



—San Diego Union Staff Photo

First nighters crowd first floor lobby of Civic Theater during intermission of grand opening con-

cert of San Diego Symphony. Crowds were enthusiastic in their praise of 3,000-seat theater.

Civic Theater Debut Scores A Smash Hit

Review—Page a-11

By JOE BROOKS

San Diegans who love music and drama and the dance waited a long time for last night. They made the most of it.

A capacity crowd of some 3,006 of them put on their fanciest togs and flocked to the grand opening of the Civic Theater, a concert by the San Diego Symphony with guest soloists Dorothy Kirsten and Brian Sullivan of opera fame.

UNUSUAL EVENING

It was an evening to remember.

The music was first-rate, and San Diegans will be fortunate to hear music of its caliber regularly. But last night, as important as the music was, it

had to share top billing with the theater itself.

This was the theater that San Diegans had been talking about and planning for—and not succeeding in getting—ever since the early 1900s when planner John Nolen earmarked one for the center of the city. It was the theater which finally was included as the cultural gem in the new civic assembly diadem, the Community Concourse.

COME EARLY

Since this was a red-letter event in San Diego's cultural life, an overwhelming majority of the first nighters came in evening clothes. Black tie was the prevailing dress for the men, although there was a generous smattering of white ties and tails.

And the women were resplend-

ent in jewels and furs. Glittering, colorful gowns competed with somber, basic black for the attention of photographers.

The audience began assembling early, eager to inspect the glittering new hall. All day, squads of workmen had been scurrying around at a feverish pace, placing shrubbery and washing windows and polishing floors. By nightfall everything was in place, however.

SNACK 'BARS

Ushers began admitting the crowds at 7:50 p.m., and within minutes there were people "oohing" and "ahing" over the elevators, the spacious lounges with snack bars at all four seating levels, the thick orange and black carpeting, the hammered copper light reflectors that are the most significant decorative feature — and the spacious auditorium itself.

Fully one-third of the audience-to-be was attending a dress dinner in the Convention Hall next door, but a surprising number of these drifted away between courses for a quick inspection tour of the theater.

TYMPANIST FIRST

Onstage, Leo Hamilton, tympanist for the symphony since 1949, was the first to arrive. By 7:30 he was busily tuning the five tympanies to be used in the performance.

"The tympanist or the harpist is always the first to arrive," he told a reporter. "We like to tune up while it's quiet. I expect her (the harpist) any minute."

Backstage, the two soloists quickly made up in their dress-

ing rooms and began posing for pictures, exuding the excitement that seemed to typify the evening.

Morley H. Golden, chairman of the grand openings committee for the Community Concourse, soon arrived with a corsage for Miss Kirsten.

"I'm proud for you," Miss Kirsten told Golden, one of those instrumental in obtaining the new theater.

One dressing room down the hall, Earl Bernard Murray, the conductor of the San Diego Symphony, sent word out that he was too excited to pose for pictures. He was, too.

By 8:50 p.m., only five minutes past the scheduled starting time, almost everyone in the audience was in place. At 8:55, Golden strode onto the stage in his tails and received a standing ovation.

Golden introduced J. Dallas Clark, chairman of the evening.

Clark introduced various persons involved in the project, including Mayor Curran; former City Mgr. George Bean; Guilford H. Whitney, chairman of the corporation which operates the concourse; Mrs. Lionel U. Ridout, president of the San Diego Opera Guild; Philip M. Klauber, president of the San Diego Symphony Orchestra Association, and Nino Marcelli, founder and first conductor of the symphony. Marcelli received an enthusiastic ovation.

The orchestra filed onstage

from two sides, to a big hand, at 9:25, tuning up to a note on the tuning bar struck by James R. Hoffman of the percussion section.

Conductor Murray stepped into the spotlight at 9:27 and conducted a brisk rendition of the national anthem, which the audience sang. At 9:29 Murray dropped his baton for the first symphonic downbeat, and San Diego's civic theater was no longer a pipe dream. The dream had become reality.

'IT'S A JEWEL'

First Nighters Describe Theater In Glowing Terms

By BILL PARRY

"This excels all of them—it's a jewel" was the reaction last night of Mr. and Mrs. David South to the first concert in the new Civic Theater.

"We have been to the Paris Opera House, La Scala in Milan, and the Tivoli Circus in Copenhagen," the Souths, of 5002 Rockford Drive added. "This is a better theater than any of them."

