



A Norman Lear Center Conference

Annenberg Auditorium

USC Annenberg School for Communication

January 29, 2005

USC ANNENBERG

The Norman Lear
CENTERTAINMENT
Exploring Implications of the Convergence of Entertainment, Commerce, and Society

Ready to Share: Fashion & the Ownership of Creativity

On January 29, 2005, The Norman Lear Center held a landmark event on fashion and the ownership of creativity. Ready to Share explored the fashion industry's enthusiastic embrace of sampling, appropriation and borrowed inspiration, core components of every creative process. Presented by the Lear Center's Creativity, Commerce & Culture project, and sponsored by The Fashion Institute of Design & Merchandising/FIDM, this groundbreaking conference featured provocative trend forecasts, sleek fashion shows and an eclectic mix of experts from fashion, music, TV and film. Discussion sessions covered fashion and creativity; intellectual property law; fashion and entertainment; and the future of sharing.

Participants

Cate Adair, Costume Designer for *Desperate Housewives* (ABC)

Rose Apodaca, West Coast Bureau Chief, *Women's Wear Daily*

David Bollier, Senior Fellow, The Norman Lear Center; Author, *Brand Name Bullies*

John Seely Brown, Former Chief Scientist, Xerox Corporation

Barbara Bundy, Vice President, Education, The Fashion Institute of Design & Merchandising/FIDM

T Bone Burnett, Musician and producer

Ted Cohen, Senior VP, Digital Development & Distribution, EMI Music

Tom Ford, Former Creative Director for Gucci and Yves Saint Laurent

Kevan Hall, Designer, Kevan Hall Couture; Former Design and Creative Director for Halston

Kevin Jones, Curator, The Fashion Institute of Design & Merchandising Museum

Martin Kaplan, Director, The Norman Lear Center; Associate Dean, USC Annenberg School for Communication

Rick Karr, Television correspondent and writer

Michael Patrick King, Executive Producer, *Sex and the City* (HBO)

Norman Lear, Television and film producer

Booth Moore, Fashion Critic, *Los Angeles Times*

Danger Mouse, Creator of the *Grey Album*

Rich Nichols, Producer of The Roots

Sam Phillips, Grammy-nominated singer and songwriter

Laurie Racine, Senior Fellow, The Norman Lear Center; President, Center for the Public Domain

Sheryl Lee Ralph, Actress, singer, director, producer and designer

Cameron Silver, President, Decades, Inc., Los Angeles and London; Creative Consultant, Azzaro, Paris

Rani Singh, President, Harry Smith Archives; Senior Research Associate, Getty Research Institute

Jonathan Taplin, Television and film producer; USC Annenberg Professor

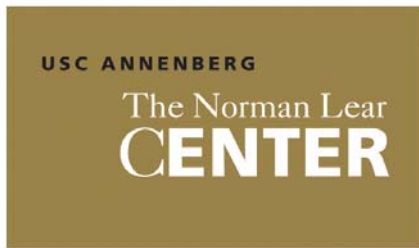
Guy Trebay, Reporter, *The New York Times*

Siva Vaidhyanathan, Professor of Culture and Communication at New York University; Author, *Copyright and Copywrongs*

David Wolfe, Creative Director, The Doneger Group

The Norman Lear Center

Founded in January 2000, The Norman Lear Center is a multidisciplinary research and public policy center exploring implications of the convergence of entertainment, commerce and society. On campus, from its base in the USC Annenberg School for Communication, the Lear Center builds bridges between schools and disciplines whose faculty study aspects of entertainment, media and culture. Beyond campus, it bridges the gap between the entertainment industry and academia, and between them and the public. Through scholarship and research; through its fellows, conferences, public events and publications; and in its attempts to illuminate and repair the world, the Lear Center works to be at the forefront of discussion and practice in the field.



Creativity, Commerce & Culture

When art is created for commercial purposes, who owns it? Once it's in the hands of consumers, what rights do they have to change it? Headed by Lear Center senior fellows David Bollier and Laurie Racine, Creativity, Commerce & Culture explores the new digital environment and the impact of intellectual property rights on innovation and creativity.



The Fashion Institute of Design & Merchandising/FIDM



The Fashion Institute of Design & Merchandising/FIDM is an internationally recognized college that prepares students for leadership in the global industries of Fashion, Visual Arts, Interior Design and Entertainment. As an accredited institution granting Associate of Arts degrees and providing Advanced Study programs in 14 industry-specific majors, FIDM has equipped more than 30,000 students over the last 30 years to become skilled professionals. FIDM is headquartered in a state-of-the-art campus in downtown Los Angeles, with additional campuses in Orange County, San Diego and San Francisco. The FIDM Museum houses one of the nation's finest costume collections dating from the 18th century, as well as ethnic costumes and selections from top fashion designers.

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Ready to Share event photos: Cherie Steinberg Cote

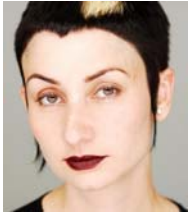
PANELIST BIOGRAPHIES



CATE ADAIR

Catherine Adair was born in England, spent her primary education in Switzerland, and then returned to the UK where she earned her degree in Set & Costume Design from the University of Nottingham. After a series of apprenticeships in the London theater, Adair immigrated to the United States where she initially worked as a costume designer in East Coast theater productions. Her credits there include The Kennedy Center, Washington Ballet, Onley Theater Company, The Studio and Wolf Trap.

Adair moved to Los Angeles, joined the West Coast Costume Designers Guild and started her film and television career. Adair credits include *The 70s* mini-series for NBC; *The District* for CBS; the teen film *I Know What You Did Last Summer* and Dreamworks' *Win a Date with Tad Hamilton*. Currently Adair is the costume designer for the ABC hit series *Desperate Housewives*.



ROSE APODACA

As the West Coast Bureau Chief for *Women's Wear Daily (WWD)* and a contributor to *W*, Rose Apodaca and her team cover the fashion and beauty industries in a region reaching from Seattle to Las Vegas to San Diego, as well as report on the happenings in Hollywood and the culture at large. Apodaca also is instrumental in the many events and projects tied to *WWD* and the fashion business in Los Angeles, including the establishment of LA Fashion Week, and has long been a champion of the local design community.

Before joining Fairchild Publications in June 2000, Apodaca covered fashion and both popular and counter culture for over a decade for the *Los Angeles Times*, *USA Today*, *Sportswear International*, *Detour*, *Paper* and others. At the *Los Angeles Times*, where she began reporting daily on local city politics and social issues including gangs, she shifted to weekly columns on fashion, nightlife and youth culture. As Fashion Editor at *Action Sports Retailer (ASR)*, she developed and helmed the annual Top 10 list, naming and writing about the most innovative brands in the action sports market for the trade magazine and moderating a panel at its expo.

The Southern California lifer has specialized in street wear, pop culture and action sports arenas, and created and taught college courses on street style. A low-brow and contemporary art fan, she serves as an advisory board member at the Grand Central Art Center in Santa Ana. She lives in Los Angeles and is active in the Hollywood nightlife revival as a partner in Vine, Beauty Bar and Star Shoes.



DAVID BOLLIER

David Bollier is a Senior Fellow at The Norman Lear Center and Co-founder of Public Knowledge, an advocacy group dedicated to defending the commons of the Internet, science and culture. Since 1984, he has been a collaborator with television and film producer Norman Lear on a wide variety of projects. Bollier also works as an independent strategist and journalist specializing in issues of progressive public policy, digital media and democratic culture.

Bollier's recent work has focused on developing a new vocabulary for reclaiming "the commons." The commons refers to the diverse array of publicly owned assets, gift-economies and natural systems that are available to everyone as a civic or human right. Bollier's critique of the commons is set forth in his 2002 book, *Silent Theft: The Private Plunder of Our Common Wealth* (Routledge), and in a number of essays and reports. He has developed the notion of the information commons as a new paradigm for understanding the public interest in the digital, networked environment. His latest book related to the subject is *Brand Name Bullies: The Quest to Own and Control Culture* (Wiley, 2004).

Bollier consults with a number of nonprofit organizations and foundations, and has served as a *rappporteur* for the Aspen Institute's Communications and Society Program for many years. He is the author of six books that explore such subjects as social innovation in American business, the civilizing effects of health and safety regulation and the legal aftermath of the Hartford circus fire of 1944. Educated at Amherst College (BA) and Yale Law School (MSL), Bollier lives in Amherst, Massachusetts.



BARBARA BUNDY

Barbara Bundy is Vice President of Education of The Fashion Institute of Design & Merchandising/FIDM. She is responsible for the administration of all educational programs, the Resource and Research Center, Career Development Center and all student-servicing departments on the college's four campuses – Los Angeles, San Francisco, Orange County and San Diego. She also serves on the four-member Board of Administration which oversees all college activities; is a member of the FIDM Scholarship Foundation Board and is a Board Member of the FIDM Museum Foundation, which houses a collection of over 10,000 costumes, accessories and rare textiles. The collection, one of the largest in the United States, is used for exhibits and research and by students and faculty in classrooms for hands-on inspection and historical study.

Additionally, Bundy developed and co-chairs an Advanced Study Program in International Manufacturing and Product Development, which prepares students to enter the global community of manufacturing and product development. The program includes travel to Europe and Asia, allowing students to experience, first-hand, all phases of global apparel manufacturing. She has been a speaker for the college and the fashion and apparel industry at international events in Mexico, Russia, Italy, France, Japan, Hong Kong and Korea.

Ms. Bundy joined FIDM in 1978 as Executive Director of Education, following a career in retail buying and management. She began her career at Bullock's Wilshire and Robinson's Department stores, now a division of May Department stores. While at Robinson's, in addition to buying better dresses and imports, she served on the Associated Dry Goods Import Committee, which conducted international product development for its 17 member stores.

Bundy is active in both professional and civic organizations. She is a member of the Enterprise Competitiveness Council of the AAFA (American Apparel and Footwear Association), Board Member of DCBID (Downtown Center Business Improvement District), Fashion Group International, US-Mexico Chamber of Commerce, Women in International Trade, Foreign Affairs Council and CFA (California Fashion Association).

Her community activities include service on the Boards of Directors of the Junior League of Los Angeles, Costume Council of LACMA (Los Angeles County Museum of Art) and Junior Philharmonic Committee. She was a member of the Advisory Board for the Los Angeles

Unified School District's Fashion Magnate High School and she served on the Mayor's Fashion Promotion Advisory Committee under Mayor Bradley.

A fourth generation Californian, she attended UCLA and received her degree in Business Administration from Mount St. Mary's College.



JOHN SEELY BROWN

John Seely Brown is currently a visiting scholar at University of Southern California and prior to that he was the Chief Scientist of Xerox Corporation and the director of its Palo Alto Research Center (PARC) – a position he held for nearly two decades. While head of PARC, Brown expanded the role of corporate research to include such topics as organizational learning, complex adaptive systems, ethnographic studies of the workscape and both MEMS & NANO technologies. He was a co-founder of the Institute for Research on Learning (IRL). His personal research interests include the management of radical innovation, digital culture, ubiquitous computing and organizational and individual learning.

Brown – or, as he is often called, JSB – is a member of the National Academy of Education and a Fellow of the American Association for Artificial Intelligence and of AAAS, and a Trustee of Brown University and the MacArthur Foundation. He serves on numerous public boards of directors (Amazon, Corning, Polycom, Varian Medical Systems) and on various private boards. He has published over 100 papers in scientific journals and was awarded the *Harvard Business Review's* 1991 McKinsey Award for his article, "Research That Reinvents the Corporation," and again in 2002 for his article, "Your Next IT Strategy." In 1997, he published the book *Seeing Differently: Insights on Innovation*. He was an executive producer for the film *Art • Lunch • Internet • Dinner*, which won a bronze medal at Worldfest 1994, the Charleston International Film Festival. With Paul Duguid, he co-authored the acclaimed book *The Social Life of Information* (HBS Press, 2000) that has been translated into nine languages, with a second addition in April 2002. And with John Hagel, he has just finished a book on off-shoring and the art of innovation through productive friction.

JSB received a BA from Brown University in 1962 in mathematics and physics and a PhD from University of Michigan in 1970 in computer and communication sciences. In May 2000, Brown University awarded him an honorary Doctor of Science Degree. It was followed by an Honorary Doctor of Science in Economics conferred by the London Business School in July 2001. And in May 2004, he received an Honorary Doctor of Humane Letters from Claremont Graduate School. Part scientist, part artist and part strategist, JSB's ideas are distinguished by a broad view of the human contexts, which include a focus on technologies and a healthy skepticism about whether or not change always represents genuine progress.

T BONE BURNETT



Born Joseph Henry Burnett in St. Louis, Missouri, T Bone Burnett grew up in Fort Worth, Texas, where he first made records in 1965, producing Texas blues, country, and rock and roll bands and, occasionally, himself. In the early 1970s, he relocated to Los Angeles, where he still lives and works as a producer and recording artist. In 1975, he toured with Bob Dylan's Rolling Thunder Review before forming his own group, the Alpha Band, with others from the tour.

Burnett returned to recording solo in the late 1970s and has gone on to record numerous critically acclaimed albums under his own name. In the last five years, he has written music for two Sam Shepard plays – *Tooth of Crime (Second Dance)* and *The Late Henry Moss* – and

composed music for a production of Bertolt Brecht's *Mother Courage and Her Children* by Chicago's Steppenwolf Theatre Company.

In 2000 Burnett produced the soundtrack for *O Brother, Where Art Thou?* that sold multimillions and won multiple Grammys, including Album of the Year and Producer of the Year for Burnett.

He joined forces with the Academy Award-winning filmmakers Joel and Ethan Coen to form DMZ Records, a joint venture with Columbia Records, and produced the new label's inaugural releases: a new album by the legendary bluegrass musician Ralph Stanley and the *Divine Secrets of the Ya-Ya Sisterhood* soundtrack.

He was nominated for an Academy Award in 2004 as co-writer, along with Elvis Costello, of "The Scarlet Tide" from the Civil War epic film *Cold Mountain*. Burnett served as Executive Music Producer for the film and produced its soundtrack album. The *Cold Mountain* soundtrack, released on DMZ Records, earned Burnett and composer Gabriel Yared a British Academy of Film and Television Arts (BAFTA) award for achievement in film music in February 2004. The *Cold Mountain* soundtrack also spawned a second Academy Award-nominated song, "You Will Be My Ain True Love," which was written by Sting and produced by Burnett. The *Cold Mountain* soundtrack garnered six Grammy nominations, including Best Compilation Soundtrack and Best Song Written For A Motion Picture, Television or Other Visual Media for "The Scarlet Tide." Burnett also was nominated for Producer of the Year.

A prolific and versatile producer, Burnett has produced highly successful recordings for Sam Phillips, Elvis Costello, Roy Orbison, Counting Crows, The Wallflowers, Tony Bennett, k.d. lang, and Gillian Welch, among others. He most recently produced the soundtrack to the Coen Brothers film *The Ladykillers*, as well as the critically acclaimed debut from one of music's new buzz bands, Autolux.

TED COHEN



As Senior Vice President of Digital Development & Distribution for EMI Music, Ted Cohen oversees worldwide digital business development for this "big five" record company, which includes labels such as Capitol, Virgin, Angel/Blue Note, Parlophone and Chrysalis. Under Cohen's guidance, EMI has led the industry with its initiatives in new technologies and new business models.

In addition to seeking out, evaluating and executing business opportunities for the company, Cohen serves as both a strategist and key decision-maker for EMI's global new media and anti-piracy efforts. He has worked to establish company-wide digital policies, which have provided EMI's artists and labels a substantial advantage in the digital music arena.

Cohen co-founded and served as Chairman of the groundbreaking Webnoize conferences. He currently chairs MidemNet, an international music-technology conference convened in Cannes each year.

Additionally, Cohen consulted for clients such as Amazon, Microsoft, Universal Studios New Media, DreamWorks Records, Liquid Audio, Warehouse Records/Checkout.com and various other entertainment, technology and new media organizations. Cohen also held senior management positions at both Warner Bros. Records and Philips Media.

A 30-year industry veteran, Cohen serves on the Board of Directors for the Neil Bogart Memorial Fund, co-chairs the new media arm of the T.J. Martell Foundation, and lends his

time and talents to music and technology education efforts such as the Grammy In The Schools program.



DANGER MOUSE

Danger Mouse had a breakthrough year in 2004. The lauded artist-producer was named one of the *GQ* Men of the Year; was called "Eccentric Genius of the Year" by *SPIN*; was hailed as "The Hottest Hip-Hop Producer in the World" by *NME*; was honored with Album of the Year by *Entertainment Weekly*, and was added to *Q Magazine's* "Industry's 100 Most Influential People."

Danger Mouse, AKA Brian Burton, gained notoriety after producing the *Grey Album*, a unique hybrid of work touted as one of the most intriguing hip-hop productions of all time. The infamous album, which raised the bar on hip-hop experimentalism, was dubbed a "bootleg masterpiece" by *GQ*. With one million downloads in just one week and an ensuing battle between major record companies, the media, the Internet and copyright advocates, the release of the *Grey Album* is considered a watershed moment in music history.

Danger Mouse also has received massive critical acclaim for his debut CD with rapper Jemini titled *Ghetto Pop Life*. (*SPIN* called it "a remarkable debut; *URB* magazine named it "an instant classic"; and it was dubbed "a killer hip-hop disc" by *Entertainment Weekly*). The album features guests including The Pharcyde, Tha Alkaholiks and Cee-Lo.

Danger Mouse just finished producing the highly anticipated Gorillaz album as well as a collaboration CD with MF Doom called *Danger-Doom*. His production level continues at a blistering pace in 2005.



TOM FORD

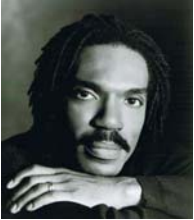
Tom Ford was born in Austin, Texas, but spent most of his childhood in Santa Fe, New Mexico. During his teens, Ford moved to New York and enrolled at New York University, initially attending courses in art history. He later redirected his studies to concentrate on architecture at Parsons School of Design in New York and Paris, concluding his training at Parsons in New York.

In 1990, Ford moved to Milan to join Gucci as the company's Womenswear Designer. In 1992, he became Design Director and, in 1994, he was appointed Creative Director of Gucci. He was responsible for the design of all product lines, from clothing to perfumes, and for the Group's corporate image, advertising campaigns and store design.

In January 2000, following the acquisition of Yves Saint Laurent and YSL Beauté by the Gucci Group, Ford assumed the position of Creative Director of Yves Saint Laurent Rive Gauche and YSL Beauté. In addition to his existing duties at Gucci, Ford worked with all creative teams at YSL to define the overall image and positioning of the YSL brand, including all product categories and communication activities. Ford also served as Creative Director of Gucci Group. In July 2002, he was made Vice Chairman of the Management Board of Gucci Group. In April 2004, Ford resigned from his post at Gucci Group following a buy-out by Pinault-Printemps-Redoute.

Ford's success in the fashion industry has been recognized by a number of awards, including three awards from the prestigious Council of Fashion Designers of America (CFDA) (1996, 2001, 2002); Rodeo Drive Walk of Style Award (2004); five VH1-*Vogue* Fashion Awards (1995, 1996, 1999, 2002, 2004); two awards from the Fashion Editor's Club of Japan (FEC)

(2000); the Style Icon award in the 1999 *Elle* Style Awards (UK); the British *GQ* International Man of the Year award (2000); the Superstar Award at the Fashion Group International's Night of Stars (USA, 2000); Best Fashion Designer, *TIME* magazine (2001); and *GQ* Designer of the Year (2001). Most recently, Ford was awarded the first annual Fashion Design Achievement Award at the Cooper Hewitt Design Museum's National Design Awards (2003).



KEVAN HALL

Detroit-born Kevan Hall's fashion creativity emerged early. After attending Cass Technical High School in Detroit, where he studied fashion design, he won a scholarship sponsored by The Fashion Institute of Design & Merchandising/FIDM in Los Angeles. Upon graduation from FIDM, he received the Peacock Award for Outstanding Fashion Design.

In 1982, Hall – with his wife and partner, Deborah – launched Kevan Hall Couture. His collection melded a more relaxed *couture* look with sensible pricing that pleased retailers and clients alike. "Modern Couture" was created in these day-to-evening collections. Hall's childhood dream of designing for film and television was realized when he created memorable dresses for celebrities such as Meg Ryan, Dana Delaney and Natalie Cole. In addition to being one of the designers chosen to dress Ethel Bradley (wife of the late Mayor Tom Bradley) for the 1984 Olympics, Hall was nominated in 1988 by fashion retailers and the press as one of California's top designers. In 1989, he was included in the Soul on Seventh Avenue show sponsored by Fairchild Publications, and also was chosen by the NAACP to receive their Great American Designer award. In 1990, his participation in the national Absolut Vodka campaign featured in *Vanity Fair* underscored his broad-based appeal. In 1992, he was honored by The Center of Performing Arts in Southern California with a 10-year fashion retrospective. For many, this would be a career caper. For Hall, it was only a stepping stone as he branched out into motion pictures, acting as costume consultant on 1997's *Gridlock* and *Eve's Bayou*.

Hall revived a "dead" brand to its former glory as Design and Creative Director for Halston from 1998 to 2000. His sleek eveningwear was worn by a distinguished *coterie* of celebrated artists, including Celine Dion, Lauren Holly, Christine Lahti, Charlize Theron, Mariah Carey, Salma Hayek and Minnie Driver.

