

Régine Goes as Rosine For Her Own 'At Home'

By Hebe Dorsey

PARIS, Nov. 21.—Régine last night had one of her famous parties which turned into an unusual fashion show. The occasion was the display of the costumes made by painter Vincent Roux for "The Barber of Seville," which will have its première at the Marseilles Opéra on Dec. 21.

Régine is picky enough when it comes to letting you into her nightclub, but if she asks you to her home, then you really belong. Cabinet ministers, fashion designers, movie stars and just plain *grandes dames* tumble over to be invited—and after they make it, Régine, who's as earthy as they come, sits them in her black lacquer kitchen and gives them *cassoulet*.

The apartment, one flight up from her club, is choking with Art Nouveau — blackamoors, opalins, Tiffany lamps, cornucopia lamps, pompon-trimmed carpet chairs, flea-market lace curtains, mother-of-pearl furniture but also, fortunately, a few good modern paintings.

This is the kind of mad set-up where the phone never stops



Vincent Roux, above, has designed costumes for the Marseilles Opéra's production of "The Barber of Seville," like Rosine's, left.

and guests drift glass in hand from one room into another with some sort of a dim purpose in their eyes.

Meanwhile, the hostess is sitting on the edge of her bathtub while Alexandre, the great Alexandre, is standing INSIDE the tub, giving her a *coup de peigne*.

Régine was wearing Rosine's

dress while Mr. Roux was dressed as the Barber. The new production will be like a reprise for the Marseilles Opéra, often considered the most dynamic in the country. In 1961, director Louis Ducreux asked Bernard Buffet to do the sets and costumes for "Carmen," which Mr. Buffet agreed to do without pay.

He's Her Pal

This time, Mr. Ducreux, in charge there again after three years at the Monte-Carlo Opéra, asked the same thing from Mr. Roux, who agreed to do the work, also without a fee. Why wouldn't he take any money? Because, as Mr. Roux's assistant put it tactfully, "it would have been either too much or too little."

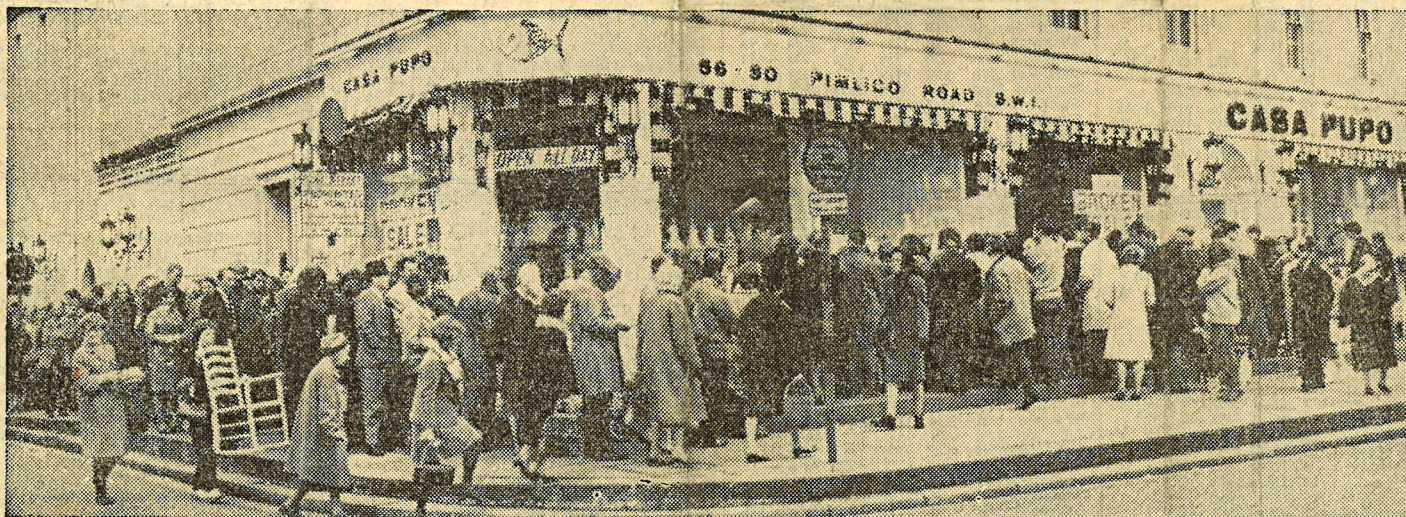
Régine was giving the party because Mr. Roux is a pal but also because she herself is toying with the idea of doing a musical comedy next year. She might succeed, too. In Paris, Régine is emerging as something of a phenomenon. After having danced her way to the top, three years ago she tackled singing with considerable success. She's having a première at the Olympia on Dec. 12 and will sing at Carnegie Hall next spring.

Last fall, she cracked the movie world, landing a small part and ecstatic reviews in Claude Berri's film "Mazel Tov." So, as long as she can dance, sing and act, the musical comedy should be a natural.

For the time being, Régine was happy just modeling Mr. Roux's costumes. Each dress was enormously heavy because of the elaborate embroidery job. Rosine's dress was clustered with 34 purple flowers, each one composed of 4,500 tiny pearls. The bodice was embroidered with green pearl trellise and the waist circled with 13-inch-long crystal tubes that Mr. Roux ripped off a chandelier.

Another dress had a three-tiered skirt, all solid layers of Bordeaux corks. The earrings were made of two champagne corks.

For the opera opening, a chartered plane will leave Paris on Dec. 21, taking aboard a mixed bag of friends and opera lovers including Marcel Pagnol, Jeanne Moreau, Jean Marais and the sculptor César.



Casa Pupo—and the crowds it draws to Pimlico Road on sale days.

Pupo's Magic Touch on the Pimlico Road

By Naomi Barry

LONDON, Nov. 21.—Ten years ago, Pimlico Road was a seedy place where your charwoman lived. True, Tony Armstrong-Jones, as a bachelor, photos

shuffle along until well after dark.

Mr. Casarús and his British partner, Geoffrey Dobson, run the place like a theater, with spot lighting and a complete

running them through in all sizes and colors. The impact of the repetition, instead of dulling, helps you make up your mind. One of his hits is an occasional table, a tray of

bonnières, covered dishes and big tureens.

His bold rug designs are the equivalent of a garden on the floor, and set the color scheme for a room. Lattice work of