The Souths' comments, during intermission of the San Diego Symphony Concert, was typical of the enthusiastic and unanimous response of first nighters who also heard Metropolitan Opera stars Dorothy Kirsten and Brian Sullivan.

'JUST GORGEOUS'

"I think it's just gorgeous," said Mrs. Henry Liegel of 6720 Muirland Drive, discussing the theater architecture, acoustics and lighting effects. "It's a thrilling thing for San Diego."

"We know what a struggle it's been to get this theater built," said Mr. and Mrs. Hugh Weckerly of 2972 Chatsworth Blvd. "Both of us are San Diego natives," Mrs. Weckerly added.

"You just can't compare this theater to the Russ," Weckerly said. "Nothing could be done properly there, but this place—it's wonderful."

Mr. and Mrs. Glenn Erickson of 5416 Redland St. said "there hasn't been an adjective invented to describe the wonder of this theater."

'EVEN BETTER'

Mrs. Erickson, a director of the San Diego Opera Guild, said she's attended performances at the Metropolitan Opera House and the San Francisco Opera House and "this rates up with them and even better."

"The sound is particularly mellow and pleasing," Mrs. Erickson said.

"Words fail me," said George Nelson of 11155 Rolling Hills Drive, El Cajon. "It's superb."

Mr. and Mrs. Herbert Hafter of 5310 Valle Vista Drive, Grossmont, used the adjectives "terrific" and "gorgeous" to describe the theater. "We've been waiting for something like this all our lives," Mrs. Hafter said.

"There's a complete lack of sound problems," said Dr. and Mrs. Robert Bond of 4449

Yerba Santa Drive. "People who will be building theaters in the future should copy this one."

Dr. Mary Bran, a Los Angeles impresario, compared the theater with the new Los Angeles Music Center.

"The acoustics here are equal with the Los Angeles theater," said the impresario who will soon bring pianist Van Cliburn to San Diego.

"I think the theater is the most exciting San Diego has ever had," said the smiling Mrs. Anderson Borthwick, wife of a bank president. "There's no comparison between this and the Russ."

* * *

Mr. and Mrs. Jack Powell of La Granada, Rancho Santa Fe, told a reporter, "The sound was excellent. We could hear every note, even the tinkle of the triangle."

"I have been here 37 years waiting for a theater like this to be built," was the reaction of Cmdr. T. F. Carlin, USN, ret., of 1030 Goriotta, Coronado. "The theater and the performance are right on."

Dr. John Murray of 6425 La Jolla Scenic Drive said he has been listening to the San Diego Symphony Orchestra for several seasons. "I have heard the orchestra in other settings, but it never sounded this good," he said.

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A Glittering Night For San Diego



Here is entire first-night audience for grand opening of San Diego's new Civic Theater, photographed

from stage a moment before the San Diego Symphony took its seats for opening-night concert. Most

of theater-goers were in evening clothes for the red-letter event, which was preceded by dinner in Con-

vention Hall attended by one-third of concert audience. Theater has four seating levels.



This is scene outside Civic Theater as crowd begins arriving for opening-night

concert, sponsored jointly by San Diego Symphony and San Diego Opera Guild.

Earlier in day, squads of workmen were finishing landscaping. (Story, a-1)



Morley H. Golden, at left, chairman of opening-nights committee, wel-

comes soloists for concert, Dorothy Kirsten and Brian Sullivan.

S.D. Opera Director Hails Civic Theater

A visitor from Houston, Tex., has been taking a keen interest in the activities surrounding the grand opening of the Civic Theater these past two days.

The visitor is Walter Herbert, general director of the Houston Grand Opera Association. His interest is more than the passing variety.

As artistic director, Herbert is in charge of producing the first locally staged grand opera, the San Diego Opera Company's "La Boheme" to be given in the theater May 5-8.

He told a reporter yesterday he has liked what he has seen.

'IMPRESSIVE THEATER'

"It is a very, very impressive theater," Herbert said in an interview. "The main thing—and it seems to be pretty much a matter of luck—is that the acoustics are good."

Herbert added that the stage and backstage facilities "are very satisfactory" for grand opera.

He noted there even are spotlights in each dressing room to enable the cast to check their makeup under stage lighting conditions.

Herbert said "La Boheme" will be something new and different for San Diego operagoers—and perhaps those who haven't gone.