Hall has made guest appearances on national TV shows such as *Inside Edition*, *The Better Half*, *SoapTalk* and *Extreme Makeover*, where he discussed fashion's current trends. Whitney Houston commissioned Hall to design a liquid gold *charmeuse* gown for her special appearance in the final episode of *Boston Public*.

He launched his signature Kevan Hall Collection with a fashion philosophy that emphasizes purity of style, incomparable tailoring and sensuously draped streamlined silhouettes. In 2002, Hall won the 47th Annual Gold Coast Fashion Award in Chicago as Designer of the Year.

KEVIN JONES

A costume historian with a detailed knowledge of 18th, 19th and 20th century high fashion, Kevin Jones was named curator of The Fashion Institute of Design & Merchandising Museum in November 2002.

After completing the Fashion Design program at The Fashion Institute of Design & Merchandising/FIDM, Los Angeles, Jones went on to receive a BA in Art History at the



University of California, Santa Barbara. Following graduation, Jones was hired by the Los Angeles County Museum of Art where he worked for four years a coordinator for Information Systems and coordinator for the Art Museum Council. Jones was brought over to The FIDM Museum by its former curator to oversee the 12,000-piece costume collection as Collections Manager, a position he held for three years.

Jones has lectured and given tours as well as television, radio and newspaper interviews. He is an active member of the Costume Society of America and a member of the Titanic Historical Society.



MARTIN KAPLAN

Martin Kaplan is Director of The Norman Lear Center and Associate Dean of the USC Annenberg School for Communication. He has been a White House speechwriter; a Washington journalist; a deputy presidential campaign manager; a Disney studio executive; a motion picture and television producer and screenwriter; and a radio host.

He graduated *summa cum laude* in molecular biology from Harvard College, where he was president of the *Harvard Lampoon*, president of the Signet Society, and on the editorial boards of the *Harvard Crimson* and *Harvard Advocate*. As a Marshall Scholar, he received a First in English from Cambridge University in England. As a Danforth Fellow, he received a PhD in Modern Thought and Literature from Stanford University.

He was a program officer at the Aspen Institute; executive assistant to U.S. Commissioner of Education Ernest L. Boyer; chief speechwriter to Vice President Walter F. Mondale; deputy op-ed editor and columnist for the *Washington Star*, visiting scholar at the Brookings Institution; and a regular commentator on National Public Radio's *All Things Considered* and on the *CBS Morning News*. As deputy campaign manager of the Mondale presidential race, he was in charge of policy, speechwriting, issues and research. Following the 1984 election, he was recruited by Jeffrey Katzenberg and Michael Eisner at Disney, where he worked for 12 years, both as a studio vice president in live-action feature films, and as a writer-producer under exclusive contract.

He has credits on *The Distinguished Gentleman*, starring Eddie Murphy, which he wrote and executive produced; *Noises Off*, directed by Peter Bogdanovich, which he adapted for the screen; and *Max Q*, produced by Jerry Bruckheimer for ABC.

He is host of a nationally syndicated program on Air America Radio that examines media, politics and pop culture called *So What Else Is News?* He also has been a regular commentator on the business of entertainment on the public radio program *Marketplace*.

He is editor of *The Harvard Lampoon Centennial Celebration, 1876-1973*; co-author (with Ernest L. Boyer) of *Educating for Survival*; and editor of *The Monday Morning Imagination* and *What Is An Educated Person?*

At USC he has taught graduate and undergraduate courses in media and politics; campaign communication and entertainment; and communication and society. He is principal investigator of a project monitoring television news coverage of political campaigns and also of Hollywood, Health & Society, funded by the Centers for Disease Control and Prevention and the National Cancer Institute, which offers free research and technical assistance on public health issues to writers and producers in the entertainment industry.



RICK KARR

Rick Karr is a broadcast and print journalist who contributes regularly to several public television and radio programs. He is also an adjunct professor at the Columbia University Graduate School of Journalism. He currently is writing and developing *TechnoPop: How Technology Makes and Un-Makes Popular Music*, a book and documentary television series that examines technology's impact on the sound and business of music from Bach to Britney and beyond. The TechnoPop project garnered him fellowships in 2004 from the MacDowell Colony and the Center for the Public Domain.

Between 1999 and 2004, Karr reported from New York on culture and technology for National Public Radio News. In 1998 and 1999, he hosted the groundbreaking NPR music and culture magazine show *Anthem*. He previously was a general assignment reporter at NPR's Chicago bureau. Karr has written about culture, technology and pop music for *The Nation*, *New Musical Express*, *Sounds* and *Stereo Review*. He is a longtime musician, record producer, recording engineer and songwriter whose band, Box Set Authentic, has garnered critical acclaim in the US and UK. Karr grew up near Chicago and attended Purdue University and the London School of Economics. He currently lives in Brooklyn with his wife, artist and animator Birgit Rathsmann.



MICHAEL PATRICK KING

Michael Patrick King was the leading creative force behind the HBO smash hit *Sex and the City* throughout the show's remarkable six-year run. For the last five seasons, he was the show's head writer and chief Executive Producer. For his work as a writer on *Sex and the City* he was nominated for three Emmys and three Writers Guild Awards. He was nominated twice for the best director Emmy, winning for "The Real Me," an episode that also garnered him one of his three Directors Guild nominations.

King began his career in New York as an aspiring actor, then began performing stand-up comedy and writing plays. He eventually moved to Los Angeles where he began writing and producing *Murphy Brown*. King also has served as a writer and consulting producer for the hit show *Will & Grace*. He currently is readying his new HBO comedy series, *The Comeback*, for its June 2005 debut. Created with and starring Lisa Kudrow, the series is about an actress so desperate for a comeback that she allows her life to be the basis for a reality television show. *The Comeback* is a totally scripted dark satire exposing the "reality" of the current television landscape, marriage and a woman slowly sinking in Hollywood.



NORMAN LEAR

Norman Lear has enjoyed a long career in television and film, and as a political and social activist and philanthropist.

Known as the creator of Archie Bunker and *All in the Family*, Lear's television credits include *Sanford & Son*, *Maude*, *Good Times*, *The Jeffersons*, *Mary Hartman, Mary Hartman*, *Fernwood 2Nite*; and the dramatic series *Palmerstown, U.S.A.* His motion picture credits include *Cold Turkey*, *Divorce American Style*, *Fried Green Tomatoes*, *Stand By Me* and *The Princess Bride*. In 1982, he produced the two-hour special titled *I Love Liberty* for ABC.

In 1999, President Clinton bestowed him the National Medal of Arts noting that "Norman Lear has held up a mirror to American society and changed the way we look at it." He has the distinction of being among the first seven television pioneers inducted into the Television

Academy Hall of Fame (1984). He received four Emmy Awards (1970, 1971, 1972, 1973) and a Peabody Award (1977) for *All in the Family*, as well as awards from the International Platform Association (1977), the Writers Guild of America (1977) and many other professional and civic organizations.

Beyond the entertainment world, Lear has brought his distinctive vision to politics, academia and business by founding several nonprofit organizations, including People For the American Way (1980-present); The Norman Lear Center at the USC Annenberg School for Communication (2000-present) and the Business Enterprise Trust (1989-2000).

In 2000, Lear and his wife, Lyn Davis Lear, along with a friend, bought one of only 25 surviving original prints of the Declaration of Independence. The Lears are now the sole owners of this document, the "Dunlap broadside," which was printed on the night of July 4th, 1776. From 2001 until the presidential election of 2004, the document toured the country as the centerpiece of the Declaration of Independence Road Trip, and its spin-off project, the Declare Yourself young voter activism project. Through its aggressive outreach to young and first-time voters, the Declare Yourself project resulted in the registration of over 1 million new voters in the 2004 general election.

Lear's business career began in 1959 with his co-founding of Tandem Productions, Inc. In 1974, he and his partners created T.A.T. Communications, later known as Embassy Communications. He is currently chairman of Act III Communications, a multimedia holding with interests in the recording, motion picture, broadcasting and publishing industries.

Lear resides with his wife, Lyn, in Los Angeles, California. He has six children: Ellen, Kate, Maggie, Benjamin, Brianna and Madeline.

BOOTH MOORE



Booth Moore grew up in New York City. Her work in journalism began at the Chapin School, where she wrote for the school paper, and her student journalism was recognized with an award for feature writing from the Columbia School of Journalism Scholastic Press Association. She spent summers as an intern at the local New York City newspaper, *Our Town*, and at *YM Magazine*.

After graduating from Duke University, she started her career in Washington, D.C., at State News Service. She moved to the *Washington Post* as assistant to columnist Bob Levey, eventually writing some columns under her own byline.

After making the decision to relocate to Los Angeles, she intended to spend a brief time in Vermont. That time stretched to over a year, as help was needed at the *Manchester (Vermont) Journal*, where she worked as a reporter covering the State Legislature in Montpelier, and got to know the editor, whom she later married.

After moving to Los Angeles in 1996, she began work at the *Los Angeles Times* in the Calendar section, and wrote a five-day-a-week column called "SoCal Confidential." She then moved into the field that had always been a passionate interest – fashion – joining the *Times'* fashion writing staff.

She is now a staff of one, and in June 2004, was named fashion critic, the first time that title has been given to a fashion writer in the paper's history. She covers the world of fashion, with a special focus on the fashion industry in Southern California, and twice a year attends and covers Fashion Weeks in New York, Milan and Paris. When the 9-11 tragedy occurred

during New York Fashion Week, 2001, she was assigned to cover that event, and received an Editorial Award from *The Times* for her coverage.

She lives in Los Angeles with her husband, Adam Tschorn, West Coast Bureau Chief of the men's fashion publication *DNR*.



RICHARD JEREMY NICHOLS

Richard Nichols is the thriving force behind an anomaly in black music called "The Next Movement," also known as hip-hop soul. As chief executor, Nichols oversees all day-to-day operations, including artist relations, producing sessions, corporate expansion and providing a stage for artists to cultivate their crafts. Nichols has set forth the standard for the hip-hop soul movement, turning Philadelphia into its nationwide nexus.

Nichols began his career in community outreach, creating a truce between local gangs in Philadelphia while cultivating his career in the music business as a Jazz DJ for WRTI-FM. In the early 1990s, he found himself surrounded by artists with extreme depths of talent but with no place or person to help them achieve their potential. The group of artists ranged from female MC Shorty No Mas (De La Soul), Scott Storch (producer of Dr. Dre and Questlove) to the group that put him on the map, The Square Roots, who later became known as The Roots. With this pool of talent under his wing, he formed Watch Your Back Management.

After producing two independent releases, Nichols landed The Roots' critically acclaimed *Do You Want More* with Geffen Records. In 1997, Nichols executive produced two singles by Erykah Badu, and in 1999, he founded a boutique label, Motive/MCA records and released The Roots' "You Got Me," featuring Erykah Badu, which won that year's Rap Performance Grammy.

Nichols and The Roots support and develop artists with Okayplayer.com, a promotional and community Web site; a 24-hour working demo studio and rehearsal space; and an "idea lab" called The Black Lily, which combines open mic with showcases of female artists such as The Jazzyfatnastees and Jaguar. The Black Lily has traveled the United States, London, Paris and Japan.



SAM PHILLIPS

Sam Phillips has more or less done exactly what she wanted over the course of seven albums produced by T Bone Burnett, including the Grammy-nominated *Martinis and Bikinis* (1994). She's followed her unpredictable muse down a zigzag path, gathering inspiration from a wide range of sources: folk, pop, vintage rock and roll, literature, philosophy, the movies and all the technical marvels a recording studio can offer. That has made her hard to categorize and market, but also that much more fascinating to follow.

Phillips' 2004 release, *A Boot and a Shoe*, like her 2001 Nonesuch debut, *Fan Dance*, is fiercely intimate in atmosphere and seriously stripped down in arrangement – not so much unplugged as beautifully unvarnished. Although Phillips has long been admired for her coolly modern take on Beatles-esque songwriting and studio craft, she decided to move away from elaborate pop production and 21st century technological upgrades with *Fan Dance*. Since then, she has stuck to this road less traveled.

Phillips calls her recent record "the other side of *Fan Dance*, its twin," but there are marked differences between the two. The earlier album had a darkly alluring, not quite

contemporary, late-night-L.A. feel. Of the album, an NPR reviewer remarked, "James Ellroy wrote whole novels in this mood." *A Boot and a Shoe* is perhaps more *cinéma vérité* than *film noir*, with its melancholy tales of love betrayed and desires detoured unfolding before what sometimes sounds like a smoky, after-hours jam session. The primitive, shuffling rhythms of "Draw Man," for example, recall the slightly weird, offhand beat of Bob Dylan's "Rainy Day Women #12 & 35."

Her unadorned, almost-straight-to-tape work for Nonesuch has been perhaps the most startling and rewarding of all her permutations, and she's planning to take these songs on the road. Although she has performed at clubs in New York and Los Angeles, Phillips hasn't embarked on a proper tour in several years. She describes herself now as a torch singer, albeit a rather non-traditional one, since she's more inclined toward brooding than belting.

In Phillips world, a "torch" can also mean holding a light up against the darkness. As she points out, *A Boot and a Shoe* concludes on a tentatively hopeful note: "'One Day Late' sums it up. I think something good can come out of our pain. I'm not sure if it arrives on time or not, but I do believe that eventually good will win out. Call me crazy."



Laurie Racine

Laurie Racine is a Senior Fellow at The Norman Lear Center. She is currently President of two non-profit corporations and co-director of the Lear Center's Creativity, Commerce & Culture project.

Racine is the President of the Center for the Public Domain, a private foundation endowed by the founders of Red Hat, Inc. The Center is devoted to exploring the balance between intellectual property rights and freely reusable knowledge that is the basis of our cultural and scientific heritage. During her tenure, she co-founded Public Knowledge, a Washington, D.C.-based public interest group that is working to sustain a vibrant information commons.

She is also President of Doc. Arts, Inc., which produces the Full Frame, formerly DoubleTake, Documentary Film Festival in Durham, North Carolina. Now in its sixth year, Full Frame is the largest exclusively documentary film festival in the country. It is committed to showcasing documentary film as an essential art form and championing the documentary filmmaker as an important witness to society.

Prior to joining the Center for the Public Domain, Racine was the Director of the Health Sector Management Program in the Fuqua School of Business at Duke University. Racine has served as a strategist and consultant to several for-profit and not-for-profit enterprises, including Lulu Enterprises, Center for Documentary Studies at Duke University, KnowSpace, Open Mind Publishing, *DoubleTake Magazine*, North Carolina Biotechnology Center and Gravidata. She serves on the Board of Directors of Public Knowledge, Lon Capa, Documentary Arts and Ibiblio.

Racine is the author of *The Classroom Companion: A Teacher's Guide to DoubleTake Magazine*. She received her BA from New York University and conducted coursework for a PhD in Human Genetics at the University of California, Berkeley.



Sheryl Lee Ralph

Respected actress, singer, writer, director and producer Sheryl Lee Ralph is no stranger to success. On the Broadway stage she originated and created the role of Deena Jones in the

Michael Bennett landmark musical *Dreamgirls*, which earned her a Tony Award nomination and a Drama Desk Award nomination for best actress.

After *Dreamgirls*, Ralph turned her attention to music, television and film. She scored a top-ten selling dance hit in the mid-1980s with the infectious anthem "In the Evening," which continues to be remixed by DJs around the world.

On television, she has starred in *It's a Living*, her own series, *New Attitude*; the George Foreman series *George*; and *Designing Women*. She most recently starred in the popular UPN television series *Moesha*, from 1996 until the show concluded production in 2001, as the glamorous but understated step-mom, Dee.

Her extensive film credits include *Sister Act II*, *The Flintstones*, *The Mighty Quinn*, *Mistress*, and *The Distinguished Gentleman*. Ralph's performance in *To Sleep With Anger* won her the 1991 Independent Spirit Award for best supporting actress. She also can be seen in the HBO original film *Witch Hunt* and *Bogus*, directed by Norman Jewison. Ralph recent film projects include *Personals* and *Deterrence*, with co-stars Timothy Hutton and Kevin Pollack.

In 1991, Ralph created and produced the critically acclaimed *Divas Simply Singing*, a staged evening of song and entertainment featuring top female entertainers in film, stage, television and music. This annual event, presented by Ralph, has become one of the most important and highly anticipated AIDS benefits in Hollywood, with proceeds going to Project Angel Food and The Safe Place for Pediatric AIDS.

Ralph found new success in writing and directing with her award-winning film short, *Secrets*, released in 1998. With a cast that includes Oscar nominee Alfre Woodard, La Tanya Richardson, Robin Givens and Ralph herself, this powerful comedy drama screened to enthusiastic audiences at the Toronto International Film Festival. *Secrets* was also a finalist in the HBO Film Short Competition, the Acapulco Black Film Festival, the Hollywood Film Festival, the Pan African Film Festival, Urban World Film Festival, and was the audience favorite at the Outfest Film Festival.

Ralph's next anticipated directing project is *Red Rum & Coke*. This romantic thriller, which she penned with acclaimed writer Ralph Farquhar, is set against the lush backdrop of Jamaica.

Raised in New York and Jamaica, Sheryl Lee Ralph is truly a Jamerican woman.

CAMERON SILVER



Named one of *TIME* magazine's "25 Most Influential Names and Faces in Fashion," Cameron Silver has a Midas touch when it comes to fashion. He's dressed A-list celebrities, including Nicole Kidman, Jennifer Lopez and Renée Zellweger, in upscale vintage designs; has appeared on *E! Entertainment*, the Style Network and *Fashion File*; and has written for *Harper's Bazaar*, *V Magazine*, *Elle* and *Harpers & Queen*. Silver is completing his first book on Kaisik Wong, to be released in 2005 by Rizzoli.

Silver's mini-empire encompasses two retail stores, Decades and Decadestwo, on Melrose Avenue, plus an in-store Decades boutique inside the Comme des Garçons' Dover Street Market in London. *Vogue* calls Decades "the nation's premier source for fabulous '60s and '70s pieces." Fashion designers, including Tom Ford, Anna Sui and Nicolas Ghesquière, have raided the stores for inspiration, while costume designers, including Michael Kaplan and Colleen Atwood, frequently stock up on wardrobe for their stars.

In 2004, Silver was named Creative Consultant to the recently revamped French fashion house, Azzaro, founded in 1962 by the late Loris Azzaro. Silver works with new designer Vanessa Seward on inspiration and development of the collections, oversees all celebrity dressing, and advises on marketing and distribution of the collection.

"Cameron is a genius," says Arianne Phillips, stylist for Madonna and costume designer. "He can recontextualize any design from the past and make it relevant." Silver is an expert in fashion history, past and present, and a respected authority in the international fashion scene.



RANI SINGH

Rani Singh is Senior Research Associate in the Department of Contemporary Programs and Research at the Getty Research Institute. Her research and programming focus is on the history, preservation and presentation of alternative media and avant-garde film. She also is coordinating the documentation of experimental film and video in Los Angeles since 1945 for the Research Institute's "Modern Art in Los Angeles" project.

Since 1991, Singh has been Director of the Harry Smith Archives. Currently she's directing a documentary on the filmmaker and anthologist Harry Smith.



JONATHAN TAPLIN

Jonathan Taplin's areas of specialization are in international communication management and the field of digital media entertainment. Taplin began his entertainment career in 1969 as Tour Manager for Bob Dylan and The Band. In 1973, he produced Martin Scorsese's first feature film, *Mean Streets*, which was selected for the Cannes Film Festival. Between 1974 and 1996, Taplin produced television documentaries, including *The Prize* and *Cadillac Desert* for PBS, and 12 feature films, including *The Last Waltz*, *Until The End of the World*, *Under Fire* and *To Die For*. His films were nominated for Oscar and Golden Globe awards and chosen for the Cannes Film Festival seven times.

In 1984, Taplin acted as the investment advisor to the Bass Brothers in their successful attempt to save Walt Disney Studios from a corporate raid. This experience brought him to Merrill Lynch, where he served as vice president of media mergers and acquisitions. In this role, he helped re-engineer the media landscape on transactions such as the leveraged buyout of Viacom. Taplin was a founder of Intertainer and has served as its Chairman and CEO since June 1996. Intertainer was the pioneer video-on-demand company for both cable and broadband Internet markets. Taplin holds two patents for video-on-demand technologies. He has acted as a consultant on digital media for entities as diverse as McKinsey & Company and the City of Los Angeles.

Taplin graduated from Princeton University. He is a member of the Academy Of Motion Picture Arts and Sciences, The Annenberg Research Network For International Communication and sits on the advisory board of the Democracy Collaborative at the University of Maryland.



GUY TREBAY

Guy Trebay joined the *New York Times* as a reporter in 2000. He was formerly a columnist at the *Village Voice*, where he covered New York for two decades.

He has written for many national magazines, including *The New Yorker*, *Esquire*, *Harper's*, *Travel & Leisure*, *Conde Nast Traveler* and various literary magazines, among them *Grand Street*. A collection of his stories about New York City, *In the Place to Be*, was published in 1994; selections from it are anthologized in the forthcoming book, *Empire City: Three Centuries of Writing About New York*.

Among his journalism awards is Columbia University's Meyer Berger award, which was presented to him twice, in 1992 and 2000. Trebay also received the Deadline Club Front Page Award and a Pulitzer Prize nomination.

