and showman. Said Mackie: "I d better collection when I have a ve strong theme.'

Not all designers go for big, thea cal runway shows. Some, includ Calvin Klein, Jennifer George an Donna Karan, show their collections in their own tiny showroon Models stride down a runway at as wide and long as a balancing beam for an audience packed in tighter than sardines. Lighting r be nothing more than a few spo lights, and music no more than tape blaring top-40 hits.

One reason George stays in hei minuscule showroom is so buye and the media can see the cloth up close.

"You've got to understand, thes people have seen the most extra gant of the extravagant in Paris' just a few weeks before the New York shows, she said. "And my clothes, they sort of peter out on-large runway. So you've got to p sent in a way that really suits you collection best.

Oval Room show is an understated study in black and white

By Rosalind Bentley/Staff Writer

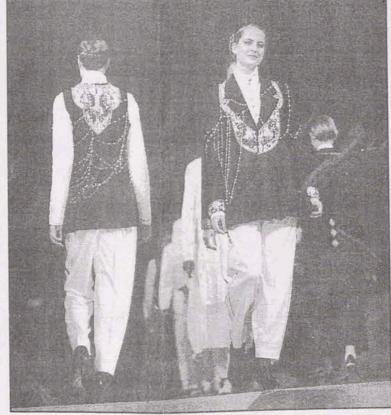
Whoever said black was dead had better talk to the folks at Dayton's because it was all over the runway at Dayton's Oval Room shows last week.

Store management has been pushing white as the color of the season and said it was the inspiration for this spring's fashion show. True, the tables were covered in white cheesecloth and linen. There were white Casablanca lilies, freesia, gerbera daisies and irises everywhere. Pearlized pebbles were swirled around the china.

But for every white ensemble that came down the runway, there was a black one right behind it, beside it or in front of it that made just as strong a statement and in some cases upstaged it (as in Geoffrey Beene's black dress sequence). When the two were paired, particularly in the handkerchief dresses and skirts by Yoji Yamamoto, it put an edge of slickness on an otherwise celestial presentation.

To be sure, this spring's show lacked the electricity of last fall's presentation, perhaps because the fall show was supposed to be a celebration of freedom (remember the fall of the Berlin Wall?) and ethnic influences in clothing. Then the music was lively, the modeling spirited and the crowd seemed caught up in the performance. Even the red set design packed a punch.

This season's show went in the opposite direction. There was a feeling of restraint and simplicity in



Staff Photo by Tom Sweeney

Chain, chain, chain. One of the intricate details of Japanese designer Mitsuhiro Matsuda. His clothes provided exceptions to the spare and experimental characteristics often associated with Japanese design.

the modeling and music. There was a generally spare feeling in the auditorium decor, and with the lack of color variation in the clothing, the audience had to pay more attention to the garments' detailing. Thus it

became more of a gallery presentation of wearable art and less of a razzle-dazzle, costume extravaganza.

Instead of just sitting back and en-



Mitsuhiro Matsuda

joying the performance, the viewer was required to study the garments and how they hung, and in some cases, clung to the body. You had to work to see and understand the details, which was difficult if you were sitting 10 tables from the runway.

All of this understatement was, perhaps, influenced by the fact that four of the nine featured designers were Japanese: Yamamoto, Mitsuhiro Matsuda, Comme des Garcons by Rei Kawakubo and Issey Miyake. Many people think black and white and white and black when they think of Japanese design. They also think spare and experimental. But the clothes of Matsuda provided exceptions. The Oval Room's featured designer for the evening showed clothes in many hues, including black and white While his clothes have more of a Western feel than those of the

other Japanese designers in the show, they are detailed with the same techniques used on kimonos.

The other snippet of color was provided by the mistress of the wrinkle and crinkle, Mary McFadden. Her designs were influenced by the 15th-century Florentine designs of the painter-monk Fra Angelico.

One of the best gowns of the evening was the one that opened the show: a soft pink, floor-length, poncho-styled number that glimmered like diamonds. The designer responsible was not Bob Mackie or Miyake (as one Dayton's employee guessed), but Lyle Jackson, costume designer for Minneapolis' Ballet of the Dolls Theatre Company. And no, it's not for sale.

Thursday evening's audience missed the other highlight. At the end of the Friday show Matsuda gave a signed sketch to Shelley Sams, senior buyer for the Oval Room, who was heavily involved in the show's conception and execution. The sketch was wrapped in an elaborate sculpture of twigs and vines. Sams said the sculpture and sketch would go in a ''place of honor' in her home.

Actually, the best of show may not have been on the runway, but on the auditorium walls. If you stared long enough at the wispy white clouds painted on sky-blue walls, it was almost like watching clouds from a hammock in your back yard.