ORIGINAL CONCEPT

"Our whole idea from the beginning has been to present opera that is good theater," Herbert said.

For this reason, he said the staging, the sets and the costuming all will be modernized to get away from the stereotyped operatic traditions.

"It is going to be something out of the ordinary, something special," Herbert said. "We will have more rehearsals than is usual in opera companies to insure this."

Herbert is a gray-haired,



Studying scene sketches for San Diego Opera Company production of "La Boheme" are, from left, Peggy Kellner, William Roesch, Dr. William J. Adams and Walter Herbert, who will direct opera.

blue-eyed man with the trace of a German accent, and a pleasant manner.

He said he hopes to round out the chorus for "La Boheme" at auditions at 2:30 p.m. Saturday at Hoover High School.

Herbert said it was impossible to predict the long-range possibilities of the San Diego Opera Company.

"We have to see how the first opera works," he said. "Some cities are opera cities and some are not. In some cities, people love opera."

While here Herbert has been conferring with the local

production staff. Yesterday he met with William Roesch, assistant artistic director; Dr. William J. Adams, stage director, and Peggy Kellner, scene designer.—J.B.

Theater Acoustics Lauded

Related stories, pictures—
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By ALAN M. KRIEGSMAN

Our "City in Motion" took a colossal stride last night with the grand opening of the San Diego Civic Theater, at its shimmering site in the Community Concourse.

To mark the historic occasion, Earl Bernard Murray led the San Diego Symphony Orchestra in Berlioz' "Benvenuto Cellini" Overture and Brahms' First Symphony, and opera stars Dorothy Kirsten and Brian Sullivan appeared as guest soloists under the auspices of the San Diego Opera Guild.

Set your mind to rest on one crucial point—the acoustics of the new hall are good, better than good, and possibly better than that.

It is too early to gauge all of its sonic characteristics; this must await further performances of diverse types and listening under varied conditions and locations.

It can be said, however, that the sound of the hall is a gratifyingly natural one, evenly distributed as to range—there seem to be no significant deficiencies, high, low or middle.

Also, there is definitely none of the high-pressure, ear-splitting brashness which so marred the Lincoln Center opening.

It is a richly textured, clear and well-blended sound of considerable warmth.

From my front-row mezzanine seat, there were times when a bit more brilliance and immediacy might have been

desirable, but small adjustments may eradicate any such minor flaws.

The performances, like gala opening programs everywhere, had their moments of surge and thrill. But, also like debut concerts elsewhere, it was not on the whole one of the more memorable showings from the purely musical point of view.

The program itself included nothing beyond the blandly conventional, and the performances followed suit.

Murray gave suavity and shape to the Berlioz Overture, but it never soared to its potential height, and the blaze of virtuosity was missing.

Miss Kirsten and Sullivan sang, as they customarily do, tastefully and well, especially in the Puccini duets. Yet neither together nor singly did they generate the kind of excitement one carries home and recalls afterward.

As for the Brahms, everything was done correctly and, as always with Murray, with a sense of fluidity and proportion. But except for parts of the Adagio, (and the finale maybe, which I could not stay to hear), the interpretation lacked the spaciousness, thrust and massive dimension Brahms' music demands.

But this is scarcely the time for caviling. Both Murray and the orchestra gave ample demonstration of their basically strong capabilities, and now, at long last, they have a conducive home in which to exhibit and expand them.

The concert hall is a reality, and in many ways it has already exceeded our fondest dreams.



Admiring one of the elaborate flower-filled epergnes featured in decor at the Premieré Dinner in Community Concourse which preceded

opening concert in new Civic Theater last night are, from left, Mrs. Lionel U. Ridout, Dr. Ridout, Mrs. Jack Galen Whitney, Mr. Whitney.



Listening to the violin music of Elliot Poland, one of the musicians who entertained dinner guests, are a three-generation family

group, from left, clockwise, Mrs. Laurence M. Klauber, Mr. and Mrs. Philip M. Klauber, Laurence Klauber and Miss Janet Klauber.

—San Diego Union Photos by Charles Boyd

STRAWS IN THE WIND

Gowns Highlight Event's Glamour

By EILEEN JACKSON

Social history turned another splendid page last night which was as exhilarating to newcomers as it was thrilling to city-proud members of pioneer families. The page, marking a new chapter, featured the opening of San Diego's handsome new Civic Theater.