He lives in New York City.



SIVA VAIDHYANATHAN

Siva Vaidyanathan, a cultural historian and media scholar, is the author of *Copyrights and Copywrongs: The Rise of Intellectual Property and How it Threatens Creativity* (New York University Press, 2001) and *The Anarchist in the Library* (Basic Books, 2004). Vaidyanathan has written for many periodicals, including *The Chronicle of Higher Education*, *New York Times Magazine*, MSNBC.com, Salon.com, openDemocracy.net and *The Nation*.

After five years as a professional journalist, Vaidyanathan earned a PhD in American Studies from the University of Texas at Austin. He has taught at Wesleyan University and the University of Wisconsin at Madison, and is currently an assistant professor of Culture and Communication at New York University.

He lives in Greenwich Village, USA.



DAVID WOLFE

David Wolfe is Creative Director for Doneger Creative Services, The Doneger Group's trend and color forecasting and analysis department. Doneger Creative Services clients include an international roster of designers, manufacturers and retailers.

As Creative Director, Wolfe analyzes trends influencing the men's, women's and youth apparel and accessories markets as well as big-picture developments in style, culture and society. Wolfe's wit and wisdom have earned him a stellar reputation over his 35 years in the fashion industry. He is known as "America's Foremost Fashion Forecaster" and is the most quoted authority in the industry. His views and quips appear in such diverse publications as *The Wall Street Journal*, *Women's Wear Daily*, *Vogue*, *Glamour* and *Forbes*. Wolfe also serves as International Fashion Editor of *Men Mode* and *Couture* magazines, glossy high-fashion publications in the Far East. He has been on CNN, QVC, *Entertainment Tonight* and *The Today Show*, as well as talk shows and news programs. A regular guest lecturer at the Fashion Institute of Technology, Wolfe also has spoken at the International Fashion Fabric Exhibition, the New York Premier Show, the Kids' International Fashion Fair, the National Retail Federation, MAGIC, and New York and regional fashion groups.

Wolfe began his career in a small-town department store where his responsibilities included that of fashion coordinator, buyer, copywriter, illustrator and advertising manager. In the 1960s, he moved to London, where he quickly established himself as a leading fashion artist published in *Vogue*, *Women's Wear Daily* and *The London Times*. In 1969, Wolfe joined the infant "fashion service" industry and, as Creative Director of I.M. International, became one of the world's leading fashion forecasters and authorities, among the first to discover talents such as Giorgio Armani, Karl Lagerfeld and Gianni Versace. Early in the 1980s, Wolfe helped to found TFS, The Fashion Service, and returned to the United States to head TFS as its president for a decade. He joined The Doneger Group in 1990.

Today, Wolfe devotes much of his time to public appearances. His informative and amusing lectures, slideshows and television appearances make him a popular personality on the fashion scene.

Welcome

**Martin Kaplan, Associate Dean, USC Annenberg School;
Director, The Norman Lear Center**

Martin Kaplan: My name is Marty Kaplan. I'm Associate Dean of The Annenberg School for Communication and I am also Director of The Norman Lear Center. I want to welcome you all here today. And looking around, in case you were not told this before you left home, you look fabulous. This is, conceivably, the best-looking crowd we have ever had here.



Entertainment is one of the most important cultural forces on the face of the earth.

I'm going to be your Sherpa today. I'm going to try to keep trains moving and hustle you in and out and occasionally talk about the topic of the day. For those of you who don't know, The Norman Lear Center's idea is that entertainment is one of the most important cultural forces on the face of the earth. And by entertainment, we don't only mean things like the stuff Hollywood produces or the music industry produces. We also mean realms that have been taken over in many ways by entertainment. Like politics. Like journalism. One could argue that modern architecture or education or religion, all of these have been shaped by the need to grab and hold attention, and to market and to get audiences invested in what they do. That is a force for good sometimes and a force for not so good sometimes. And at the Lear Center we study that. It's our hope that by looking at the same time at things that are normally not looked at together new insights can follow and sparks can fly.

Today we are going to be looking at what traditional Hollywood stuff and traditional entertainment stuff, like movies and music, look like when you take the world of fashion and bring it in. Creativity is a topic

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Where does creativity come from? Who owns it? What happens to it once it's out there in the world?

■ ■ ■

of interest for us. We've held conferences about it before looking at movies and music. Now we're going to add fashion to that mix and see what happens. Where does creativity come from? Who owns it? What happens to it once it's out there in the world? Those are our topics.

At the Lear Center, we have a tradition at our events, which is that rather than waiting for those breathless last few moments to thank all the people who worked tirelessly to put these events together, we start with those thank-yous.

Let me start with the USC Annenberg School, which is the auspice under which the Lear Center operates. Lyn and Norman Lear, who are generous patrons of the Lear Center, and in honor of their generosity the Center was named after them. The Center for the Public Domain, which is the sponsor and funder of this conference, and our partners at The Fashion Institute of Design & Merchandising, which will from now on be known as FIDM throughout the day – Barbara Bundy, Nathalie Holtzman, Kevin Jones, Shirley Wilson and Stephen Reaves. People on the Lear Center Staff – Michele Raphael, Caty Borum, Johanna Blakley, Scott McGibbon, Adam Seaton, Clemente Ladrido. Members of the Annenberg School Support and Facilities Team – Becky Avila, Giovanna Carrera, Patricia Carvajal, Geoff Baum, Jim Yoder, Rad Probst. People who have been working to put on the production elements of today – Alan and Denise Scher and Kevin Jones. Two other people I'll come back to in a moment, David Bollier and Laurie Racine, Senior Fellows of the Lear Center. And, of course, my agent, manager, publicist, stylist, children and the Hollywood Foreign Press Association. So please join me in thanking them all.

Keynote — Ready to Share, Ready to Wear ... Ready or Not!

Introduction, Martin Kaplan

Director, The Norman Lear Center;
Associate Dean, USC Annenberg School for Communication

Introduction, David Bollier

Senior Fellow, The Norman Lear Center; Author, ***Brand Name Bullies***

Keynote, David Wolfe

Creative Director, The Doneger Group

Martin Kaplan: And now, I want to circle back to talk about David Bollier and Laurie Racine. My contribution on the substantive front was adding fashion to the mix as we talk about creativity. I wanted to see what would happen when you added a completely different realm where similar issues arise. But from then on, the intellectual heavy-lifting and the mounting of this event were spearheaded by the two directors of our project in this area. It's called Creativity, Commerce & Culture. David Bollier and Laurie Racine are the Senior Fellows who run that project. You'll meet Laurie in a few minutes.

**We see this event as a grand experiment.
It's the beginning of a new conversation
about the nature of creativity.**



It's now my pleasure to introduce to you and pass the baton to David Bollier. David's most recent book is called ***Brand Name Bullies: The Quest to Own and Control Culture***. So if you wonder where he stands on some of these issues, there's a subtle hint in its title. He was instrumental in our previous conference on this topic called "Artists, Technology & the Ownership of Creative Content." We are extremely fortunate to have him with us. And he is now going to describe the day we're going to have. David?

David Bollier: Thank you, Marty. Well, since a lot of today is about creative derivation and homage, I'd like to acknowledge at the outset our debt, my debt, to Norman Lear, who, of course, is a master at convening wildly diverse and eclectic groups of people to have some thoughtful dialogues and a lot of fun at the same time. So that's what we're going to be doing today.

We have a lot of noted fashion designers and experts from the world of fashion here. We have our partners at FIDM. We have many members from the USC community. We have entertainers and lawyers and musicians and academics. We have TV producers and digital technology experts. So I think we're going to have some fascinating talks among such a diverse crowd.

Let me stress that we see this event and this discussion as a grand experiment. It's the beginning of a new conversation about the nature of creativity and the different ways that creativity can be packaged as it's brought to market. My colleague, Laurie Racine, and I have been fascinated by this topic for some time and how the framework of creativity and fashion is so radically different from that of other creative sectors, particularly film and music. And yet, at the same time, we're fascinated at how the ecology of creativity and fashion is so remarkably akin or similar to that in many digital communities where appropriation and derivation and sharing and transformation is an utterly normal practice.

Our hypothesis for today's conference is that the open white space of borrowing that fashion acknowledges and indeed celebrates has a lot to do with its creative vitality and economic success, because fashion seems to draw its life's breath from having access to a creative and cultural commons, a shared pool of artistic designs and motifs and icons and cultural references that are constantly changing and churning in all sorts of novel, unpredictable ways.

At a time when the value and efficacy of intellectual property is a much-debated issue, we think that it's worthwhile exploring what secrets



Fashion seems to draw its life's breath from a creative and cultural commons, a shared pool of artistic designs and motifs and icons and references.



fashion may hold for these other creative sectors. There's a French term called *bricolage* that's been used to describe this recombinant creative process in fashion where everything gets mixed and morphed, and incongruous elements get synthesized into something new. *Bricolage* seems to be a primary dynamic of fashion, which leads us to wonder what we can learn philosophically, strategically about the *bricolage* that lies at the heart of fashion.

We start this exploration with a keynote address by David Wolfe, who's the Creative Director of The Doneger Group. Mr. Wolfe is the man who makes it his business to know what you are going to be wearing next year. He analyzes the trends that influence the apparel and accessories markets, as well as all sorts of big picture cultural developments that affect what the look is going to be next year and how it's going to evolve, and what this means for the fashion industry, aesthetically as well as commercially.



Mr. Wolfe is going to talk about the fragile creative ecosystem of fashion and how it defines what's original and what's derivative, or more to the point, how imitation is an important, intrinsic element of fashion in the business. Mr. Wolfe is supremely qualified to help us make sense of the big picture themes of this conference. It's with great pleasure that I'd like to introduce him now. Mr. David Wolfe.

David Wolfe: Good morning. I'm delighted to be here, and I'm also delighted with the clever name that they came up with for this event, because I'm in the business of clever names. I'm the trend guy, you know. So I admire "Ready to Share" as a name, because, of course, it plays right into "ready-to-wear." So we need to think. Is ready-to-wear really ready to share, or is that an illusion or delusion possibly that other

You think the Great Barrier Reef is a tricky ecosystem? You just ought to dive into the world of fashion.



Christian Dior invented licensing, he created boutiques, and he invited celebrity clients to sit in the front row.

sectors may have when they look at the fashion industry? Well, I think the ready-to-wear industry *is* ready to share, but it's ready or not.

Necessity is the mother of invention, but sometimes in fashion it's the mother of creativity, too. So I thought it's time for us to take a look at how this fragile ecosystem works. You think the Great Barrier Reef is a tricky ecosystem? You just ought to dive into the world of fashion. That's what we're going to do, and take a look at how it all began, because in order to understand where it's at now, and it is so tricky, you really need a road map to sort out the maze of creativity, originality, copying, or as they call it in my neighborhood, knocking off.

It used to be a very, very formal system. But the world used to be a very, very formal place, let's face it. There was a long tradition of French *couture*, custom-made or so-called original designs by French designers who had a very, very proprietary ownership of the line, the *silhouette*. And it was a very, very formal system. Anybody but anybody was allowed to copy if they bought the rights. They had to go to the fashion shows, pay a caution to see them, and then they could buy the patterns. They could buy the originals and copy them. It was a system that worked and everybody was very, very happy with it.

Then along came a man named Christian Dior who started moving us toward the position we are now in, because he really dominated fashion for a decade and changed it season by season with lines and shapes and silhouettes. But, most importantly, he changed the very, very profile of fashion, because he's the guy who really brought in the peripheral arts of PR. He invented licensing, he created boutiques, and he invited celebrity clients to sit in the front row. He was the first one. That tiny, little, delicate creature sitting there in the middle on the screen is Rita

Hayworth. She looked much bigger in *Gilda*, didn't she? He was, of course, succeeded. Christian Dior only had ten years of creativity before he died and Yves Saint Laurent took over for a minute. And with Saint Laurent began the switch from the old system to the current system. From lines, *silhouettes*, trend and a grand decree of new fashion every season, to the beginning of what we now call trends.

Well, that all happened because *you* all happened. Well, some of you. Some of you didn't happen in time to be Boomers. Too bad, because the Boomers are so important. The population explosion that speeded up the world speeded up everything. And we can credit these four guys with helping to invent today's fashion system. Because, just in case you didn't know, The Beatles were English. I'm going to throw these little educational tidbits in because this is an educational facility. And so, with The Beatles and British music came this big interest in what was happening in London. That's when fashion exploded, and Paris lost its grip on fashion, temporarily, and it's been struggling to get it back ever since then. But when London started to swing in the 60s, all hell broke loose in terms of fashion coming from the street instead of the runways. It was a new system.

That lady on the screen is Mary Quant, in case you don't recognize her. I lived in London for about 20 years and I knew Mary. She had a great story. She is credited with being the inventor of the miniskirt, the originator of it. She says she wasn't. She just said she looked out the window in Chelsea, and she saw what was happening on the streets, and she picked up what was in the air. That's important. She also nearly got into trouble for it. She tells a wonderful story about when the miniskirt was just happening and it was big news. You can't imagine how important it was unless you are old enough to remember. She and her husband, Alexander Plunkett Greene, happened to be in Rome on the very day that the Vatican issued a decree saying the miniskirt was immoral, a sin to wear. So she was a little nervous when she went to bed that night. She was awakened early in the morning by noise out on the street. She nervously opened her windows, and the street was full of young girls who had placards and they were chanting, "*Viva mini! Viva Mary!*" So fashion won the day, as it always does.

But then, Paris restaged an assault. And it was really led by a Japanese designer named Kenzo Takada, who opened a very small, politically incorrectly named shop called Jungle Jap. He soon changed that and just used his own first name. The thing that Kenzo did was invent what we now call trends. Trend after trend after trend after trend. He understood that things were speeding up, and the Boomers were young and fickle and needed to be fed a new look, a new trend every two minutes. The great thing about a Kenzo show was that there was more than one trend per season. And, boy, you just had to be there. You had to know what was going on. He was the king of fashion. He became a dictator and he was probably the most copied designer of our time. Whatever Kenzo did, everybody did. Not only did they copy his designs, they – with my help, I have to confess – copied his shows. He is the person who really began turning what were trade fashion industry events into media entertainment. He invented this kind of runway. He had horses on the stage. He had elephants. He had, you know, Jerry Hall. It was just fabulous. And you had to see it.

Now, Kenzo was no fool, of course. He realized that everybody who was knocking him off was making a whole lot of money, and he started to get a little irritated with that. It became harder and harder to get into a Kenzo show. You had to have a ticket, for one thing. Sometimes you had to have a stolen ticket or a black market ticket. If you didn't have one of those, you had to climb in through the basement window of the ladies room. I am the voice of experience here. You had to see it. Well, Kenzo finally got fed up and stopped having his shows. He taught us a lesson. But then, Kenzo kind of slid out of the limelight, because what was learned from that experience was you had to be in the limelight. You had to play this new game or you were just out of the game completely.

The last great look that made the transition – that segued from the old system to the new – was Saint Laurent's famous Russian Revolution collection, the rich Russian peasants. Rich Russian peasants. Only the fashion industry can say this with a straight face and get the world to buy. The world bought. I mean, this was a great look. Instantly, women all over the world, whether they wore and could afford Saint Laurent *couture* or ready-to-wear, he did the same look in both: They had the boots. They had the shawls. They had everything. It was fabulous. And it really

Trends today follow our shifting society. The runway reflects what's happening in our world.



We have to look at economics, politics, weather, media, celebrities, demographics, sex – *wake up* – and science. They all influence trends.

was a perfect example of sharing this creativity.

What about trends today? How do they work today? Well, it's a whole different ballgame, because trends today follow our shifting society. They do not get invented on a runway. The runway reflects what's happening in our world. And when it does that correctly, then everybody can feed off it. So, we have to look at economics, politics, weather, media, celebrities, demographics, sex – *wake up* – and science. They all influence trends. And everybody but everybody can feed off this same information and inspiration, and, hopefully, do it in their own unique way. But do we call it original if it's all from the same sources?

I had a very interesting talk with this old guy on the screen. He's fabulous. Some of you may know him. That is François Lesage. His family for years has done all of the beading and embroidery and the fabulousness that is part of French *haute couture* and some high-priced designer ready-to-wear, too. He told me that he thinks there is no longer any originality in the fashion business and he remembers when there was. You're looking there at his archives, which are like a treasure trove. He said the difference today is that in the past, a designer – like Saint Laurent, for example – would call him up and say, "I want a jacket that's embroidered, and it should bring to mind a chandelier and Versailles and candlelight," and all kinds of artsy stuff like that, and he would create something. But now, he said designers, like Christian Lacroix and Jean-Paul Gaultier, come or their assistants come, and they go through the boxes. And they say, "Okay, we'll take this one, we'll take that one, and put it on our jeans jacket." This is what has happened to originality as far as Lesage believes.

We're going to hear some more about this. But this is a good example

of what's going on today. The tweed fringe jacket. I would bet that 90 percent of the ladies in the audience, and maybe some of the gentlemen, too, have one of these jackets. Did you get it from Chanel? Did Karl Lagerfeld design it? Did he even originate it? I don't think so. But he references Coco Chanel – just kind of channels her. People pick up on it, and everybody picks up on the pickup. And it just goes and goes and goes. It keeps morphing and changing until we just get bored stiff with it, and then, we move on to the next thing.

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**I come out of a movie
 whistling the dresses.**

Movies are often a great fashion force, as you are well aware from that wonderful, wonderful film of those great fashion clips that we were watching earlier. Here, we have two examples of how it works sometimes. Sometimes it's licensed and makes money, and sometimes it's just there and we feed off it. On the left, that's Joan Crawford. She was living then. I don't know when she died, but I think she went on making movies long after her death. And that is a dress designed by the great designer Adrian, in a movie called *Letty Lynton*. The movie stinks, but the dress was divine. And according to legend – and I think this can't be true – Macy's sold 500,000 copies. Five hundred thousand copies? This has to be an exaggeration. But they sold a lot anyway. Over there, that's Faye Dunaway, of course, in *Bonnie and Clyde*. Now, that came at a very important moment in fashion history, because European designers had decreed that hemlines should be longer, and American women hated the idea until they saw Faye Dunaway, and they realized that a long skirt could be really hot. And so that was the beginning of the "midi."

As long as fashion designers go to movies, there are going to be influences. I, myself, am obsessed with *The Aviator*. Not the movie, the clothes. I come out of a movie whistling the dresses. I think these are

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Whenever I see something outrageously ugly, I know that some cool fashion designer is going to embrace it. And, usually, that designer is named Miuccia Prada.
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just wonderful. Sandy Powell's costumes are, of course, nominated for an Academy Award. And I think we're going to learn more about that tonight at the gala at FIDM. But one of my favorite dresses was this one that Kate Beckinsale wore as Ava Gardner. And I don't think I was the only person who thought that was a wonderful dress. That's by Marc Jacobs for Louis Vuitton. Try to tell me he didn't see that movie clip or that still.

Sometimes the sources come from odd places. This is a wonderful book. If you have a sense of humor, get it. *Interior Desecrations: The Horribly Ugly Rooms of the 70s*. Now, if you're living in one of these, please, don't get your feelings hurt. And don't change a thing, because it is about to come back. Whenever I see something outrageously ugly, I know that some cool fashion designer is going to embrace it and make it the cutting edge. And, usually, that designer is named Miuccia Prada. So if you need inspiration, you probably have some relative somewhere who's very out of touch and hasn't done a lot of interior decorating for about 30 years. Well, just go into the bathroom, look at the wallpaper, and you've got next season's hot print.

Sometimes an original idea is unoriginal, but becomes original because we're applying it to a new area. But this system, which is so tricky, sometimes fails and that's when creativity and the law collide. And it sometimes happens in fashion. Very rarely, but it does happen. I've been there during some of these collisions. Many, many years ago during the famous GUESS? Jeans trial, I was deposed as the expert witness, because each side thought they could use me to explain that the other side had copied them. When I was confronted with all of the jeans that they were fighting over, I was able to trace them back to the original source, which was neither one of the parties suing each other

for designing them. So it sometimes doesn't work.

There are some things that should be proprietary, that you should own. Your logo, for example, should not be stolen. That is not a creative idea. That is an expression of identity. You don't want your credit card identity stolen, and you don't want your Mouse stolen either. This is interesting. This was a famous case and it explains why the law should mind its own business where fashion is concerned. A tuxedo. A woman in a tuxedo. Not an original idea. That's Josephine Baker in Paris in the 20s wearing a tuxedo, for goodness sake. Did she steal the idea from Tuxedo Park in New Jersey where men first started wearing tuxedos for dinner jackets? No, probably not. Yves Saint Laurent, of course, made the tuxedo his own, called it *le smoking*, and embraced it.

You don't want your credit card identity stolen, and you don't want your Mouse stolen either.



Coco Chanel said, "Fashion should slip out of your hands. The very idea of protecting the seasonal arts is childish."

Then along came Ralph Lauren moving into Paris and making Saint Laurent a little nervous. So Ralph Lauren made that tuxedo dress. Well, not exactly *that* tuxedo dress. Well, yes, *that* tuxedo dress. But *that* is the original, which was made by Christian Dior in 1949. Ralph Lauren recreated that dress, and Yves Saint Laurent sued Ralph Lauren for the concept of the tuxedo dress. So complicated, right? Guess who won? Saint Laurent won the lawsuit, but it was tried in a French court by a French lady judge. So, go figure.