Local happenings

Len Druskin will stage a Helen Hsu trunk show from 10 a.m to 4 p.m. today

and 10 a.m. to 8 p.m. Thursday at 3925 W. 50th St., Edina.

■ California designer Laurie T. Sodetar will present her spring and summer line of ultraleather styles and European silks, cottons and linens with informal modeling from 11 a.m. to 7 p.m. Thursday through Sunday at the Hotel Sofite 5601 W. 78th St., Bloomington.

Anne Klein, Liz Claiborne, Ellen Trac and Ray Ban representatives will be on hand at Dayton's Sunglass Fair in wom en's accessories from 11:30 a.m. to 2 p.m. Friday at the downtown St. Paul store and noon to 3 p.m. Saturday at th Ridgedale store, Edina.

■ Learn new scarf-tying techniques from noon to 4 p.m. Saturday in accessories, Saks Fifth Avenue, Gaviidae Common, Minneapolis.

■ The Ebony Fashion Fair will show-case designs by Donna Karan, Christia Dior, Yves Saint Laurent, Valentino and others at 3 p.m. Sunday at the Radissc Hotel South, 7800 Normandale Blvd., Bloomington. The fashion show is a benefit for the United Negro College Fund. Tickets are \$35 and \$20 and can be bought at Northern Lights Music stores or by calling 338-5742.

"Coming of Age — Skin Care and Makeup for the '90s" will be discussed at Saks Fifth Avenue Forum IV, seminars for career women, at 5:30 p.m. Tuesday in Gaviidae Common, Minneapolis. Call 333-7200, ext. 317 for reservations.

Meet Josie Natori, intimate apparel designer, at a fashion show of her collection from 1 to 2:30 p.m. next Wednesday in Saks Fifth Avenue's intimate apparel department, Gavidae Common, Minneapolis.

London

continued from page 1E

They are here because everyone here," said scenemaker Ray Allagton. "At parties like this, you liscover what a tiny island Britain an be." Allington surveyed the lub from a bar stool. He was ressed in the updated '70s chic at has periodically swept London ubs in recent years: a wide tie, uare-toed platform shoes, a iched-waist jacket and bell-botms flaring from hip to heel, broad drapery at the break.

the States you have to sell a le continent. Britain is more of thouse," he said. "We're med together — rock bands Manchester, designers from wand writers from London to each other. Styles change as hits on the radio."

has been a staple of Britco for 30 years. One can //f family tree from "In the States you have to sell a whole continent.

Britain is more of a hothouse. We're crammed together – rock bands from Manchester, designers from Glasgow and writers from London all talk to each other. Styles change as fast as hits on the radio."

- London scenemaker Ray Allington.

said Gary Murphy, manager of the West Soho boutique of designer Pam Hogg. "My friends prowl second-hand stores and flea markets, buying clothes for a single party. A theme at a club will turn into a trend. All the good designers are watching."

Camden Locks and other London flea markets are a good place to see this ground base of British fashion. Every weekend, thousands of kids push shoulder-to-shoulder through narrow aisles and grubby, industrial streets. Not much buying occurs, but the scene makes for a Across the room from Lamond, Hyper Hyper's most flamboyant designer, Dominic de Bruxelles, models his latest menswear: a moleskin jacket with 6-foot yellow raffia fringe, clear acrylic buttons and matching chaps. "No one comes to London for everyday clothes," he said. "I do a lot of custom work or rock bands, but partying people also like my clothes." No doubt both groups are attracted by designs that combine the blatant sexuality of carnival costumes with zany, art-school wit.

Sex and wit are equally evident in

Kutner Continued from page 2E

lenge the children's perceptions of the dead parent as perfect," said Sholevar. "If you do challenge their perceptions, the children will treat you almost as if you'd murdered the image of that person."

■ Let the children choose the name they will call their new stepparent. This is a highly symbolic decision for children. The same holds true for what they will call their step-grandparents.

"One 6-year-old girl decided to call her biological mother Mommy and her stepmother Mimi," said Bray. "That way she had a special name for her stepmother, but she didn't have to lose her relationship with her biological mother."

■ Take some time in the beginning of your marriage to work on building the relationship with your new spouse.

It is often tempting to focus immediately on the children's needs in the family. Yet studies of new stepfamilies have shown that doing so is, in the long run, less helpful to the children than taking the time to strengthen the bonds between the parents.

"Don't take the kids on your honeymoon," Bray said. "If the kids are there, you can't nurture and strengthen the marriage as easily."

Simply signing a marriage certificate does not immediately make you into a loving family. "People need to understand that there's not going to be instant love and respebetween children and stepparents," Bray said. "But there can be courtesy."

Lawrence Kutner is a psychologist, journalist and television doc umentary producer who lives and works in the Twin Cities.

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