Many prominently identified with this event are members of community-conscious founding families who led the way to this cultural culmination, including J. Dallas Clark, general chairman of the theater opening, and Mrs. Jack L. Oatman, chairman of the formal Premieré Dinner for more than 1,000 guests which preceded it.

Socially the opening was one of the most dazzling events of this era with the "beautiful people" looking more beautiful than ever. Formal dress (white tie and tails) came out of the moth balls and new from the tailor in recognition of the occasion. Nearly every dress was a floor-sweeper and most gowns were richly jeweled. Tiaras and top hats were in the minority but they were there. Those owning important jewels and furs wore them. Every woman's coiffure had been modishly dressed a few hours before the opening.

Mrs. J. Dallas Clark, arriving with "white-tied" Mr. Clark, was admired in an antique satin dress of soft delft blue. Their daughter, Dale, wore white brocade combined with a black velvet bodice.

Mrs. Oatman received at the dinner in a beautiful modish model of chiffon printed in strong Gauguin colors (yellow, blue, red and green) in an abstract pattern and fashioned with a convertible drape-stole.

Mrs. Morley Golden wore her Christmas gift—an opal necklace accented with diamonds and emeralds—with a white chiffon dress, its bodice trimmed in black velvet. Her wrap was white mink.

Mrs. Philip M. Klauber wore a long black crepe two-piece dress, its overblouse ruched and scattered with rhinestones. Mrs. Lionel Utley Ridout's white silk crepe, cow-draped dress, was worn under a three-tiered Norwegian blue fox contour-cape.

Mrs. Frank Curran, wife of Mayor Curran, chose a red satin long skirt, with crystal-jeweled overblouse.

San Diegans whose families have helped San Diego to grow included Mrs. Guilford H. Whitney in a dress brocaded in delicate blue-green with gold . . . Mrs. Hamilton Marston, whose two-piece brocaded white dress was gold threaded . . . Mrs. Arthur Jessop, who wore an iridescent sequined overblouse above a black crepe skirt . . . Mrs. Philip L. Gildred in an empire model combining a white satin skirt with a black velvet bodice . . . Mrs. Lionel Cumberland Ridout in a gold and jonquil-yellow brocaded silk dress, back paneled . . . Mrs. Frank G. Forward, who wore a turquoise satin empire-line sheath with gold poinsettias handpainted in a dramatic spray on the front panel . . . Mrs. Thomas W. Sefton, who wore a black raw silk dress with multi-color overlay (she jeweled the overblouse in colored rhinestones) . . . Mrs. Allan S. Klauber, in a black and gold brocaded dress . . . Mrs. Harold B. Starkey, whose changeable pink-lavender sheath brocaded in shell pink flowers with silver leaves was fashioned from material sent to her by the wife of the commander in chief of the Navy of the Chinese Republic . . . Mrs. Charles H. Forward, attractive in a white and gold brocaded dress worn under a gold lined black brocaded opera coat . . . Mrs. Edgar A. Luce, whose dress was heavy gold satin, beaded and jacketed . . . Mrs. Bruce R. Hazard, who wore a dress combining a black velvet bodice with a skirt brocaded in a black and silver rose pattern . . . Mrs. Joseph E. Jessop, whose choice was a navy blue model, chic in its simplicity . . . Mrs. George A. Scott, who wore a rose-bud pink satin dress with iridescent sequined bodice . . . Mrs. H. Philip Anwalt in black skirt topped with black jeweled overblouse.

Newcomers Were Proud, Too

Newcomers, like members of the pioneer families, were proud of the theater, too. Proudest, perhaps, was Mrs. Earl Bernard Murray, whose husband conducted the orchestra last night. She wore an empire-line dress of coral chiffon with bodice beaded in turquoise blue stones (her theater coat was coral and gold brocade). Her mother, Mrs. Maurice Lobel of Belvedere, wore an off-white dress overwashed in gold, silver and lime with matching cape stole. Another newcomer, Mrs. Robert G. Tillotson, wife of the executive vice president of La Jolla Museum of Art, wore a simple white crepe sheath.

Couturier names were sewed, undoubtedly, in the seams of the dresses worn by Mrs. Anderson Borthwick, a bodice-beaded black crepe dress worn with Norwegian blue fox wrap . . . by Mrs. Fred G. Goss, a "butterfly" model (large metallic butterflies woven into chartreuse yellow satin with butterfly-appliqued stole) . . . by Mrs. Malcolm A. Love, a hunters green wool-silk sheath with sassy back ruffle . . . by Mrs. Robert G.