Here's a smart cookie. Coco Chanel. She had a lot to say, and it was often worth repeating. She said, "Fashion should slip out of your hands. The very idea of protecting the seasonal arts is childish." And then she bottom lined it with, "One should not bother to protect that which dies the minute it is born." So smart.

There are big ideas out there that are accessible to everybody. And the

originality, the creativity, comes with the way you interpret them, what you do with them. Coco Chanel wasn't the only smart person in the world, you know. Sometimes smart people aren't in the fashion business. I don't think Oliver Wendell Holmes – and I spelled his name wrong onscreen there. I am in the fashion business. Forgive me. He said, "There are thoughts always abroad in the air which it takes more wit to avoid than to hit upon."

Let's look at some of the big ideas that are happening in fashion now that everybody can feed off of. We are having an extreme makeover. We are in the middle of it. Thank God, scruffy, grungy, dirty hair and flip-flopped women are not going to be cool in a minute. We are having a transformation, just like extreme reality shows. Before and after. It's *My Fair Lady* and *Cinderella* all over again, and, hey, it always works.

Something else that's happening that everybody in fashion is feeding off of is the fact that we are losing our faith in Generation X as the beginning and the end of fashion. Oh, there are a lot of them, you 49 million. And wow, you spend \$735 million a year on consumer goods. No wonder everything is aimed at you. Well, let's get real, shall we? Let's talk about the forgotten fashion generation, the Boomers. There happen to be 76 million of them. And they spend \$2.1 trillion a year, not much of it on fashion though. You know why? Because they don't want to look like Britney Spears. Surprise, surprise. That doesn't mean that we don't love hip-hop clothes. They're cool. That doesn't mean that we don't think people should expand their markets into younger areas. That's Pottery Barn's junior catalogue. But what we need to do is start respecting the fact that the Boomers are a force to be reckoned with.

I love that dude there, don't you? I took that picture in St. Tropez last summer. Nobody told him that his clothes weren't age appropriate. He is still hot. I'm going to have T-shirts made that say, "Old is the new fabulous." That's Sophia Loren. She's a babe and she's 70. Giorgio Armani is 70. Brigitte Bardot is 70. Karl Lagerfeld weighs 70 pounds. That's not my birthday cake, I hasten to add. I'm going to be 64 in a couple of weeks, and I am glad. But I'm not 64 like my father was 64. I don't think anybody is old the way their parents used to be old. Now I think we have to redefine that. We have to start designing for people who are going to live forever. The sci-fi

world. We can all feed off that. Wow, it's changing.

So much of the trouble with fashion today is it's not as exciting as technology. More people would rather buy this season's cell phone than this season's jacket. When I was a kid, you bought a television set for your family and it lasted a lifetime. Well, now you have to change them every season, because they're losing weight, they're getting skinnier, they're all kinds of things. That's a Japanese robotic dog up there. You all know about that. They're on the fourth generation now of that dog. The computer chip is now so sophisticated that you actually have to train this dog. If you don't train him, well, he'll bite you in the butt. And now, I don't know a lot about technology, but I am nervous about the idea of a Jacuzzi with a submerged TV screen.

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Our celebrity obsession is about to reach saturation point. And maybe we'll get lucky and Paris Hilton will leave.
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But shouldn't fashion be that much fun? And it is. Okay. Here's something that's changing. It's going to be hard for a lot of you people who live here to get – to come to grips with. Our celebrity obsession is about to reach saturation point. It's going to wane. We're going to have some new celebrities. But flashy, trashy, vulgar, shockers are reaching saturation point. And maybe, just maybe, we'll get lucky and Paris Hilton will leave.

Those are some of the big ideas. What I do to make a living is go around the world and speak to designers and stores and manufacturers and fabric conventions, and talk about the big trends. And then people feed off the originality in their own creative way. I thought I'd give you a little sampling of the sort of thing I do, and you can imagine how you would work with these ideas to create something new from the forces that are out there of what's next. You have to look at the driving forces. What's changing our world?

One thing is, we're starting to slow down. Not to smell the roses, but to reexamine some things that have been interesting in the past, and will, upon closer examination, prove to be interesting again. From that driving force of reexamination, which we're doing throughout our lives, will come some trends. Natural beauty. Pure design. Sublime simplicity. These are some of the cute names I come up with on planes when I have nothing to do. From the driving force of reexamination we can have a trend toward natural beauty, which is about anti-technology, a respite from our modern, man-made environment, which we have to embrace, but it's making us a little nervous and we would like a breather.

You are seeing fashion reflect that. That's why the Costume Institute of the Metropolitan Museum in New York has a smash exhibition going on at the moment called "Fashion Untamed," all about looking at nature, looking back at animal prints and patterns and furs and natural textures and natural colors and all kinds of natural materials. So this idea of natural beauty also means that we are going to want more realistic renderings of some natural things. It's why there's a newer thing than organic food. We want locally grown produce. We're getting more intense.

The second trend we might extrapolate from the driving force of reexamination is pure design, where form follows art instead of fashion. It's for the sake of creating something beautiful just to create something beautiful. And, certainly, it's shaping our world and reshaping our world. On the left is an ad for an automobile, and I love what it says. It says, "The fashion industry is so inspiring because it's close to the pulse of what's current and moving forward." You bet. So, it's not just about architecture and interior design. It's happening to our clothes. This is going to be such good news to so many people. Clothes are no longer going to be skintight. Won't that be nice? You can have dessert. We're starting to see balloons, trapezes, swing shapes. These remind me of a statement the great Japanese designer Issey Miyake said many years ago when he was doing these kind of shapes and someone questioned him about it. He said, "Oh, I'm not designing clothes shaped like that. I'm designing the airspace between the body and the fabric." Isn't that a wonderful creative way to think about design?

The final trend is one that I think is going to revolutionize a lot of lives. We are going to move toward sublime simplicity. It's a reaction to the kind of design overload we've been having a hell of a good time with for the last decade. It's time to downsize, divest, scale down. And you know why? Because the rhythm of fashion is like a pendulum. It goes back and forth. We have spent the last decade, with Tom Ford's help, getting over the minimalism that slowed fashion down so much in the early 80s when everything was simple and black. That was so exciting for about 30 seconds, but we held onto it for a decade. And then, along came the 90s, and it was a whole lot more fun.

But now, we've pushed that envelope so far that we're licking the envelope instead of pushing it. And the need now, the hunger, the rhythm is to react to the fact that there's too much going on in our lives. There's too much going on in our closets. There's too much going on in every garment, every accessory that we own. One of the reasons is that we're simply in mental overload. A recent study crossed my desk that I find fascinating. Are you aware that the average American is confronted with between 3,000 and 5,000 advertising messages every single day? Overwhelming. But you know that. The surprising thing is the study revealed that at the end of each day, the average consumer can remember over 1,500 of them. No wonder we have no time to catch our breath.

We've spent the last decade buying stuff because it makes us feel good. We get a lot of catalogs, and we keep ordering, and we can do it online now. So this is what we're living in. But it's time to purge. We want a breath of fresh air. We want to start again, a clean slate. It's starting to affect interior design in a big way. This is where fashion is at right now. And, oh my God, you're probably falling off your seat. There's so much going on. So exciting. Wow, wow, wow. Beads, sequins, embroidery, fringe, all that jazz. Well, yeah, that's very exciting. But how long can we keep it up?

This is not a person in fashion right now. This is Carmen Miranda. I've always had a crush on her, so I try to work her into every presentation. But this could be by John Galliano. It could be by

Clothes are no longer going to be skintight. Won't that be nice? You can have dessert.



Deluxe minimalism. Get some in your closet as soon as you can.

Christian Lacroix. Okay? It's a whole lot of fun, but, you know, we're kind of tired of it now. So let's have a little breath of fresh air fashion-wise, too. Ah. Isn't it wonderful? It's like Prozac to wear.

Finally, this is where I think the new fashion will go. You can say it's retro. I don't know why we have to do that, but we do. So it looks kind of like Jackie Kennedy and Audrey Hepburn. You know, late in the 50s, early in the 60s. But it's about simplicity. It's about subtle color. It's about luxurious fabrics. Deluxe minimalism is the cute trend phrase that I'm going to be shoving down people's throats for the next couple of years. So you heard it here first. Deluxe minimalism. Get some in your closet as soon as you can.

So that, I believe, is what we are now ready to share. Thank you so much for allowing me to speak to you this morning.

Session I – The Ecology of Creativity in Fashion

Introduction, Norman Lear

Television and film producer

Moderator, Laurie Racine

Senior Fellow, The Norman Lear Center;
President, Center for the Public Domain

Participants

Tom Ford

Former Creative Director for Gucci and Yves Saint Laurent

Guy Trebay

Reporter, *The New York Times*

Martin Kaplan: I now have the opportunity to introduce someone who is so amazing that I will introduce him twice today. At this point, all I'd like to say is that he is not only a legend in American entertainment, he not only is a leader in philanthropy and social change, but I love him to death. And I am so thrilled that he is here with us today. Please welcome Norman Lear.



Norman Lear: Thank you, Marty. I never hear myself lauded that way without being reminded of my mother. Had I called her to tell her about this event at a place called the Lear Center, she would have reacted, I'm confident, as she did when I called her to tell her that the National Academy of Television Arts and Sciences was starting a Hall of Fame and that I was going to be among the first inductees. I called her one Sunday morning and I said, "Mom, it's William Paley and David Sarnoff and Milton Berle and Lucille Ball and Edward Murrow and Paddy Chayefsky and me." And she said, "Listen, if that's what they want to do, who am I to say?" So had I told her I was coming to a center that bore my name, she'd have said the same thing.

I've learned – it's one of the lessons in life in putting something like this together – you have to start with somebody that everybody knows and

respects and wishes to meet if they haven't met them, wishes to be with them if they haven't met him or her, in this case a him. And everything started when the brilliant people who put all of this together decided, "Let's see if Tom Ford will join us." So Tom, thank you, you are the centerpiece here. Everybody wished to be a part of this because you were a part of it.

Mr. Ford started with a degree in architecture at Parsons School of Design in Paris, and then later in New York. In 1990, he joined Gucci in Milan as the company's Women's Wear Designer. In 1992, he became the Design Director for Gucci. In 1994, the Creative Director, which meant that he was responsible for the design of all the product lines from clothing to perfumes and the group's corporate image, advertising campaigns and store design. In 2000, following Gucci's acquisition of Yves Saint Laurent, he assumed the position of Creative Director for the whole shebang. In 2002, he became Vice Chairman of the entire Gucci Group. Tom Ford's success has been recognized again and again and again. Three awards from the Council of Fashion Designers of America. Five VH1-*Vogue* Fashion Awards, the *Elle* Style Awards' Style Icon Award, *GQ* International Man of the Year, Best Fashion Designer by *Time* magazine and the first fashion design achievement award at the Cooper Hewitt Design Museum's National Design Awards. I could not be more pleased and proud to have Tom Ford here.

He will be talking with Guy Trebay. Guy Trebay is a fashion reporter, which is in Guy's sense misleading, because he is far more than a fashion reporter. He reports for *The New York Times*, but he's an astute observer of the culture generally. And while he does indeed report on the latest development in the fashion world and in the fashion capitals of the world, he also identifies and explains other trends that influence fashion, such as the world of hip-hop performers as an engine of new fashion trends, the world of the street as a constant source of inspiration for new fashion ideas.

Before joining *The New York Times* in 2000, Guy Trebay was a columnist at *The Village Voice* where he covered New York for two decades. He has written for national magazines including *The New Yorker*, *Esquire*, *Harper's* and many others. A collection of his stories about New York City called *In the Place to Be* was published in 1994. He has received many awards, including

Columbia University's Meyer Berger award twice, in 1992 and 2000, and the Deadline Club Front Page Award. Guy also has been nominated for a Pulitzer Prize.

Moderating these two amazing gentlemen is Laurie Racine, who is the center of everything that has occurred here and a fellow at the Lear Center. So please, won't you step up on the stage, Laurie Racine, Guy Trebay and Tom Ford.



We want to talk about fashion with a little "f."

Laurie Racine: Well, now that I've been introduced by Norman Lear, I can go home. It is with great pleasure that we are joined today by Guy Trebay and Tom Ford. And I must say that I consider both of them culturalists in the highest regard. Given their individual fields of endeavor, but with an eye toward and an understanding of the world at large that few of us have, I think their appreciation of fashion and fashion's relationship to our larger cultural dynamic will be incredible.

What we're about to do here today is to delve into uncharted territory. We're, as David Bollier alluded to, going to use fashion as a stepping-stone to explore different aspects of creativity – imitation, originality, *homage* and inspiration. And we want to talk about fashion with a little "f." Not the magnificent creations that Tom has given the world, nor the wonderful insightful observations and dissections of those collections and others that Guy has weaved into splendid prose. Rather, we want to give this discussion a larger frame. What we're looking to do is to look at the whole spectrum of themes that have come from fashion. We'll be looking at the art, the craft, the business, the lifestyle, the marketing and the standards of practice in fashion that are many times based in law, or, actually, not in law.

Hopefully, what I'm going to do here is very, very little. I want to play the role of the wacky therapist. You know, throw something out there and say, "Okay, go at it, boys." If I'm successful, that will happen. Hopefully, these gentlemen have very strong feelings about what we're going to talk about, and if they don't, I'm sure they are going to make it up magnificently. You'll never be able to tell.

Tom Ford: We'll make it up.

Laurie Racine: One of the things I'm interested in starting with is this idea of creativity and something that was alluded to about originality and its relationship to creativity in fashion. If fashion is in fact derivative at its core, then is it actually an original art form?

Tom Ford: David Wolfe, I loved your presentation. There is a Coco Chanel quote that you did not use, which I love. And it is that, "Creativity is the art of concealing your source," which I think is amazing. But anyway, to get back to what your question was. Guy, do you want to take that first?



Guy Trebay: Yeah, I kind of want to raise you one on the Chanel. There's a Picasso that says that, "Mediocre artists borrow and great artists steal." And that's what interests me about the way fashion works right now. That appropriation is so normalized inside of fashion. It may have been quite different for you.

Tom Ford: No, I think that it's been a trend. I think appropriation has always been a trend. David Wolfe, you didn't go all the way back to Madame Recamier and Empire dresses, and that having been inspired by the Greeks. It's something I think has been with us for a long time. But

I was often criticized as being a retro designer and of having really created nothing, which actually may be the case.



I never understood why we were fixated on the idea that fashion designers, of all people, were going to have to come up with a great idea.

for the last ten years in particular, I think as media and images and the Internet and everything has sped up everything that comes at us and assaults us visually, appropriation and sampling in every field has become rampant. In architecture, in art, in music, obviously, and also in fashion. I was often criticized as being a retro designer and of having really created nothing, which actually may be the case. But I never saw that necessarily as my job. My job was to find, just sort of feel the zeitgeist and to take an idea or a mood and turn it into something tangible, which often was something that had a history and a past. Because I think in today's world, we move so quickly that you need to have something that's recognizable so that you feel comfortable with it, so you can accept it quickly, but at the same time it feels new. So I always tried to put a new spin on things. I don't think that the 70s look of the 90s will really look like the 70s, which by the way was inspired by the 30s, when we look back at it 100 years from now. I think each generation tries to put a spin on things. What do you think?

Guy Trebay: I'm fascinated by the cult of originality. The idea that there is some great, original idea. I never understood what that is supposed to mean or why we were fixated on the idea that fashion designers, of all people, were going to have to come up with a great idea. It's been very pleasing to me in the past few years covering fashion to watch the necessary and really useful collapse of that into a much more broadly dispersed way of looking at cultural influences and the uses of them, and, in a way what David Wolfe was referencing, the simplicity toward which we're moving. I think that may be a release from these monumentalized ideas – the cult of monumentalizing "ideas" like originality. And it will ultimately be better, more fruitful, more productive for everybody when that flattens out, as it has done in the digital world and music certainly, and everybody's pulling from all the

different areas and perhaps is not so obsessed with a Chanel career or a Lagerfeld career or that whole shape of creative identity.

Tom Ford: Don't you think that simplicity might have to be monumentalized, however, in order to be able to capitalize on it, to sell it, to have it reach out?

Guy Trebay: Absolutely. That's absolutely so.

Tom Ford: It's such a symptom of today because we need to "icon" – everything has to be an icon.

Guy Trebay: I think that's so, but also, the opposite is so. I have the idea that the way the market seems to be moving, from my vantage, is that rather than there being only mega brands, which people always like to say are on their way out – there will, of course, be those – there will also be these virally replicated micro-cultures that are really, really thriving. And they're not incompatible ideas. How that plays out in the market and in our closets, I suppose, will be a pleasure to watch in a funny way.

Laurie Racine: Let's talk a little bit about sense of self. If art, if fashion is the ultimate form of self-expression, how as artists, how as designers do you imbue your art with your frames of reference? And what do you think about this idea of fashion as our collective sense of self?

Tom Ford: I don't necessarily feel that it is the ultimate art of self-expression. It can be. Certain people choose to make it so. Other people choose to dress in an anonymous way and express themselves in another way. You could say that the fact that they are dressing in an anonymous way is their self-expression. Of course, you can keep going in that direction.

Laurie Racine: I buy that.

Tom Ford: But I think that anyone who is creating in the world can't help but infuse whatever

they're creating with their own personal interpretation. We are all sealed in our own skin. And everything that we perceive is our own perception filtered through our history, our thoughts, our past, the way we see. How do we know that you really see the way I see, visually, even technically? I think that you can't help when you create something but to put some sort of personal stamp on it. Even if you're copying something, it's still filtering through you.

Laurie Racine: From within the industry, can you see that in each other? In other words, do you see it when you are reporting on other designers' work? And Tom, do you try and get that across to your customers and to your audience, if I can use the word "audience"?

Guy Trebay: I have to say I'm not sure I understand what you mean.

Tom Ford: Well, does Miuccia Prada look like Miuccia Prada? A black pair of pants from Gucci looks different than a black pair of pants from Miuccia Prada looks different than a black pair of pants from Donatella Versace looks different from a black pair of pants from Kelly Gray, whom I love, whom I saw on the screen earlier. She's good. I don't know. Do you think it does?

Guy Trebay: Do those things look different from each other?

Tom Ford: They look different to me, and I think you hope they look different, because that's your identity to the consumer. They're buying a black pair of pants, but they want the Prada pant or the "whatever" pant. There should be a difference.

Guy Trebay: Prada is a useful thing to bring up. I have to say I liked all the bad 70s stuff –

Tom Ford: I do, too.

Guy Trebay: I even like the wallpaper. Miuccia Prada really is very representative of the fusion for me of the notion that you can break down or utilize the fragmented parts and still have this brand identity. I'm very interested in the idea – of course, we are in our skin and, of course, how we

look is our identity. But I think that the capital "S" self as it's represented in fashion is becoming much less interesting to everybody.

There was a period in the post logo-mania days in the hip-hop community when everything became generic. The thing you'd want to do is to have nothing that had any logo and a shirt that looked like nothing. You were as anonymous as you could possibly be. And I think that was an augury of a relaxation of this need to be identified, particularly in a brand way. Prada does it. Miuccia Prada does a slightly different thing in that she pulls all these disparate things and in a grab-baggie way gives you the opportunity, for one thing, to flout old rules. I don't know if you've found that in her designs.

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Miuccia Prada, in a grab-baggie way, gives you the opportunity to flout old rules.

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Tom Ford: Well, I love Miuccia Prada. And I love Prada. But, of course, again, I look at the broader marketing aspects of it, and Prada is the intellectual brand. It is the art brand. I was the sexy slut brand.

Guy Trebay: If the shoe fits.

Tom Ford: In a sense it does, of course, originally come from the original creator. You know, Chanel, by the way, was not just a brand, it was really a person. Her personality was what made the brand what it was, what gave it a difference, and Karl Lagerfeld plays on that now and has fused his own personality to it. But I think that part of their function in today's world, and part of the reason for the success of those brands, is that those brands that are able to capture a certain look and image and become identifiable are the ones that do tend to develop.

Guy Trebay: Let me say that what's interesting to me in terms of what Prada is doing, and I don't know how this exactly bears on intellectual



**None of us invented the sleeve.
We have two arms. You need
two sleeves.**

property, but within the idea of this mega-corporation with a very fixed identity, she is adapting to something that's happening in the marketplace, which is limited editions and creating micro-cultures within her macro-culture. And that, I think, is affiliated with everything that's happening in the digital world, basically, where it's about insider knowledge. It's not about having things "billboarded" with the 3,000 messages a day. It's really about following sinuous paths of information. I really do feel as if this is the way that fashion is moving. Does that make any sense at all now?

Laurie Racine: Yes. We're going to follow that back. I just want to jump up one more step and go back to this idea of inspiration because that's one of the things that we all keep referring to when we talk about fashion.

Tom Ford: Appropriation is incredibly important in the fashion industry. You couldn't design without it – I mean, none of us invented the sleeve. We have two arms. You need two sleeves. Appropriation is incredibly important.

Laurie Racine: But as people who are so sensitive to the world around them – and I would suggest both of you are that way – how do you begin to draw from these wellsprings to create?

Guy Trebay: I'm not a designer.

Laurie Racine: But you're a writer.

Guy Trebay: I have to say that I wish I had my slideshow and my PowerPoints, because I'd love to be able to do a show of mood boards,

designer mood boards, which really show the physicalization of this process.