(Continued on d-3, Col. 1)



Mr. and Mrs. Fred G. Goss stand before 17-foot-high epergne, part of theater decor which Mrs. Goss and her committee arranged.

Community's Social Salute To New Civic Theater Marked By Elegance

By OPAL CRANDALL

San Diego's social bow to its new Civic Theater last night was as elegant and grand as the cultural center it saluted.

The gala event attracted over 1,000 formally dressed guests to the Community Concourse. There they dined at candlelight tables surrounded by a man-made, dramatically lighted "forest." The epicurean catered dinner, accompanied by a sparkling wine, starred steak, Chateaubriand-style.

Strolling musicians, violinists and an accordionist, added a merry note to the dinner and pre-dinner social hour.

Mrs. Jack L. Oatman served as chairman for the festive pre-concert event.

SUNBURST OF TABLES

When viewed from the balcony, the dinner tables formed a spectacular, giant, flower-covered sunburst. One-hundred-twenty-six oblong tables formed the sunburst which radiated from a round table.

Seated at this central table were honored guests, including Mayor and Mrs. Frank Curran; Morley H. Golden, who greeted guests at the theater opening ceremonies, and Mrs. Golden; J. Dallas Clark, chairman of the opening night committee, who also greeted guests, and Mrs. Clark; Philip M. Klauber, president of the San Diego Symphony Association, one of the sponsors of the opening night concert, and Mrs. Klauber; Dr. and Mrs. Lionel U. Ridout (she is president of San Diego Opera Guild, second sponsoring organization); Mr. and Mrs. Jack Galen Whitney (she is president of the Women's Committee of the Symphony Association), and Mr. and Mrs. Guilford H. Whitney.

Centering tables were gold-

based epergnes. The tangerine curtains and brown walls of the auditorium were complemented by the tangerine carnations and yellow gladioli arranged in these epergnes by Mrs. Raymond P. Hum-

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mell Jr. and her decorations committee. Streamers of these colorful blossoms fanned out across the length of tables from the bottom tiers of epergnes. Blue and gold iris were interspersed with other blossoms for color contrast. Flickering candles in hurricane lamps atop these centerpieces shed a romantic light on the white-clothed tables.

The head table was covered with an antique, lace-edged cloth. Antique silver wine holders and gold-etched china added a touch of elegance.

The forest of greenery encircling dinner tables was dramatically lighted by huge Japanese-style lights and carriage-like lanterns on black arched metal standards. These lights were in tangerine and yellow shades.

As guests entered the audi-

torium they were greeted by hostesses who directed them to their tables. These hostesses, under the direction of Mrs. Stephen G. Fletcher, were identified by badges marked with tangerine carnations. They included past presidents, present presidents and board members of the San Diego Opera Guild and the Women's Committee of the San Diego Symphony Association.

Prior to the dinner hour, guests gathered in the lobby of the Concourse for a social hour.

Centering the lobby was a four-foot-high footed antique copper bowl holding a huge bouquet of yellow gladioli, flowering forsythia and shiny magnolia leaves. Masses of potted greenery and tubbed trees surrounded by artificial grass lent a garden setting. The entrance to the exhibit hall was covered with heavy gold curtains.

Following dinner, beautiful-

ly gowned and befurred women and formally dressed men drifted across the brightly lighted courtyard to the handsome new Civic Theater for the grand opening concert.

Colorful floral decorations arranged by Mrs. Fred G. Goss and her women's committee, complemented the elegant tangerine and sunset decor and appointments of the theater.

MASSED FLOWERS

Flanking the entrance were masses of oversize yellow chrysanthemums, tangerine carnations and greenery. Masses of potted plants were arranged under stairways leading to the grand lounge.

Highlighting the decor in the lounge was a 17-foot-high, three-tiered epergne holding hundreds of tangerine carnations. Green and rust foliage added accent colors.

The women's committee also arranged copper containers, holding carnations in the color theme in dressing rooms.



Mr. and Mrs. J. Dallas Clark and daughter, Dale, check seats in grand new Civic Theater. The Clarks dined at Premiere Dinner before attending concert in theater.



Standing in balcony of Community Concourse last night to get bird's-eye view of Premiere Dinner tables before guests started arriving are Mrs. Jack I. Oatman, dinner chairman, and Mr. Oatman.



Mrs. Stephen Fletcher, chairman of hostesses, greets Mr. and Mrs. Albert Harutunian Jr. at the door of the auditorium as they arrive for the pre-concert dinner.



Chatting against background of dramatically lighted greenery, part of decor, are Mrs. Justin C. Evenson, left, and Mrs. Morley H. Golden.

STRAWS IN WIND

(Continued from d-2)

Thompson, amethyst crisp-silk "picture" dress . . . by Mrs. Walton J. MacConnell, a black velvet dress with dramatic white mink sleeves (in her hair was scattered stephanotis, Botticelli-portrait-fashion) . . . by Mrs. Thomas H. Lambert, a white peau de soie sheath terminating in richly jeweled border . . . by Mrs. Stephen G. Fletcher, a bodice-beaded white crepe sheath

. . . by Mrs. John Wesley McInnis, a foam-green chiffon Grecian model worn under tourmaline mink coat . . . by Mrs. Herbert Hafter, white crepe, stressing simple lines . . . by Mrs. Walter Trevor, a brocaded dress featuring a pink slipper satin bodice and white brocaded jacket . . . by Mrs. Thomas M. Hamilton, a white silk jersey Grecian-line dress, jeweled, worn with sable capelet . . . by Mrs. Frank Beacham, a pale green satin dress with muted Oriental leaf design printed in three tones of light green (it was overskirted in back) and by Mrs. Michael Ibs Gonzalez, an ivory satin with green jeweled bodice.

Others adding to fashion drama were Mrs. Clive N. Pillsbury, whose black brocaded dress was accented with double strand of opera-length pearls and white orchid corsage . . . Mrs. Carlyle Reed in black velvet off-shoulder model . . . Mrs. Ray Cavell in black chantilly lace and net model worn with sables . . . Mrs. Paul Pickering wearing vivid pink-to-magenta chiffon dress with coat of heavy pink faille lined in magenta chiffon . . . Mrs. John S. Chambers in vibrant-pink jacketed, brocaded dress . . . Mrs. Thomas Clarkson in off-white dress solidly beaded in gold . . . Mrs. John Henry Fox in white crepe sheath shimmering in iridescent beads . . . Mrs. Hanford Olsen wearing pink-over-rose chiffon, handsomely jeweled . . . Mrs. Irving Salomon in pale blue-green peau de soie appliqued in Spanish shawl embroidery . . . Mrs. C. Wesley Hall in white crepe sheath appliqued with antique Japanese obi embroidery . . . Mrs. Fred Rohr Jr. in red satin with matching brocaded coat . . . Mrs. Keith Hollenbeck in crystal-beaded white crepe . . . Mrs. David Girton Fleet in pink satin, beaded in crystal and worn with white fox wrap.

On the gold or yellow-gold standard: Mrs. Leo Hermle's gold jacket and gold pleated chiffon dress . . . Mrs. Charles C. Bjorseth's gold chiffon model . . . Mrs. Frederick Fehlmann's gold slipper satin beaded model . . . Mrs. Harry Callaway's beaded gold chiffon dress . . . Mrs. David B. Richardson's bodice-beaded yellow satin dress . . . Mrs. Richard L. Haugh's lemon yellow brocaded dress . . . Mrs. R. Hastings Garland's gold brocaded coat and gold sequined overblouse . . . Mrs. Herbert Kunzel's textured chrome-yellow wool dress . . . Mrs. Norton Walbridge's gold lame dress with green and pink floral design . . . Mrs. Harold Raddatz's yellow alaskine dress, beaded in white. On the platinum standard was Mrs. Roy M. Ledford, with hair sprayed platinum to match her platinum lame dress and platinum mink coat. Mrs. Alex DeBakcsy wore powder blue crepe, with bugle-beaded midriff. Her daughter, Noanie, wore a green dress with dark velvet bodice, emerald satin skirt.

Winsome in white: Mrs. Robert Faust (white brocaded ensemble) . . . Mrs. R. Emerson Bond (white wool with crimson-lined stole) . . . Mrs. Justin Evenson (jeweled off-white satin empire dress) . . . Mrs. Ira Wilson (rhinestoned white crepe) . . . Mrs. Oscar A. Weller (sequined overblouse crepe dress).