Tom Ford: Yes, but that's not the first step for me. The first step is to look at everything, read every fashion magazine, keep my eyes open, live simultaneously in cities, watch what people are wearing, see every movie, read – try to become so immersed, as you do, with what's happening, so that you say, "I hate this. I'm sick of it. I'm bored. I don't ever want to see Paris Hilton." I like Paris Hilton, actually. But "I don't ever want to see this again." And then, you have to trust yourself as a designer to say, "Well, what do I want to see?" And this is where there's a certain amount of intuition, I think, that comes into play with also a rational cerebral sort of approach. At least, this is the way I work.

Then I think, "Well, okay. I hate yellow. I don't ever want to see yellow again. What do I want to see? What looks fresh?" And then I try this – purple. "Purple. Purple looks so fresh. I haven't seen purple." This is a silly simplification of the process. But then I go to the mood board. Once I decide it's purple, then I go into every book, every purple, purple ribbon, purple this, purple silk, purple satin. You know, "Who wore purple?" And then you do start to sort of form and shape.

Laurie Racine: Would you define mood boards for us please?

Tom Ford: Oh, mood boards. I'm sorry. And I don't know that everyone necessarily works this way. My mood board is often in my head and not necessarily actually stuck to a wall. But a lot of designers do work this way. They're boards that you put up in your studio, if you're working with two assistants, ten assistants, whatever, everyone talks "purple," everyone brings in their purples, you put it all up on a wall so that you know that everyone in the studio is thinking the same way, because you can talk about visual things, but nothing really says it like the actual thing. So you put these things up on a wall, and as you're designing the collection you often look to it and you think about, "Hmm. What would she wear? Where would she go? How would she be? What can we do with that? What's a different way of showing purple?" And you use this as a tool while you're working and developing – by the way, fashion changes so quickly that by the time you're ready to show a collection, you may be so sick of purple. And it may have moved. The

moment may be gone and you may throw it all out and then a week before decide it's all about blue.

Guy Trebay: What I have to ask you about, and what interests me a lot, is how does everybody get onto purple at the same time?

Laurie Racine: David Wolfe. That's how.

Tom Ford: I'm often asked this question. I think the clues to where we're going to be next year are here now. And all good sleuths, the people with a certain amount of intuition, will tend to find the same thing. In order for a design to be successful it has to be appealing to the mass population. If it's only appealing to one person, you're not going to sell very much. So the fact that Miuccia Prada and Donatella Versace and I would all come up with the same ideas – this is what we do.

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**You have to remember that
 everyone's assistant is sleeping
 with everyone else's assistant.**

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 Guy Trebay: At the level of color and more subtle details of design – that really interests me. At the level that you, that David Wolfe were alluding to with movies, it's billboard playing. At this point, you can time the movie opening to the next group of collections. *The Cockettes* movie comes out and then next season everybody goes to see the Galliano collection, which is glitter and glamour as inspired by the 1970s drag version of the 1930s, and then everybody pretends that they never saw the movie.

Tom Ford: You also have to remember that everyone's assistant is sleeping with everyone else's assistant. *[Audience laughs.]* This is really the reality. And that you're all getting your fabric from the same big five fabric mills, who are coming and saying – and they'll say to you very

quietly, "Miuccia loves this one." That usually made me want to say, "Fine, I don't want that. Get it out of here." But there is, like in any business, like in film: One thing happens in Hollywood and everyone's got it. I hate to demystify it.

Laurie Racine: No, no, this is what you're here for.

Tom Ford: But that is a real aspect of it as well.

Laurie Racine: Well, we talk about the importance of the street, and we talk about the importance of film and music, and I think what Tom is saying is, it's just chaos theory at work.

Tom Ford: It's just what?

Laurie Racine: Chaos theory at work, perhaps?

Tom Ford: I don't think it's chaos. But I think there are a lot of different factors.

Laurie Racine: Can we differentiate now this talk about the street or music and film and its influence on fashion, or is it all so meshed together that it is just an amalgamation of a whole?

Guy Trebay: Well, that's why I wish that I had a picture of mood boards, which of course, lots of designers do not use. But to see these, all the disparate visual images and the way that they meld really is to me quite a fascinating thing and very reflective of the way this stuff works. You couldn't say, "It's only this," or "It's only the street," or "It's only the sales guy" with the case full of purple fabric.

Tom Ford: It's all of that. It is all of it. Don't you think?

Guy Trebay: I certainly do think so. And also I have seen designers – Marc Jacobs is a good example, and certainly the king of appropriation by reputation and in truth. I've seen his process

when he works with Venetia Scott, who is his *aide-de-camp*. They would take giant boxes of fabrics to look at and choose from and then tweak them in these very, very interesting ways. And then they would say, "We love this pattern, but we hate yellow. We don't ever want to see yellow again." And then sort of blow it up and change the scale according to whatever else was going on in the culture at that moment.



Laurie Racine: Let's try to move from there into issues surrounding intellectual property. So here you have now created this series of works. And whether you've created them, in collaboration subtly or very functionally, you have now produced bodies of work and you've seen bodies of work. And then, when you see other people exploring very specifically those collections in their own work whether it shows up in the retail market, whether it shows up in the chain stores, etcetera. Do you consider that an *homage* of sorts? Does it bother you?

Tom Ford: *Homage* is a funny word, not necessarily applicable there. I only used that word when I was so inspired by something and I would try to interpret it. But you know what? It just never looked as good as the original. So I would put it back out and say, "This is an *homage*."

Guy Trebay: This is a bit of a segue, but there is a great story about Miuccia Prada. There is a store in Paris called Didier Ludot, a vintage store. It's certainly the costliest vintage store, and it's this amazing crypt of old clothes. Miuccia Prada went into the store, bought a coat by Christian Dior, after turning this coat inside out and upside down. The next season this coat appears in her collection exactly as it came out of the shop, the very coat. And that, in a way, is the beauty of Prada, of Miuccia Prada, and also of *homage*.

Laurie Racine: And also of the fact that there is no copyright in fashion. So here's a perfect segue for us –



For me, nothing made me happier than seeing copies of what I had done, because that meant I'd done the right thing.

Tom Ford: Yeah. I agree with your Chanel quote, David Wolfe. For me, the moment I'd finished it, nothing made me happier than seeing copies of what I had done, because that meant I'd done the right thing.

Guy Trebay: I'm very fascinated to hear you say that in the sense of you as Gucci. Because I actually come down in a different place *vis-à-vis* the counterfeiting. I don't know that it's a moral evil.

Tom Ford: There's a difference. Gucci had this problem for quite a long time. There is a difference and that is the quality. Gucci found after research that the counterfeit customer was not our customer. It did diminish our customer's desire to buy a particular bag if she saw copies of it everywhere because it was more available. But they are two different things. We were talking briefly earlier about how fashion may be quite different from film or the entertainment industry, because we're talking about a tangible thing versus an image of something. And, you know, in fashion, a good steak and a bad steak are two very different things. A cashmere and a wool bag, even though they might look the same, are still very different things. Yet an image, I don't know –

Guy Trebay: I think there are still ideas in both of those things. What I love about the whole counterfeit thing is that it's a commentary on the so-called original. That's very free. That's something I greatly admire, to see the way the street can take a thing. It's another thing if it's made as they now claim by child laborers, and so one wouldn't want to go down that road. I love that there is that freedom. I wouldn't say that

this is necessarily clear in every case, but I think that quite often there is a commentary being made on, let's say, logo-mania, and one's decision to buy the \$5 bag and not the \$1,800 bag.

Laurie Racine: Isn't it true, though, that the person who's going to buy the \$200 bag would never be able to afford to buy the \$1,800 bag? So can that be appropriately considered some kind of compliment to the original designer?

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People started buying counterfeit Gucci logo vinylized cloth and applying it to the toecaps of Timberland boots. That's a good thing.
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Guy Trebay: I don't know that that's always in every case true, because I think that a lot of people will make the sacrifice to have the more costly bag. But I've talked to and interviewed people who just decided the knockoff was funnier, wittier. People started buying counterfeit Gucci logo vinylized cloth and applying it to the toecaps of Timberland boots. That's a good thing. *[Audience laughs.]*

Tom Ford: That's a great quote. I agree with you. I think it is a good thing. And as a designer, I found it flattering to think that – although I wasn't responsible for the original GG logo – I was responsible for pushing it back into the cultural mix of the 90s. So for me that was exciting, to think it had jumped.

Laurie Racine: The difference between the knockoff and actual piracy, where people are putting the Gucci logo on something and calling it Gucci when it's not – is that what you're talking about? No.

Tom Ford: That's different.

Laurie Racine: You're talking about a knockoff that basically looks a lot like the original, but without the logo.

Tom Ford: That is different. That is a trademark and that is your name. And I think we're all in agreement that –

Laurie Racine: It's horrible. One thought that occurs to us is, how do you think fashion would be different if it had to obey the copyright laws?

Guy Trebay: There'd be no fashion.

Tom Ford: It's true.

Guy Trebay: There'd be no fashion.

Laurie Racine: Nothing else to say?

Guy Trebay: I don't know how anyone could expand on that. It just wouldn't exist.

Laurie Racine: Well, if you can imagine, there would be a different way to look at film and music. As David Bollier said, the Internet works rather differently. The Internet is this kind of Wild West, like fashion, where, more often than not, anything goes. There are levels of social rules – let's call it decorum. There are social rules that exist and everybody tends to follow those rules. And that seems to be true in fashion, generally speaking. But in music and film, the rules are much more rigid in terms of what's acceptable behavior and what is not acceptable behavior.

Guy Trebay: But for how long? As technology advances, and you can go into television shows and break them up and make your own little

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**How do you think fashion
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television show with just some characters and not others, we'll begin to see some of the stuff that is already obviously happening in the music business, and, to a large extent, in fashion.

Laurie Racine: Jennifer Jenkins, a law scholar from Duke, argues that policymakers and jurists made a conscientious decision not to protect the fashion industry because they were afraid that it would create monopolies and make it very, very difficult for consumers to have access to goods. Yet it seems that the same policymakers feel fairly comfortable allowing that kind of more rigid structure to exist in music and film. Were you aware of that, and do you find that curious?

Guy Trebay: I'd just say that, except at the global brand level, I think that one of the things that I'm disposed to do is to look at the historical ownership of fashion and the manufacturer of fashion. And since it's something that was mainly women's work, and the business was mainly dominated by gay men and women, it was really a little bit outside. I don't know that you can look to the jurists for their high-mindedness here. I think it was really beneath people's regard.

Tom Ford: Or the thought was that it was clothing and clothing was a necessity like food was and it would be unfair to restrict the availability of clothing. Entertainment is different.

Guy Trebay: But clothing and fashion I think should not be the same.

Tom Ford: It's true. They are different.

Laurie Racine: That's why we're talking about fashion with a little "f." I just have one more quick question I want to throw out. Can we talk a little bit about copyright restrictions in other countries and how the fashion industry works globally as compared to the United States? Do you guys have any comment that you'd like to share with us about that?

Tom Ford: No, not necessarily. I have to say off the top of my head, I can't recall an instance where we would've had a copyright problem in one country and not in another. However, it's very interesting what David Wolfe brought up about *le smoking* jacket. Having worked at Yves

Saint Laurent for a long time and lived in Paris for a long time, the French do have a very funny regard for Saint Laurent. I mean, he really is – he's God. And there is a slightly different idea of proprietary rights in France. Even with the paparazzi. I believe that someone has to take three or four pictures of you in order to be able to use one, which means that you consented to standing.

Laurie Racine: Tom, you would know this.

Tom Ford: No, I remember it from Princess Diana and all of that sort of thing coming up. There are tighter rules in France about paparazzi photography and it relates back to this idea of proprietary rights.

[Q&A portion begins.]

Laurie Racine: We need to give the audience an opportunity to chime in here. I'm sure there are many questions that people would like to ask. Booth Moore? Would you identify yourself?

Tom Ford: We know Booth.

Booth Moore [Fashion Critic, *Los Angeles Times*]: I'm Booth Moore from the *L.A. Times*. I'm curious, Tom, from an intellectual property standpoint: Is there anytime when you take a lot of influences from different places, from celebrities from the past or other designers, and you feel the need, or felt the need, to rein yourself in before you put it out there for fear that someone was going to say, "Oh that's so derivative."

Tom Ford: Not *fear*. I wouldn't really feel good about copying something completely literally. I want to always try to challenge myself to reinterpret it or to alter it in a way that does make it somewhat fresh. And, as I said, if I did feel the need to interpret it fairly literally, I would, out of my conscience, have to say, "This is *homage*." There's a different skill to being a fashion designer and it has nothing to do with originality. It has to do with knowing there's a right time for the right thing and a wrong time for the same thing. What's right today may not be right in five

years. And there's a skill to know, to say, "This thing that someone else did here is exactly right for now, and can excite people just as much." So if you're doing something that literally, I think you have to say, "It is an *homage*, yet I believe that this is the right time for it."

Booth Moore: Can you give me an example of something, like the bamboo shoe or the bamboo-handle bag, what the process was, and if you got where it came from –

Tom Ford: Bamboo shoe or bamboo bag, no. But I did one time on a runway in about 1997 literally put Yves Saint Laurent's little, chubby fox coats from his 1973 30s collection on the runway. And I did openly say, "This is very Saint Laurent."

Guy Trebay: Which collection, by the way, bombed when Saint Laurent did it.

Tom Ford: Yes, of course, it did. It did. Often sometimes when you make a major sea change like that in fashion, it will bomb because it takes our eye, the consumer's eye a bit to catch up.

Barbara Kramer [Co-Producer, Designers & Agents]: Hi, I'm Barbara Kramer from Designers & Agents. I work with a lot of emerging designers. In the scope of pirating fashion, at the level that you're at, it's one thing to take, for example, Miuccia Prada going into a vintage store in Paris and taking this old coat, and the designer I'm assuming is dead and no longer around to comment on it. But I work with a lot of smaller designers, and I've seen bigger designers find a design from someone who's not so famous, and take that design and then include it in their collection. And this happens often enough. I'm wondering what your position is on that? It's one thing to be influenced or take a design and use a derivative form of it in a large collection from someone whose design has come and gone. But to take something from a younger designer and then include it – I've heard them say, "I can't believe this is in so-and-so's collection. I've sold 40 of them and now they've sold 3,000 of them." What's your position on that?

Guy Trebay: Obviously, I feel morally it's a no-brainer. But I've seen it happen. For example, there's a design collective in New York called As Four. They did a circular bag that was very

distinctive, and they had an unbelievably daffy design manifesto behind everything that they did.

Barbara Kramer: They're great. I love them.

Guy Trebay: They're great. And a much more famous designer more or less copied the bag and made a lot of money off the bag.

Tom Ford: Who?

Guy Trebay: A larger designer. *[Audience laughs.]*

Laurie Racine: Okay. Thank you very much.



Session II – Handing Down the Song: Music, Ownership & the Creative Process

Moderator, Jonathan Taplin

Television and film producer; USC Annenberg Professor

Participants

T Bone Burnett

Musician and producer

Danger Mouse

Creator of the *Grey Album*

Richard Nichols

Producer of *The Roots*

Sam Phillips

Grammy-nominated singer and songwriter

Rani Singh

President, Harry Smith Archives;
Senior Research Associate, Getty Research Institute



Jonathan Taplin: I'm Jonathan Taplin. I'm a professor at the Annenberg School. Before that, I was a producer of concerts for Bob Dylan and The Band and George Harrison. And a producer of movies for Marty Scorsese, Wim Wenders, Gus Van Sant, *Mean Streets*, *The Last Waltz*, *To Die For*, *Until the End of the World*. I'm going to first introduce our panel, who are a very distinguished group of ladies and gentlemen.

First, T Bone Burnett. I first met T Bone in 1967, watching him play in a Blues bar in Fort Worth, Texas. He's probably, as you well know, one of the most famous producers in America. He won the Grammy for Producer of the Year for *O Brother, Where Art Thou?* and has produced Elvis Costello, Roy Orbison, Counting Crows, The Wallflowers, Tony Bennett, k.d. lang, Gillian Welch, among many others.

Next is Rich Nichols, who kind of single-handedly started the notion of hip-hop soul. He is the producer of The Roots, as well as MC Shorty and Scott Storch.

Next is Sam Phillips, a wonderful singer who has made many albums, including the Grammy-nominated *Martinis and Bikinis*. She started out with Beatles-influenced music and has moved to a more simple work with her last record called *Boot in a Shoe*.

And next to her is Rani Singh, who is the Senior Research Associate, Contemporary Programs, at the Getty Research Institute. And, more importantly, for our work, is the Director of the Harry Smith Archive and has researched and done documentary work on Harry Smith, the great folk archivist.



And, finally, Danger Mouse, who is the most important new force in this topic we're talking about, with his release of the famous – or infamous – *Grey Album*, where he took Jay-Z's *Black Album* and mixed it up with backing tracks from The Beatles' *White Album*. He is also an artist on his own. He just put out an album called *Ghetto Pop Life*, a very important new work.

Can we put up the slides? I want to start with a little bit of background information here for everybody. Because we're going to try to talk about two things: One, a bridge from what Tom Ford and Guy Trebay were talking about, which is the notion of how creativity and sampling and sharing can be a part of the music ecology. And the second is the reference that Guy made to the importance of the digital world, and how the digital world changes the distribution of music radically, and how it might change the way that the artist could have more control,

and that the economics of the business might be better off for artists.

This is the economics of the current record business. The record company takes \$8 for putting up the money to make the album, for marketing it, for paying off Clear Channel and the other jobs that they take on. The retailer takes \$4.50 out of it. The producer takes 40 cents. The songwriters get 90 cents, and the artist ends up, on a \$15 CD, with \$1.35. Now, in a world of digital distribution, that might change quite radically, because, as you can see, the production costs, which include packaging, distribution, the retail markup and everything, are about \$7.76. In a digital world, those get eliminated. Our hope is that perhaps the artist might end up with more, and we think that some of the work U2 has done in that world is a great start.

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 One last thing I want you to look at is a chart of what we call the long tail, which is what Rhapsody and iTunes and other music services are putting out. If you look at the far left-hand side, it is what a normal record store puts out, which is essentially 39,000 songs. Needless to say, the digital music systems have no shelf-space limitations, so the ability to put a million songs on a server is nothing and the addition of one extra song is less than a penny. The ability to now have a gigantic amount of music available to the audience is important. That has another effect, which is, if you look at the middle column, Amazon has an inventory of 2.3 million books. The average Barnes and Noble store has 130,000 books in its inventory. Amazon makes more than 57 percent of its money, top-line revenue, off of books that would never be in the largest Barnes & Noble bookstore. It tells you something about the ability of people to find content that isn't necessarily hit content. So this notion of the 80-20 rule that we've lived with, i.e. you make 80 percent of your money off 20 percent of the product, is perhaps a dead

I knew it was illegal. I knew it wasn't going to be something that was in stores.



notion.

Now, I want to show one brief music clip, because, after all, I want to play you a really old Scottish ballad. It's in the public domain and it may give us a sense of where the public domain sits in this. Can you roll that clip, please? It's 1963, Ray Charles in São Paulo, Brazil. You might recognize the tune. That's the real Margie Hendricks. *[Video clip plays of "My Bonny Lies Over the Ocean."]*

Okay, so I guess the Scottish balladeer who wrote that in the 19th century might not recognize it. But the idea that Ray Charles was able to appropriate something in the public domain and make it his own is really important.

I'm going to just jump into probably the most controversial issue and pose this to Brian Burton, to Danger Mouse. Can you talk a little bit about the creative process that went into making the *Grey Album* and give us a sense of whether there is a way for mash-ups and expropriated material to allow all of the stakeholders, whether it's The Beatles or anybody else, to profit from it and allow your work perhaps to get out into the commercial world as opposed to just the underground world?

Danger Mouse: If I miss any of those that you just asked, tell me and I'll come back to it. The creative process of doing the *Grey Album* was basically trying to see if I could execute the concept itself. That was really what the goal was. I knew it was illegal. I knew it wasn't going to be something that was in stores. I wasn't going to try to shop it to a label when I was done. It was just something I wanted to see if I could do. It was a way of sampling that I wanted to try to put into an interesting concept. Because my parents always ask, "What do you

play? What do you do?" And I can never really say anything good. So I figured, "Okay, I'll show them that sampling can be art. It can be something else."

I had this insane way that I wanted to try and chop it and make it so complicated, just to try to impress them in some way. But they don't listen to The Beatles, so they were like, "What is this?" And it didn't really have the effect that I was looking for with them. *[Audience laughs.]*



I'll show them that sampling can be art.



But I got obsessed with it because I was wondering why, nowadays, if you want to be in a band or you want to do music, you pick up a guitar, you pick up a bass or drums. It's the same thing every time. It doesn't mean that the music you do is the same. It's different. There's a lot of great music every day. It's just that this was a choice to try to do something a little bit different.

Now, if I'd done it a little bit differently, it wouldn't have been as hard. I've done mash-ups where you take one record and lay it over another record, and it's not hard. It's just hard to find the ones that work really well. But the actual process of doing the *Grey* was going to be very challenging. That's why I said, "Well, I'd do it. It doesn't have to be good, as long as I can accomplish a couple of things and try to put them together. And it's so hard to do that maybe it will have a little cult following or something like that."

So, I just hid away for a couple of weeks and spent all day trying to dissect it and put it back together again. If I had used outside materials besides the *White Album*, like for drums, it probably would have been a little bit more accessible, a little bit more beefy, but it wouldn't have

forced me to do what I had to do, which was do different things I wouldn't have come up with if I wasn't forced just to stay within that.

When I was done, I thought it was pretty good. I thought I would get it to some people and see if people liked it and see if I could make some Beatles fans out of some Jay-Z fans and vice versa. So I pressed up some CDs and sent them out to a bunch of people I figured would like it. And then, all hell broke loose.



Jonathan Taplin: Rani, could you tell us a little bit about Harry Smith and Moses Asch, because this notion of taking a risk and putting stuff out where not everything is cleared is not a new notion, and tell us a little bit of the beginning of the first great archive of folk music.

Rani Singh: I think the Harry Smith *Anthology* is a good case study to link everybody here and tie them all together. The *Anthology of American Folk Music* was the brainchild of avant-garde filmmaker, folklorist and anthropologist Harry Smith. It was released on Folkways Records in 1952 on three two-box, two-LP sets each, and it consisted of commercially recorded 78s that were recorded between 1927 and 1932. Smith drew his selections from early Black blues, Appalachian folk songs, fiddle music, gospel, hillbilly and Cajun tunes. They were originally released on major labels, primarily for regional audiences. But by 1952, they were out of print and long forgotten. All these records had come from Smith's personal collection he had started as a teenager. By the time he put these records out, it was rumored that he had thousands and thousands of records, almost 10,000 78s.

When the *Anthology* came out, it was a historic bomb on the American

folk scene and almost single-handedly redefined folk music. In doing so, the *Anthology* became an important source of material and inspiration for a lot of young singers in the 50s and the 60s. It was the touchstone of the early 1960s' folk revival. The *Anthology* turned out a whole generation of listeners, including Bob Dylan, Phil Oakes, Peter, Paul & Mary and Joan Baez, who performed the songs and interpreted the songs, modified the songs and made them their own. In a sense, you can also see the connection between the alt-country movement with Wilco and Beck and even Moby doing samplings of some of these songs.

It also reignited the careers of a lot of now-mythic musicians, several of whom were still living, but were living in near obscurity. A lot of the young folk revivalists sought out some of these musicians like Dock Bobbs, Mississippi John Hurt and Charley Patton, and brought them back into the circuit. Within a few years, they were performing at the Newport Folk Festival.

Jonathan Taplin: My understanding is that Harry didn't have everything cleared, though.

Rani Singh: Oh, there was no sense of that at all. It had mostly to do with Moses Asch, who started Folkways Records. His lofty goal was nothing less than "to record and document the entire world of sound." His promise was to keep everything in print, which Smithsonian Folkways Records, who now control the materials, do. You can order any of his materials and you will have world music, street sounds, all types of obscure folk music, music from all over the world.

Jonathan Taplin: Rich, can you talk a little bit about what you think about the future of sampling and mash-ups? It's a kind of complicated question. How that gets administered?

Richard Nichols: I think there will be sampling indefinitely. As far as mash-ups, I think that it's more of a trend now and I don't know if it will continue. But it is about appropriation, and if you're sampling someone's voice, you're taking more than just some notes. You're actually putting the person in the middle of the mix. It is a form of borrowing their identity. And, really, you're recontextualizing music that was initially from one particular person and had a specific emotion that other people have ties to. It's almost like a Pavlovian effect that kicks in. You

associate this with a particular time or particular memories of which you borrowed and invoke again on your own. So I think it will be around. I'm not going to be sampling The Beatles much, though. *[Audience laughs.]*

Jonathan Taplin: Sam, let's talk about the possibility of digital music distribution and how that might change the world for an artist like you. I remember you did an album called *Zero, Zero, Zero* in which you did some remixes of your older tunes and rethought some work that you'd already done and put it out as something else. Would the ubiquity of digital distribution – where you could put out everything that you'd done and your audience could find it and pay for it – change your life somewhat?

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Please mash me. Will you mash me?

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Sam Phillips: That would be great. I would love that. But to go back to the other topic for a second: You were talking about copyrights. The copyright of a master recording being sampled, being used in a mash-up. That's something, if I were to be so lucky you mashed me. *[Turns to Danger Mouse.]* Please mash me. Will you mash me?

But if I were mashed and not paid, it would be a little bit like if I went out and got one of Tom Ford's sexy purple silky things and put that on, but decided, because I'm kind of short-legged, that I would want to attach a Yohji Yamamoto shapeless blob on the bottom. And it would be like I went out and stole both of those things, didn't pay for them and put them together, and started selling this ensemble as Sam. "This is Sam, please buy this," and made money off it. I don't know if we can really compare this because somebody pays for the master, works hard on the master, writes the song. Somebody's doing this.

I was going to say all that, but then when I saw Ray Charles sing that song, I thought, God, if Ray Charles had sung one of my songs, I would've just laid that copyright down. You can just have that, have the song. My God, because he made that song so much better, didn't he? So much better. So, I don't know.

Jonathan Taplin: I think we're dealing with an issue where the idea that expropriation is seamless and painless in the music world is very hard for a lot of us to stomach. We believe, at least, I believe, that there ought to be mechanisms where people can get rights to sample that look more like a mechanical royalty.



Danger Mouse: I think the thing that differentiates it is that when you cover a song or when you're talking about fashion, if you knock something off, it's a lot different than using the exact recorded material. And that goes back to what I was saying about it being a choice. I think it's inevitable. It's going to happen anyway. I could've basically covered the *White Album* and it wouldn't have done anything for anybody. It would've been terrible. But if I had gotten a band together, and we played the whole thing and then tried to do something with it, it would've been a lot harder for me to do. I think that the end results wouldn't have taken it anywhere. But, even now, I don't know that it's always a good thing. Sometimes it is, sometimes it's not, artistically. Critically, people might dislike things that come after this.

I think you've got to ask if it's worth the risk of somebody doing something really good with it outweighing whether somebody does something that's really bad with it. It's still an artistic thing that people have to decide on their own. But as far as the model the way it's been, the way it is now, there may be a time when we just don't make very

much money off of music, nobody does. They just do it because it's better than going to work every day. It's only been a drop in the bucket that people are getting rich off of music anyway, so far, and it may not last very long.

Jonathan Taplin: Rich, do you have some thoughts about that?

Richard Nichols: Yeah. Using The Beatles is sort of an unfair example. I mean, they're The Beatles. I'm thinking more of an artist like The Game. I don't know if you guys are familiar with him. He sold about 600,000 records in the first week. He's not that talented. You know what I mean? He's not a talented guy. Jimmy Iovine is the head of Interscope. He's had a lot of luck with Dr. Dre. Dr. Dre has had a lot of luck with Eminem. Eminem's had a lot of luck with 50 Cent. 50 Cent's had a lot of luck with G-Unit. And now, The Game is part of G-Unit, and The Game is Dre's protégé. I think The Game is bullshit at the end of the day. Somebody's doing his chorus, somebody's doing his music. He has a great publicist. He has tattoos of old rap groups on him. He runs around with a chain and invokes Eazy-E. I don't know if you're really creating something there. You're just attaching yourself to something that's already in the collective unconscious or just being beat over your head. Tupac's still selling records. He's been dead for seven years now and he's platinum every time. And Eminem goes and remixes his stuff. There's something different going on there.

There was a time when The Beatles were capping out music theater of the 19th century, and that was a moment that happened, and I think maybe somebody will cap out something in 2050. But right now, it's the postmodern period where everybody is just invoking, at least in the most popular music, something that's already happened. It's an original creation, but I don't know, a lot of these things are covers. Think of the Fugees and "Killing Me Softly." They changed the beat, did the exact arrangement, and, once again, it was a hit song. What's going on there? It's largely a Pavlovian effect kicking in. I think that you're taking more than just the music. You're taking the memories that are associated with that particular music, which is something that's different, you know?

Jonathan Taplin: When I hear you talk about The Game, I think back to David Wolfe's presentation about how the advertising messages and the marketing are getting pushed to the fore of the business.

Richard Nichols: That is the business. Everything is pretty much mediated, so you're always plugging back to the media. As you were saying before, the popular culture is influenced by all these things. But all the things you talked about – politics, economics – people receive all that information through the media. So we're talking about the media.

The media almost removes the artist from the process. The artist is a product at that point and associated with other things that were products. Take Puff Daddy, for example. He pulls Diana Ross' "Upside Down" and puts on a shiny suit and dances around and it's recontextualized. Now that's Puffy's thing, where he takes this theme song and invokes not only the death of Biggie, but Sting, and whatever remembrances of them. And then the media icons shove it down your throat and something's happened.

I think we've given the idea of creativity on a certain level too much credit. Everybody can be creative, but if you don't have an environment that plugs into your creativity – take a basketball player, for instance. This is a little outside the field of music. But what would a basketball player have been in the 1700s? A fool. *[Audience laughs.]* You know what I mean. Like throwing potatoes against the wall. The context has to be one in which the creativity can be made use of. If the context isn't there, then you're just an idiot. I know a guy, he makes scratching sounds like a record. What would this guy have been in the 1600s? Set on fire. *[Audience laughs.]*

Jonathan Taplin: Sam, do you think there's a way for an artist to survive currently who doesn't sell 500,000 copies?

Sam Phillips: It would appear that the only way to survive would be to sell music directly to the listener, to find the people that would, in my case, like the kind of broken torch music that I do, and sell that to them without the record company taking such a heavy percentage, without the

middleman. It seems as if technology is setting up for all of us to be able to do that.

Jonathan Taplin: So then, Rich, how do you find that?

Richard Nichols: It's more like music has moved out of the realm of the creative process. It becomes a matter of how a particular artist is presented and if they have XYZ charisma, which at this point can almost be manufactured. I think you can do original music. People may or may not care. People are like, "Oh this person has a great voice." I personally don't give a shit about a voice. Could Donald Fagen sing? Did anybody think Bob Dylan was a great singer? I mean, come on. He was a great poet. But, I don't think anybody thought Bob Dylan was even Woody Guthrie.



It's about wearing your references on your sleeve these days.

You know what I'm saying. I don't think it's about the singing at that point. I think it's about your message resonating with people. And that's not really a musical thing. Somebody at a particular point in history because of whatever they are, it could be because their dad beat them, they could come out and make some moving music. But that person comes from the person's experience and they resonate with people, maybe with people whose dad's beat them. Then you sample it, and you bring it in, and you're like, "Oh, my dad didn't beat me but I'm going to roll with this." We're in a postmodern society, and we're moving away from the initial creative impulse. It's almost the exact opposite of what David Wolfe's saying about hiding your references. It's about wearing your references on your sleeve these days.

Rani Singh: I think there are a lot of issue distinctions here. There are several different layers of music going on. There are people who sell

hundreds of thousands of copies and they have a huge fan base and they do have a big company behind them. But there are lots of other layers of musicians who have a smaller fan base of devoted people who are interested in their music. You can see it in the changing model of the music industry today. I think they are completely redefining themselves and having to come up with different ways of connecting to that group of people, linking to their fan base, whether it's on the Internet or via their concerts. Creativity still will rule for a lot of people. There'll be passing phases that come and go, but there are a lot of other people who have wonderful voices, and they view songwriting as a craft and take it very seriously, as well as the idea of performance.



Elvis was as much about race music as he was about his swiveled hips.



Richard Nichols: I tend to think that music is not about music, though, at least popular music. It's more about that particular moment, how things come together, and what it represents. Music's the vehicle, but it's really about the person. You can be creative in how you represent yourself, but it's like, Elvis was as much about race music as he was about his swiveled hips. You know what I mean? I don't think Elvis would have been Elvis if he wasn't cute.

Rani Singh: Well, he was a package, too. He was packaged, and it was a very conscious thing.

Richard Nichols: I'm just saying that in that package, how much was being cute important relative to the music? You can resonate with people and you can do individual things as a musician and people come out and support you. But these days, especially because everything is so mediated, it ends up being about what the message is. If you're a rapper, the first thing is, "What's your story?" Meaning these days, you get shot. The Game was shot eight times. The 50 Cent story is: "I've

been shot and I was from the slums and my mom was on crack." It sounds like Tupac. How much of that is about the song at that point? How much of it is about the sneer? Punk, for instance, had to do with a lot of ridiculous social stance.

Rani Singh: Well, attitude.

Jonathan Taplin: But also, let's be clear, there is a media system now that needs this celebrity world to be fed. There are many supermarket tabloids and *Us* magazine and everything. If they didn't have these stories to tell, they'd be out of business. Where would Geraldo Rivera be without Michael Jackson? We are in a new world that did not exist when I was working for Bob Dylan in 1969. There was no media system. There wasn't even a *Rolling Stone* magazine in that sense.

Obviously, the Internet has changed all this, and Brian, you could talk about how the Internet affected your life.

Danger Mouse: Well, when I did the record, I put it on CD. I never put it on the Internet. Promise. Never did. It was somebody else.

[Audience laughs.]

Jonathan Taplin: We know other people did it. We're not blaming you.

Danger Mouse: Other people did it. Other people put it up on the Internet. I think the reason the record I did was so big, besides using The Beatles and Jay-Z, two of the biggest artists, is kind of simple. It was simply that people wanted what they couldn't have. The minute they took it away and said, "You're not allowed to have this," that's when it spread like crazy.

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 People wanted what they couldn't have. That's when it spread like crazy.

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Jonathan Taplin: Can you talk about the number of downloads that you think were pulled off the *Grey Album*?

Danger Mouse: There was the Grey Tuesday where everybody put it up. But I heard something like a million in a day. At the same time, I think it goes to people protesting in a way. It wasn't so much about the music as much as it was about what it stood for and also people wanting something and not being told what to do. The Internet is very anonymous and it's a very real, natural thing. That's why some people think some of the things that are on there are disgusting. But it's a very natural way. It's going to work itself out, and people just want what they want. Because they couldn't have it, they put it online and why it got to be such a big deal.

On a smaller level it does work that way when you have new artists and followings of certain labels in very specific genres of music, very underground music, like some electronic music and certain hip-hop music. On an underground level, you'll have an artist that's unknown, but if they are on a certain label, they'll get "x" amount of sales. It's pretty low. It's not going to guarantee a lot of sales, but it can give them instant credibility, which I think is a good thing on some of the underground levels. But, like you said, at the end of the day, the big ones are just a lot different. I don't know that people are so concerned on a bigger level. I think they want stars. There used to be a grassroots thing where people could see that you're a normal person and you make music and that you're hustling and doing your stuff. It's not the same anymore. People don't respect that as much. They want the stardom. Like it or not. I don't like that about me, but sometimes it turns out that way.

Jonathan Taplin: David Wolfe made some interesting future predictions and I thought Rich had an interesting future prediction of the role of the guy who made the play list that you would respect.

Richard Nichols: Can I go back just a little bit? Just to recap some of this stuff. I think part of the reason Danger Mouse's concept worked with this album was because The Beatles sold around that time like 8 million records again. There was the **1** album, the number one hits, and didn't it go to some crazy number? So there was already a good story there. The Beatles really capped

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The record company is just about making myths. And you're always going to need a mythmaker.
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off, they're the dividing line between the new era and all the music theater and Tin Pan Alley stuff that had gone before. A lot of that stuff was channeled through George Martin. And they were significant because of the time they came in history and what they capped off. You know, by the time Woodstock happened, the whole peace and love movement was over. It was the cap off. Like with Alanis Morissette, there was a whole women's movement that was happening. Alanis Morissette sold 16 million records. No more women's movement, no more women in music, you know? Now, it's true. In terms of what Danger Mouse was doing, besides the fact that it was The Beatles and besides the fact that it was Jay-Z, calling it the *Grey Album* was perfect for the media. It's like, "We got the *Black Album*, we got the *White Album*, hey, it's *Grey*." I'm serious. Little things like that, just a little flip like that. That's the creative difference. And after that, it's the Internet, and whole story and the finger to the copper. And lots of panels like these.

I've been on a bunch of panels that ask, "What about this Danger Mouse album? What about copyright?" It creates this dialogue. What we're really talking about, it seems, is the end of retail more than the end of the record company. The end of retail is something different from the end of the record company. Because the record company is just about making myths. And you're always going to need a mythmaker. I don't think artists are always the best mythmakers. You know what I mean? Because they don't understand what they're doing themselves half the time. That's part of the allure, "I have to make a myth about myself."

[Q&A portion begins.]

Jonathan Taplin: Okay. So we're going to take some questions from the audience. Does anybody have a question?

Joanna Demers [Assistant Professor, Music History and Literature, USC Thornton School of Music]: This is a question for Danger Mouse. I'm wondering if you saw the *Grey Video* and if you have any comments about it?

Danger Mouse: Yeah, I saw the *Grey Video*. Everybody might not know: There is a video a couple of guys did where they used some old Beatles footage and then some Jay-Z footage and shot their own stuff. I was in England recording and got all these emails, "You've got to check this thing out." I was thinking it was going to be terrible before I saw it. I was like, "Oh no." And it's funny, because so much of the stuff that I did, actually happened back to me. I mean, if they did it and they made it really bad, it would reflect on what I did. It was good though. I liked it a lot. Eventually, I did get in contact with them. They had done a Volkswagen commercial. They were represented by a big company and it was just something they did on the side because they liked it. And so, they're actually doing a video for me now for a label. I got them to do my first video.

Jonathan Taplin: Other questions?

Deborah Siegel [music supervisor]: What do you think is the future of live concerts being that ticket prices are exorbitant and it seems like all the tours are dead?

Richard Nichols: Why do people think a lot concerts have to be in arenas? Throughout most of history, a concert was you and 20 people

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**It's funny...so much of the stuff
 that I did, actually happened
 back to me.**
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in the room. If your concept of a live performance is Madonna, then, I don't know. That might be a dinosaur. But there's nothing stopping me from grabbing a couple of friends and performing in front of them, which is the way it was done throughout history. But is that not a live concert, or is a concert the lights and the lasers and the smoke and the guitar techs?



Sam Phillips: In terms of the prices, I always thought that if you go to the Staples Center, it should cost a dollar. Because you are so far away, you are watching TV basically. But if you go to a small club, like you're saying, or somebody's house, then they should really charge \$100.

Richard Nichols: Let's assume that people go to concerts to actually hear the music. Most of the time they go to breathe the air of the celebrity that they are going to see. It's like, "I was in that room." You couldn't hear The Beatles. It was like, "Oh, they're so cute. Look at John."

[Audience laughs.]

Rick Karr [television correspondent and writer]: My name is Rick Karr, and I'm going to be moderating a panel later this afternoon, but I wanted to know, and I relate it back to what David Wolfe talked about this morning, but mediation is what? Isn't it like telling people what's cool and isn't that the record company's job? So, isn't the question in all of this: Who makes taste in the new world? We talk about the celebrities in the front row at a fashion show. That's a way of saying, "Hey, this is cool." So what's the new model for that?

Richard Nichols: Yeah, it's *cool*. It's Pavlov's dog. I don't know about the idea of creativity at this point, in postmodern times. Usually it reflected the creative impulses that were contained in small groups. So

it was more meaningful because we were all experiencing the same thing. We worked in a factory or in a coal mine.

Rick Karr: But what's the new model as we move forward?

Richard Nichols: The new model is just muscle, money, ubiquity.

Rick Karr: No, that's now. I mean the future. Go forward.

Richard Nichols: Muscle, money, ubiquity.

Rick Karr: I don't know, because I don't see Danger Mouse happening that way. It wasn't muscle, money, ubiquity. And everybody I knew in New York had that record.

Richard Nichols: Yeah, but it was The Beatles. The money's already been spent. The energy is already there. Tell me about a new artist that he's going to mash up that anybody's going to care about? Let him mash up two artists that have never been heard of, that no record company's money has been spent on, that no one's contextualized, that aren't iconic, and I guarantee you, no one will find that record. Let him mash one effort that nobody's heard of and a rock group that no one has heard of, and I'm sure that record will sell two units. I promise you.

Danger Mouse: I didn't sell *any*. *[Audience laughs.]* What you're saying is very, very true. That's the whole point. I've been doing these things for years and this was the last one I was ever going to do, so I thought, "I might as well go out with a bang. I'll just take the biggest ones." I always figured that we'd just get the point across. It was like the end of something. This was the end of something in that kind of



The new model is muscle, money, ubiquity.



way. I think record labels or people reacted to what people wanted. And now they are trying to get us to react to what they want. I think that that's where it has to change. Instead of us reacting to what their rules are and what they're doing; they just aren't looking at what we're doing and readjusting.

Jonathan Taplin: Well, I think before we all go out and shoot ourselves, we have to realize that the culture does have times where it then comes back to a kind of Renaissance moment.

Richard Nichols: Usually around the time of war or poverty. I don't know if anyone's going to have any money at that point, but maybe we can give it away.

Jonathan Taplin: Look, cultures do go in cycles. Remember that Frankie Avalon was the biggest thing in 1963 right before John F. Kennedy was killed. And then, three months later, The Beatles arrived and everything changed and Frankie Avalon couldn't sell a record to save his soul. We have to believe, at least, that this is a cyclical phase. We are definitely in the phase of the marketing machine. The marketing machine may not be the only –

Richard Nichols: I think it's always going to be marketing, though. Just like The Beatles came into town when, you know, the Civil Rights Movement was kicking in, the McCarthy era was just over, there was a young president in pocket. I don't think you can separate those kinds of things. If some crazy, disastrous thing happens to a bunch of people and the country goes broke, maybe they'll be looking for a particular kind of message. I think the Internet is going to be the way it's distributed. But one of the things you were going into is the idea that if you're going to have a billion pieces of music out there, you're going to need somebody to point you in the right direction. So maybe it won't be a record company, but it may be: "I'm the playlist maker. I'm your new god and these guys are hip."

Jonathan Taplin: We have one last song – one last question.

Anna Dimond [documentary research consultant]: My question is very similar to the previous one.

It seems like all of your products are really different, sort of street-level-and-up ways of finding music, from the mixed statement in hip-hop, the Internet, to the indie label for independent artists. What do you think is going to be the next way of incorporating all that represents: the mixed tape, the visual you add to the big name, marketed artists like The Game?

Richard Nichols: I think that it's going to flatten out a lot and we're going to get to a point where the celebrities are disposable. You're starting to see that on reality television. Now they have lots of vested money in keeping a celebrity going, which is why there aren't a lot of new artists. Even the model Jon was talking about, U2. Lots of record company money has been spent on U2 to create that image.

Jonathan Taplin: Okay. I'm getting signals. Thank you very much. Let's have a hand for everyone.

Presentation – Fashioning the Future From the Past

Introduction, Barbara Bundy

Vice President, Education,
The Fashion Institute of Design & Merchandising/FIDM

Participants

Kevan Hall

Designer, Kevan Hall Couture;
Former Design and Creative Director for Halston

Kevin Jones

Curator, The Fashion Institute of Design & Merchandising Museum

L.A. Models



**The synergy between
entertainment and fashion.
It's here and it's happening.**

Barbara Bundy: Good afternoon. I'm Barbara Bundy. I'm VP of Education at FIDM and delighted to be here. This is so exciting. I've been to a lot of conferences, as I'm sure all of you have: It's a great time and, at the break, everybody quietly files out, gets their coffee, does whatever they need to do. But this is so different. You can hear the buzz amongst everyone talking about what's been going on, something we've talked about at FIDM for years, the synergy between entertainment and fashion, and, wow, it's here and it's happening and it's so very exciting.

It's my pleasure now to introduce the beginning of the presentation part of "Ready to Share." I feel like a proud mother introducing two FIDM graduates whom we're just so very, very proud of: Kevan Hall, who many of you know as the *couture* designer who really resurrected the name of Halston many years ago and now has a wonderful *couture* collection here in Los Angeles. Kevan has won many awards. He has been cited by many different organizations over and over again for his creativity. And he looks at a *couture* design sense and brings it down into sensible prices for everyone to wear.

Joining him will be Kevin Jones, who is the curator of our FIDM museum collection. After Kevin graduated from FIDM, he went on to UCSB and majored in art history and is truly a renowned scholar in 17th through 20th century historic costume. The two of them will be up here and talking to you about fashioning the future from the past.

So, I will turn it over to Kevan and Kevin. Thank you.

[Clip plays of the 1957 film Designing Woman with Lauren Bacall.]

Kevan Hall: I'm Kevan Hall.

Kevin Jones: I'm Kevin Jones. And here on screen we have Millicent Rogers. We just saw Lauren Bacall. And there is a pairing you can see between their styles. We've got this magnificent, white shirt with huge sleeves and a full skirt. Kevan, tell me how Millicent Rogers is your muse, personally and in your fashion collection.

Kevan Hall: For this particular collection, I decided to look back to Millicent. She's always been present in many of my designs over the



years. I've always known about her and always loved her very, very high style and her grand sense of aesthetic. But for this particular collection, I wanted to really hone in on it. I was waiting for the right moment to pull in her looks and pair it with a satin bodice and a pair of beautiful blouses like you saw in the clip of Lauren Bacall, the beautiful blouse with a ball skirt. Because in today's fashion, there are so many shirts and so many blouses and people are pairing them with a beaded bottom or pairing them with a pair of jeans. And that's kind of the way people live today.



We want to make it so that it's mobile, so that it's modern.



Kevin Jones: Here we have Millicent Rogers without the big full sleeves. A very sleek look. Tell us how you also translate her from the grand to the more simple.

Kevan Hall: Millicent would also do things that were very pared down. So I look at the simplicity of her style, where you want to pull back the grandeur. You want to maybe pare down that sleeve. You want to accent it with a piece of jewelry or accent it with a scarf or something around the waist or the hip.

Kevin Jones: Millicent is one of the quintessential American fashion icons. She really brought that European sensibility and made it into her own as an American heiress. Tell us how you take that European sensibility and change it into an American aesthetic.

Kevan Hall: In Europe, very often things are a grand flourish – oversized and over-exaggerated. I think for our American customer we need to make things simpler, we need to pare it down. We want to make it so that it's mobile, so that it's modern. People need to be able to get in and out of taxis, in and out of cars. Not everybody is chauffeur-driven.

So you want to pull it back a few notches.

Kevin Jones: And here we have Millicent wearing a Charles James ball gown. Now if anybody could *not* get out of a taxi, it would be somewhere wearing a Charles James ball gown. Tell us how you take the love of Charles James and blend it into your fashions for today that make them wearable today and make them grand enough for high-powered occasions – the Academy Awards, the Golden Globes – but still comfortable.

Kevan Hall: You want to take out the crinolines. You take out a lot of the under construction. What you want is just the gesture of the look. You want the gesture of the grandeur, but not the complicated inner construction. I think that's what making modern clothes is about.

One of the things that I also loved about Millicent is that she also would collaborate with many of the designers. She would help shape their collections because her sense of style was so strong. Today, you look at Hollywood celebrities and they have packs and packs of stylists and press agents and all these people that are giving them information and feeding them how they should look. But women like Millicent Rogers, Babe Paley, C.Z. Guest, these are women who had their own style and helped to shape and mold American fashion.

Kevin Jones: Here we have Millicent in her back view of a Charles James gown. Tell us how the back is really important to your designing.

Kevan Hall: I like to see a lady look good going and coming. When she turns around, you want to have some excitement from the back of a dress as well. Every angle should paint a picture and there should be some romance to the dress or to the suit.

Kevin Jones: So the grand entry and the grand exit at the same time. Here we have Millicent Rogers in her pared down look, yet she is the epitome of *chic*. She is made up from head to toe. Do you want your clients to be coiffed and made up all the time or do you like to pare down your clothes with other really amazing pieces from your collection?

Kevan Hall: Again one of the reasons that I look to Millicent is because she would wear a fabulous Balenciaga ball gown. She would wear an incredible skirt. And she would mix that with the jewelry that she had made herself, the Navajo or Santa Fe jewelry. Or she would put it with things that she had hand-painted or dipped and dyed herself. It's that really grand, fabulous luxury of *couture* mixed with something that's simple and not so precious.

Kevin Jones: We're going to talk about it in a little more detail later on, but tell us about accessorizing your clothes. Millicent used jewels from Cartier, Bergère. She also designed her own pieces, Verdura jewelry. How do you want your ladies to accessorize themselves?

Kevan Hall: Right now, I'm loving just piling it on. And it has to do with looking back to her. More is more. Many, many necklaces, loads and loads of bracelets. It's fun to do that. And then at another point I might want something very clean and not any jewelry at all. But today, it's about piling the jewelry on.

Kevin Jones: Now do you hand-dye any of your materials the way we see Millicent here in her very fabulous outfit in Taos, New Mexico, up on a stool? Is this you? *[Audience laughs.]*

Kevan Hall: Well, no, I have not gotten on the stool yet. But, again, it's just great to be able to look at the broad range of fabrics that one can mix together and again have the very precious with the very ornate and very beautiful.

Kevin Jones: As we move on, here's another one of your design influences. It's a man – Cecil Beaton, very famous. Tell us about him.

Kevan Hall: Obviously, Cecil loves color because he's in a pink suit. This is where my influence for this particular collection came from. It was the tinted photographs of Cecil Beaton that structured, or, I should say, set the tone for my color palette for Spring 2005. On our model, when she comes out, you'll see these kinds of colors – the beautiful mango, the pale pink, the aqua. These colors were my inspiration for the collection.



Kevin Jones: Interesting that here we have Charles James again. So you've got Cecil Beaton, Charles James, Millicent Rogers and Charles James. And Charles James is very famous for his color sense, mixing odd colors together that somehow blend beautifully. We'll have our first model now. And we can look at some of those colors.

Kevan Hall: This really sets the palette for the collection. Again, as I said, you have that mango color, you've got the aqua, you've got the taupe color all mixed in there. It really for me is a totally American iconic shirtdress. Millicent would have worn something like a shirtdress, or Babe Paley would have worn a shirtdress. My feeling right now is to be totally American in my sensibility and how I'm approaching the collections.



Kevin Jones: And interesting, the shirtdress. Here we have a piece from the FIDM Museum collection. This is Jacques Fath, late 1940s, and it is the quintessential shirtdress, as well, but very grand cocktail. That was for day.

Kevan Hall: This could go for day. A woman could wear that with a pair of low sandals, with a pair of flats, she could wear it to a club, she could wear it out just bopping around town. It's a great look. Here, you have the grandeur, you have the incredible coloring and the taffeta.

Kevin Jones: Something Millicent would have worn in her day. And here we have the translation into the more modern sensibility for ease and comfort.



Kevan Hall: As a colorist, not only was Beaton a great photographer, he also was an artist. And as you can see, he colored this with watercolors. From this image, I took these colors and did the brighter portion of my collection. I had the softer shades from the other shot that we saw. Now this would be the brighter shades. And this would be how, we say in the collection, we took that riot of color in that photograph and put it into a silk chiffon bustier dress with a high-low hem.

Kevin Jones: So in your shirtdress that we just saw, very flat textile pieces, lots of material that's belted in. Tell us how you love twisting and manipulating material.

Kevan Hall: That's one of the things that I really love. And quite frankly it's very difficult to even find people to manufacture all that hand-draping. But it is something that is to me very exciting and very beautiful. To use many, many yards of fabric is a luxury.

Kevin Jones: If we can have our second model, please. Here is an example of that draping technique.



Kevan Hall: This kind of a look would be looking back to Vionnet. And, again, the dress is beautiful from the front, and then she has a great back, as well. So you are gorgeous going and coming. The scarf kind of wrapping around the body, you know, the accent of the jewel at one hip. When we showed this collection on the runway, Verdura supplied all the jewels for the collection. One of the things that was so great is that Millicent wore Verdura jewelry and some of the pieces that they brought were pieces from her collection.

Kevin Jones: Our image on the screen right now is of the Hattie



Carnegie workroom. We also have the Charles James workroom. Tell us how you work with your garments. Are you a flat pattern designer? Or do you like to drape on the body and on the form?

Kevan Hall: Well, I'm not a flat pattern maker. I do sketches and I sketch very quickly, just hundreds and hundreds and hundreds of them. I lay them all out and we spread them on the floor. And then from that, I'll edit and see which direction I want to go with the collection. We at that point put it into work.

Kevin Jones: We also have another very famous lady. This is the Duchess of Windsor, Wallace Simpson, an expatriate American. Tell me how she influences your style and what other designers, aside from Charles James, you pull from?

Kevan Hall: I would say that she influenced my design in terms of the elegant restraint – very clean, very simple looks. Of course, she wore a lot of Mainbocher. And Mainbocher was one of the greats who also looked to Vionnet in terms of the bias cut. So he's borrowing from Vionnet, another great designer who pioneered bias.

Kevin Jones: Interestingly enough, he was an American who showed *couture* in Paris and then came back and continued influencing American fashion. One of your gorgeous dresses. Tell us about this.

Kevan Hall: This is a twist. Cecil Beaton's bright orange influenced the palette for this particular dress.

Kevin Jones: Madeleine Vionnet, another huge designer of the 20th century. How does she influence you?

Kevan Hall: The bias cut. I love bias. I do a lot of draping, cowl necks, bias backs, lots of flourishes of fabric. And Vionnet has been one of my really excellent teachers.

Kevin Jones: So what about the bias do you like? Is it because it's simply body-revealing and makes a sexy dress, or do you try to twist it and change the look of it for a more modern day sensibility for various sizes of bodies?

Kevan Hall: Well, that's the thing. The thing that's great about bias is it does fit a lot of different sizes. It expands. A thin woman can wear it and a larger woman, if she puts on the right kind of under construction, smoothers and that kind of thing, can also wear bias.

Kevin Jones: Here we have a Madeleine Vionnet gown with the draping all around the body. Tell me how draping around the body affects the wearer as she is dressing herself, but also how a viewer is affected by that.

Kevan Hall: It's about the fluidity of the drape. To wrap the body – as I did with the yellow dress that you just saw the model wearing – how do we take that forward? Well, we simplify it. We don't need to wrap our bodies completely. We may just give it a line and an accent and then a beautiful drape.

Kevin Jones: Let's see our next model, please. This is marvelous. I see you like the cowl neckline, which is only done with bias.

Kevan Hall: This particular dress is palomino and taupe, which I think is a





really *chic* color combination. It looks back to the glamour of the 30s and 40s. This dress forms sort of an envelope effect. And, again, this looks back to Vionnet.

Kevin Jones: You have selected a slide here that shows a really thin, streamlined body. And, of course, these gowns make any woman look streamlined. You can adjust the color combinations and the draping. Tell me how you work with body proportion.

Kevan Hall: Body proportion is always a challenge because no two people in the world are alike. One of the reasons bias works is because it molds to the body. I think in order for a woman to really look fantastic it's really all about fit. A woman must go and be fitted. A lot of people don't like to do it. Even a shirt, a simple pair of jeans. You know, if a man pays \$100 for a jacket, he's going to have it fitted. Women pay thousands of dollars and sometimes they say, "Eh, I don't want to have it fitted." But I think that an important element of being very, very well dressed, is to have your clothes tailored and fitted for you.

Kevin Jones: As fashion icons, Wallace Simpson and Millicent Rogers understood that very well. And they would not have gone unfitted.

Kevan Hall: I think a lot of women in Hollywood, stars, because very often they borrow the clothes, they don't really fit very well. So I think it's important to be fitted.

Kevin Jones: A number of the gowns that we've brought out today have been solid colored garments. Tell me about how you use pattern.

Kevan Hall: I don't use a lot of pattern. You saw the printed chiffon dress was a pattern from that lighter color of the Beaton watercolor. Here, it's polka dot. Polka dots are generally a day fabric, but I love the idea of doing the polka dot for night. I think it's witty, I think it's young, and I think that was 1932, and this is 2005. I've cut the dress on the bias, I've enlarged the polka dots and added a cowl neck to it. So it's pulling from the past, looking forward to the future.

Kevin Jones: Here, we have another Charles James gown. Tell me about your use of color blocking, how you cut up the body.

Kevan Hall: It's always great to elongate the body. On the palomino and taupe dress, you see how the back of that dress is wrapping forward. What we did was take it – and I'm giving away a lot of information here in terms of how we do it – and pull this forward and then let it release into that wonderful envelope shape. So the color blocking, I like to do it in an elongated technique. There you have it.

Kevin Jones: On the dress we just saw, there was Verdura jewelry, Millicent Rogers loved that. Did she design for Verdura?

Kevan Hall: No, she didn't. She wore Verdura jewelry and she also collaborated with Mr. Verdura.

Kevin Jones: And she inspired.

Kevan Hall: Inspired so many designers.

Kevin Jones: And inspired her own creations, I'm sure. Here we have a Charles James coat. Tell me about color. We've seen some softer colors



I love the idea of doing the polka dot for night. It's pulling from the past, looking forward to the future.



from you. What about those surprises of color? When you have a gown and, suddenly, the inside, you open it up, and *voilà*, there's an exclamation mark.

Kevan Hall: That's the exciting thing. I love this color palette of the yellow and the aqua. So in that stripe that you saw in the first dress, that's where the coloring came from.

Kevin Jones: Let's see our next model, please. Here, we're getting into a later time period. We're moving from 30s, the 40s, into the 50s.

Kevan Hall: We've gone into the 50s, and this is a silk gazar, black and white, and there's really nothing more classic and more beautiful than black and white.

Kevin Jones: Charles James loved black and white, Millicent Rogers loved black and white, as did Norman Norell. Did this gown on screen inspire you directly for this garment?

Kevan Hall: No, not necessarily. Somewhere in my mind this gown has been there. I didn't look at this particular gown when I approached this collection and thought, "Oh, this is great and I think I'll put this in the collection." But the sensibility of the black and white was there and it came from within.

Kevin Jones: We have another gown on the other side of the stage, which is from the FIDM Museum collection. This, again, is a Jacques Fath. This one is from the 1950s. Tell us how this kind of a gown would influence you looking at a photograph and then, finally, the presentation of your actual garment.





The idea is not to take something exactly.

Kevan Hall: Well, something like this: I would just take the detail. This is a great gown. Beautiful detail here, the great neckline, the idea of this double-buttoned closure, the spaghetti straps there. The idea is not to take something exactly. You want to pull parts of it, find certain details that work and that can be modernized and that can be put into a collection.

Kevin Jones: Okay. So you're not just copying.

Kevan Hall: Never.

Kevin Jones: You're not taking a design and knocking it off because you think it's going to be great for today. You are updating it with your own twist.

Kevan Hall: That's right.

Kevin Jones: That's terrific. And here we have the gown. And I hear Debra Messing was just photographed wearing this particular design.

Kevan Hall: Yes, right.

Kevin Jones: And, interestingly, here is a same idea but then a totally different *silhouette*. Tell us how you translate *silhouettes*.

Kevan Hall: The other was more of a 50s and this is more of a sleeker look. It looks back, again, to the idea of the shirt with a solid bottom. So here you've got the high-waisted, all in one piece. It's actually not a shirt, it's a high-waisted dress, matte jersey *ruched* and draped, collar



■ ■ ■
**The original is not
always so original.**
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popped up. It's just a great way for a woman to look at night.

Kevin Jones: And, of course, we're going to take the audience back to Millicent Rogers in that black skirt in the white shirt. Here it's translated yet again.

Kevan Hall: Translated again, and this particular dress was inspired by a vintage piece that I found at a garage sale. I probably paid \$5 for it. I saved it for about eight years until the time was right, until I did this Millicent collection. And what we've done here is simply taken a gown and put a white cotton shirt over it. So it's, again, mixing the beautiful full glamour with the simplicity of a white cotton shirt.

Kevin Jones: Plus, you still have that tie. You still have that banding around the body. And it's totally adjustable and therefore comfortable.

Kevan Hall: That's right. It pulls it into your body and gives you a great figure and a great shape.

Kevin Jones: I particularly like this design because you do have that shirtwaist feel, but then you've got that 1930s gown that's so full and with that wonderful piecework. Tell us about why you would blend something like this when it seems like they wouldn't go together.

Kevan Hall: I love the shape of the skirt, but then it's slim through the hip and flares out at the bottom. I love the tie. As you'll notice, even on the Jacques Fath there, you've got the detail of that tie. We were happy to discover that was there – it drives our point home that the original is not always so original. Everybody is drawing from somewhere. An artist is drawing from paintings and different things



that he's seen before. A photographer, the same thing. A musician, the same, as well.

Kevin Jones: Here we have a still photograph from a movie, a period film, *The Secret Behind the Door* with Joan Bennett. Tell me how movies influence you. What do you look for? Do you watch only period films? Do you watch films all the way up to the present? And how do they affect your design?

Kevan Hall: I'm watching everything. I'm watching Disney. I'm watching old movies. I love the old movie channels. And I'm always looking at fashion, always looking at something that can be translated into a modern-day collection.



Kevin Jones: Here we have, again, another very famous designer, of course American, Claire McCardell. Tell me how Claire McCardell translates the European design into American design and then how you take her design into American design for today. Is it the same?

Kevan Hall: I think for Claire McCardell, it was about addressing the needs of the changing world. Women at the time when McCardell was designing were starting to go into the workforce. They were starting to be very busy people. They weren't looking for gowns. They were onto things that were more sporty, more casual, and that's what she brought to the American scene, again, the shirtdress.

Kevin Jones: So Millicent Rogers wearing *couture* fashions yet translating them for herself into a comfortable style of her own. You couldn't say she was a Charles James slave. Just as Claire McCardell is taking a sensibility and making it her own for the American woman that

is still relevant today.

Kevan Hall: That's right.

Kevin Jones: So you have your ladies combining the jewelry, combining the shirtwaist with the bias-cut dress. You've got Millicent Rogers, you've got Claire McCardell. The influences, do they ever stop for you?

Kevan Hall: They never stop. I'm dreaming all of this all the time. I'm seeing, I'm just taking in everything from everywhere. That's what it is about. As a designer, you're dissecting and looking at everything in the world around you.

Kevin Jones: This, which is our last slide today, really brings it all together, all of those influences from the 30s, the shirtwaist, the full skirt, taffeta, day-into-evening, and, of course, it's on the cover of *Apparel News*.

Kevan Hall: Yes. We're very excited about the look of this as our finale piece for the show. It opened with a shirtdress and the show closed with a shirtdress. It's all about doing things that for me are American, translating the sensibility of Millicent, mixing it all in there with Charles James, Claire McCardell, and just stirring it up and turning it out into a collection.

Kevin Jones: That's fantastic. Thank you. Let's see if our audience has any questions.



[Q&A portion begins.]

Phillip Nakov [President, City PR]: Can you give us an idea of the price point for some of these items?

Kevan Hall: Not that bad, reasonable. *[Audience laughs.]* We go from about \$1,200 for a cocktail dress or a jacket, up to about \$3,000 for some simple evening dress. Some of the beaded pieces can go as high as \$5,000 or \$7,000.

Doris Raymond [Owner, The Way We Wore]: I have not had the privilege of seeing your clothing close up. How true to form are you to *couture* or are you more *prêt-à-porter*?

Kevan Hall: It's really more ready-to-wear. I'm just taking the sensibility of the *couture*. We're not stitching everything by hand. Things are machine-stitched.

Paige Raynsford [student, USC Marshall School of Business]: Where can one purchase your line?

Kevan Hall: I have an *atelier* here in Los Angeles on Beverly Boulevard. I love to see people there. And we're also in select Saks Fifth Avenue stores and in boutiques around the country. We're based here in Los Angeles.

Adele Yellin [President, The Yellin Company]: Where are your clothes made?

Kevan Hall: Most of the clothing is made here in Los Angeles. We do a cashmere program. The cashmere is made in China.

Barbara Kramer [Co-Producer, Designers & Agents]: What is the demographic of your customer? What is her age? Whom do you see wearing your clothes?

Kevan Hall: This is a woman that is age 30 and up. I think the woman of today that is 60 or 65 is

not the same woman that was 65, say, 20 years ago. It's a different woman who takes care of her body and she's a sexier, younger woman.

Kevin Jones: I have a question for you. Millicent Rogers and Wallace Simpson were not 16-year-olds, 21-year-olds when they were at their prime. Does that kind of woman, someone who is not a matron by any means, but is more established, who is more sure of herself, is that somebody who influences you?

Kevan Hall: Really, it's all about style. These were not beautiful women. Wallace Simpson certainly was not a beautiful woman, but her style was just phenomenal.

Lyn Lear [philanthropist]: Did you design these individual pieces for your collection?

Kevan Hall: Yes, we did.

Keemia Ferasat [student, USC Annenberg School for Communication]: What would you recommend for an aspiring designer or costume designer?

Kevan Hall: How so?

Kevin Jones: Go to FIDM. *[Audience laughs.]* Kevan?

Kevan Hall: Education is very important. It's important to pore over information – magazines, books. Everything that you can get your hands on, you need to look at it and absorb it, and take it in and then go from there. But I do think education is very important, and I think technical skill is also important. I'm not incredibly technical, but I do have an understanding of how to get it to where I need it to be.

Kevin Jones: I would also say, go and see as much as you can – every quality of garment from the *haute couture* down to the ready-to-wear. At thrift stores, the vintage clothing shows, dealers,

museum exhibitions, really get a sense of what's out there. You need to be able to pull all of those influences. You never know where the source for an idea is going to come from. So go and see as much as you can – art history, everything.

Angela Dean [fashion designer]: If a designer today uses the construction of old *couture*, do you feel they can still make money at market?

Kevan Hall: That's very difficult because it is so time-consuming and a lot of your costs go into the labor. Of course, if you're making it in America, the labor is very high. It's very difficult to make money when you're working on a very, very high level, as close to *couture* as possible.

Session III – The Business of Creativity

Moderator, Martin Kaplan

Director, The Norman Lear Center;
Associate Dean, USC Annenberg School for Communication

Participants

Cate Adair

Costume Designer, *Desperate Housewives* (ABC)

Ted Cohen

Senior VP, Digital Development & Distribution, EMI Music

Michael Patrick King

Executive Producer, *Sex and the City* (HBO)

Norman Lear

Television and film producer

Booth Moore

Fashion Critic, *Los Angeles Times*

Sheryl Lee Ralph

Actress, singer, director, producer and designer

Martin Kaplan: What we are about to do is something of a mash-up. We're ultimately going to have people from the different realms that we've been talking about today all together. And the way this is going to work is, we're going to have a smaller conversation, we're going to have a larger conversation, and then we're going to include you.

The topic now is the business of creativity. To some degree we've been talking about that all day. We're now going to home in. And of course it's something of a paradox – creativity, the muse, the business, all of the constraints of entrepreneurship and the law and the marketplace. We're going to try to find out what happens when the muse exists in that context. So, we're going to start with two amazing people to have that conversation. The first, I earlier had the privilege of introducing, but now on a great day, as I said earlier, I get a chance to introduce him a second time.



In the last couple of years, he's devoted himself to getting young people to vote. I would say the million or so people who registered online through a project called "Declare Yourself" is an amazing success. He's on the third or fourth or fifth act of a career that also includes the creation of Archie Bunker; *The Jeffersons*; *Sanford & Son*; *Fernwood 2Nite*; *Mary Hartman, Mary Hartman*; and *Maude*. He's directed movies. He is an amazing philanthropist. He is a dear friend and I'd like you please again welcome Norman Lear.

And now, you should forgive the expression, another generation of TV creators. We're going to start by having a three-way conversation. Our next guest has been for the last five years, until recently, the head writer and chief executive producer for the HBO smash hit *Sex and the City*. He started working in television for *Murphy Brown*. He's worked on *Will & Grace*. And right now, he's working on a new project with Lisa Kudrow called *The Comeback*, a scripted, unscripted show. We're very, very fortunate to have him with us, please welcome Michael Patrick King.

One of the topics we've been talking about today is where ideas come from. I'd like to ask each of you a little bit about that. Norman, I'll start with you. All this stuff you've done, where did the ideas come from?

Norman Lear: Well, the first thought that comes to me is a quote you've heard me use many times.

Martin Kaplan: They haven't heard it.

Norman Lear: Well, they're going to hear it. The first thing that comes reflexively to mind is Emerson's philosophy that we lie in the lap of an

We're antennas. We take it in.



We learn to scrape the barrels of our experience in our shows.

immense intelligence and we are simply receptors. We're antennas. We take it in. From the first day I saw that, I thought, "That's right." Nothing else explains all the times I've gone to bed with a second act problem, or how do we blackout, and awaken with the answer. Where does it come from? So that's it in a mystical way. In a more practical way, we learn to scrape the barrels of our experience in our shows. Everybody came to work prepared to talk about their kids, what was happening. Everybody had to read *The New York Times*, look at the *Wall Street Journal*, read the *Los Angeles Times*, and talk about what was important to them, what was going on in the country and in the city and in their lives that we could use as fodder for the shows.

Michael Patrick King: We had a similar experience, but it was more about the emotional humiliation of trying to find love personally. We would have to read our own *New York Times* and basically it was us. People would come in and they would say, "I had the worst date" or "my heart is broken." Plus, there's life. And then the whole tapestry is everything that was happening at New York at that time, everything that I knew from growing up, anything that I learned technique-wise from other people who had already written, and, finally, just the mystery of the impulse that comes from somewhere that you follow and make relatable.

Martin Kaplan: Both of you have worked on shows that have, as they say in the trade, underlying material. What part did that play?

Norman Lear: Michael, why don't you start with that?

Michael Patrick King: Well, Candace Bushnell wrote an incredibly sharp, jagged glass-like book called *Sex and the City*, in which she identified

what's happening in New York right now and these very gigantic archetypes. The book, when we chose to make it into a series, had to shift and change into something that was a little bit softer and more emotional that could come into your living room every Sunday night for six years. So the source material served a function – as if I were writing *ER* and someone said, "This is a rib-splitter, this is what you do when you open a chest." I'm not a doctor, but I go to Candace's book and I go, "*Okay*, that's a sweeping statement that every woman in New York knows everything about every man's penis." All right. *[Audience laughs.]*

That's what she wrote, so that's the complete go-ahead green light to be as R-rated as possible.



We had the book, which was a great pattern.



Norman Lear: It's your bible.

Michael Patrick King: It's your bible.

Norman Lear: That's why I don't live in New York.

Martin Kaplan: Or just your religion.

Michael Patrick King: So, we had the book, which was a great pattern. If we had just done the book, it probably would have gone away. Because, as you know, having done series for so many years, it's constantly reinventing the formula that people like, so that it doesn't dry up, and breaking it and reinventing it and breaking it and reinventing it.

Norman Lear: Since you were on HBO and not a network, how much did you have to restrain yourself from going as far as Bushnell went in

the book?

Martin Kaplan: Did you see the show?

Norman Lear: Oh, yes, yes, but I didn't read the book.

Michael Patrick King: We went much further than Candace went in the book. Candace's book was not as explosive figuratively and literally as the series. Our series became much more outrageous comically. Candace's book was about the genre and the class of those girls. We had to go to another level to make six years worth of stuff. But HBO was the whole reason that the show was impactful, because we were not told, "You can't do this." And then they left us alone and assumed we had as much good taste within the bad taste that you could have.

Norman Lear: And you did.

Martin Kaplan: Norman, I don't think everyone knows that *All in the Family* was based in part on an English comedy.

Norman Lear: *Till Death Us Do Part*. Johnny Speight was the writer. But, you know, it was far more civilized than us at the time. *Till Death Us Do Part* was 18 episodes over three years, six episodes a year for three years. And when we secured the rights and did our version, *All in the Family*, it was 26 episodes. With 24 to 26 episodes a year, it was an amazing difference.

Martin Kaplan: To what degree, as they became the characters, could the actors be sources of inspiration to you as artists?

Michael Patrick King: Sarah Jessica Parker, besides being great for the writing and the emotional world that I could enter, was phenomenally instrumental in bringing fashion into the show and that whole idea of Carrie as this complete explosion of creative ideas in clothes. She had an enormous impact on Carrie. So that was huge. And then to know that you can write for a

certain actor and have them deliver and deliver and deliver. None of the actresses on our show ever said, "I'm the character, follow me around." They really took the lead from the writing, which is a great gift. But then I would see, "Oh, look, Cynthia is a little bit like that. Okay, that will be good, she'll be able to play that." You *[turns to Norman Lear]* had a huge expression with Bea Arthur that carried on and on. And you were saying earlier to me that she had already had a lot that you just pulled on. And that's part of what makes a series work. You start looking and looking and saying, "What's real to this person?"

Norman Lear: Right. With Carroll O'Connor, it was hard to think after the first day he read a page of anybody else that could play it. I was living in New York. I came out to California thinking I was going to meet Mickey Rooney, and he was going to be great in the role. But Mickey Rooney on the telephone said, "Well, now, tell me, tell me what it is. 'The Mick' can hear it." He referred to himself in the third person as The Mick.

Michael Patrick King: Uh-oh, uh-oh.

Norman Lear: So I said, "You know, I'd rather see you in person and talk to you." And he said, "No, no, no, tell me." So I described Archie Bunker to him as a bigot and he used *spade* and *hebe* and all of the language and so forth. And his response, I'll never forget his response, was "They are going to kill you in the streets. They are going to kill you in the streets. You want to work with The Mick, listen to this – I love this type of work – listen to this: blind Vietnam Vet, detective, large dog." *[Audience laughs.]*

Michael Patrick King: Boy, did you miss a good opportunity.



“They are going to kill you in the streets.”

Fashion was not only part of Carrie's character, but is a character itself in *Sex and the City*.



I don't think people are opening their closets and sitting in front of them on Sunday from 9:00 to 9:30 no matter what's in there.

Martin Kaplan: Michael, fashion was not only part of Carrie's character, but in a way is a character itself in *Sex and the City*.

Michael Patrick King: Yes, people would sometimes say the show was just about fashion and then I would always say, "I don't think people are opening their closets and sitting in front of them on Sunday from 9:00 to 9:30 no matter what's in there." But it became a great palette. It was like a great color palette, and it was also a little bit of a struggle sometimes because sometimes fashion and a scene don't necessarily play hand in hand. Once I showed up to see a fight between Carrie and Aidan, and Aidan had on a T-shirt on that said "Chastity." And I said to Pat Field, who is the brilliant designer for the show, "What does that *mean*? He's wearing a 'Chastity' T-shirt while he's yelling at her?"

We would have huge discussions sometimes on how fashion can upstage the words. But, for the most part, fashion was like a gigantic booster rocket on the show because it pushed it to a new place. The perfect example is in the Paris episode, Carrie has this gigantic Versace *couture* dress, which was impossible to pack. The logical writer asks, "Well, how did she get it there? Who helped her? She gets out of the cab. The back of the cab is *this* big. I don't think it collapses in like a drinking cup." It doesn't then become a dress for the scene. So, one day, I got a call from Pat and she said, "Come on down and talk to me."

Martin Kaplan: Pat Field, your costume designer.

Michael Patrick King: Pat Field, the costume designer, who's the authentic reality of New York City. So, I go down there and she's

cleared out the costume room. It's just me and her, like a parent-teacher conference, and there's the dress. This dress is placed where the girls used to sit and try on shoes and it's just sitting up by itself. I mean, it's huge. There's no body, it's just there. And she says, with a cigarette, "This dress wants to be in the show. Do you have anything for it?" I said, "No! I wrote the script and it never says, 'Carrie enters in a wedding cake and walks around for 20 minutes.'" And she said, "I'm just telling you, it came all the way from Europe." And I thought, no, no.



**"This dress wants to be in the show.
Do you have anything for it?"**



I turned and walked out, and I got three feet and I said, "That's bigger than the scene. That's bigger than my little scene." That moment. As a show runner there are moments where you just have to go, "Wait a minute, maybe that person I hired knows more than me." There was one little scene where Carrie was waiting for Mikhail Baryshnikov's character to come pick her up and she's just hanging out. So, I said, "Let's put her in that dress." And then it became the scene. It had a lot of layers, so then I got to write jokes about *mille-feuille* and him going under her dress and under her layers. So, yes, fashion, goes with the show.

Norman Lear: Was that in Paris?

Michael Patrick King: Yes.

Norman Lear: I remember that. I remember you talking about the Eiffel Tower.

Michael Patrick King: Oh, the Eiffel Tower is really interesting. When we were filming in Paris, they said you cannot film the Eiffel Tower at night

because there's a shitty light show on top of it. There's actually this light show they put on for the Millennium. You can film the Eiffel Tower without the lights on it because it's considered part of the world, but the light show itself is copyrighted. So you can't film it at night unless you pay. We wanted to film it because we had jokes about how bad it looks. So, we had to pay for the light show that they laid on top of the Eiffel Tower like a bad dress. Yet you could film the beautiful Eiffel Tower without anything.

Martin Kaplan: That raises the question of clearances and fair use. Norman, in the course of your television work, were there things that you wanted to bring into the show that posed insuperable rights clearances issues?



The answer is an automatic "no" when you ask about the use of music.

Norman Lear: We used to have, and I guess shows still have, problems with music.

Michael Patrick King: Yes, lots of problems with music.



Norman Lear: The answer is an automatic "no" when you ask about the use of music. Not that you can't pay for it, but there was one case I'll never forget. On *All in the Family*, we had written a scene, and Archie winds up at the end of the first act singing "God Bless America." That's Irving Berlin. At that time, Mr. Berlin was alive, but from his attorneys and so forth, you got an automatic "no." You weren't going to be able to buy the right to use it for whatever reason.

I had a standing rule, if we really needed it, just go. We're going to do it. And the lawyers would scream, but I always figured, "I can't imagine what the damages would be, and we're going to do it." And we did it.

There were a lot of problems. The network didn't want me to do it because we would be sued. They were afraid they would haul the cast away. But we did it. The long and short of it was Mr. Berlin loved it. It went all the way to him and he loved it. So, when music was integral in a scene and it couldn't be replaced in another way, we used it.

Michael Patrick King: I remember that clip. They played that clip everywhere. That was "the clip" of the new America versus the old America. When you were telling me about it, you were saying you wanted that. There was no other song. Sometimes the original impulse is the thing you should get. We were very blessed in our show that we could get the really good designers like Tom Ford and everybody to say, "Yes, you can use our clothes." So we didn't have to say, like you hear at a fashion show, "And now she's wearing *zazurzazush*." It felt authentic to actually use the real thing. So much so that when Mikhail Baryshnikov was on the show, he was supposed to be an artist. And he said, "I want to fill my loft with art that I have." He said, "Go to my house and get it all." So we went to his house and we got everything, and then he came in and he said, "Put that there and that there and that there." And it looked amazing. We were about to shoot, and the lawyers came down and said, "You can't shoot that or that or that or that or that or that or that or that or that or that." So we were following Baryshnikov's feet through the house because the lawyers were terrified that due to the copyrights the artists would block us from using their work.

But we filmed Monet's "Water Lilies" and a Jackson Pollack. Charlotte was standing in front of them when she worked at the museum, and that was fine. And then I thought, "Wow, look at that, there's a Pollack in a comedy on television. There's a Monet in a sex comedy on

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**There's a Monet in a sex
 comedy on television in
 your living room.**
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television in your living room." It was interesting. It blew my mind that there could be art, old art within a current expression of art, hopefully, in quotes, within your experience.

Norman Lear: I didn't know that that kind of thing was copyrighted.

Michael Patrick King: Yes.

Norman Lear: So what if you had one of those, I forget the nomenclature, one of those great copies, like the Annenberg collection that now exists, it's the entire Annenberg collection, but it isn't the original that's there in the museum. You think you are looking at the originals. If you were standing in front of a copy, you cannot be photographed for *Sex and the City*?

Martin Kaplan: During the Q&A, a lawyer will answer that question.

Michael Patrick King: It's true. There were certain locations – we couldn't have the girls standing in front of a mosaic in a restaurant because the restaurant would not release the artist's name. They didn't want to. It's all this afraid, afraid. Whereas, he [*gestures to Norman Lear*] just pushed through. There's a lot more afraid, afraid, afraid now.

Martin Kaplan: Let's take the other end of the lifecycle of material, which is the way in which your stuff in turn gets used or abused or stolen, appropriated, borrowed, by others. Did Archie Bunker just go right into the public domain and everyone can now do Archie?

Norman Lear: In a sense it came out of the greater public domain, as we talked earlier. Those characters are *opéra bouffe*. Is that the expression? *Commedia Del'Arte*. They're larger than life characters. We've seen Archie Bunker before. We've never see him as Carroll O'Connor played him. We've seen all of them. We've seen Edith. We've seen Maude. They're historic, cross-cultural characters. And each performer puts a stamp of his or her own on the character. Wouldn't you agree?

Michael Patrick King: Yes, but then lightning hits. It's that combination of Carroll O'Connor and that moment in time that makes it indefinably unique. On our show, too, there was a moment where those four girls and the clothes and the time and everybody's heart being broken all at once sort of stuck. And now I see every dental white strip commercial has four girls having coffee in a coffee shop and it's just, okay, they're all cashing in on the feeling behind that more than they are the actual words of the show.

Martin Kaplan: When we were talking earlier, Michael, one of the things you said you loved about Norman was how edgy –

Michael Patrick King: His privacy about his privates, that's what I said. That was my favorite thing I loved about Norman. His edginess then? Oh, he's so unbelievable – when I think about what Norman did then, on network. Do you know what I mean? It's phenomenal to think about that now. Recently, I was working on something – not the show I'm working on now – and somebody said to me, "It's so long, that scene. It's like a play in front of TV cameras." And I said, "Maybe that's the way to go now. Maybe that's a good thing. That's what *All in the Family* was." People saying very strong dialogue in explosive scenes in front of real people responding to them. Why does everything have to be nuance, nuance, nuance, fast, fast, fast? Every scene is a minute now. Everything is fast. Maybe the next move is, the way designers go back and say, "I'm taking that from the 30s." Maybe there will be another move where people say, "Good, that scene is going on a long time." And the great thing about being on a show on a cable network like HBO is that there's no commercial to break up the scene. But it's really interesting how edgy he still is, to me.

Martin Kaplan: As you were doing that, Norman, were you conscious of the challenge of being too edgy, not in terms of the studio or the network, but in terms of the audience?

Norman Lear: No. You know, it's amazing, I learned that we were edgy because I saw the reaction of the establishment, not of people. I got most of the mail and answered a good deal of it because I love the interaction. The one that most people talk about was the *Maude* abortion

show. We didn't get a lot of bad mail. No state seceded from the Union. We did the show and the establishment went crazy, especially the far right and the religious right. So by the time we came to reruns in June they knew that we were coming to the rerun of that show, and they were ready now to lie down in front of Mr. Paley's car and my car. But across America there was no big deal.

Michael Patrick King: No, that's because you were telling the truth. The edgy thing is not the words on the page, it's the fact that you're actually saying what people are thinking or finding a way to frame bigotry and suddenly it's like, "**Oh.**" And that's why people think it's edgy because they haven't seen it before. But everybody at home just goes, "Yes. Yes, that's what I talk about."

Martin Kaplan: Was HBO's permissiveness paradoxically a problem for you? To push an envelope, you need an envelope there.

Michael Patrick King: No, it was not a problem because the envelope we were pushing was hopefully the truth, with technique. "This is going to be a really funny scene because we had a really sad scene earlier." You balance the show. But the fact that there was no barrier didn't make us go off a cliff. We didn't go, "Ahhhhh, we can say 'fuck.'" *[Audience laughs.]* I mean we knew that we could use it really well. *[Audience continues to laugh.]* See, it's still edgy. I think the reason that we never got yanked was because we paid attention to the audience's sensibility. There's the truth and there's the comedy truth and then there's too far where you lose them, and we were in the comedy truth.

Martin Kaplan: All right, this juicy conversation is going to get even juicier. I'm going to make room over here and I'm going to bring some other people into the conversation.

Martin Kaplan: I once, for my sins, was a screenwriter, and I wrote and produced a movie that starred Eddie Murphy called *The Distinguished Gentleman*. And in that movie, I wrote a character that was the favorite character I ever wrote. I am thrilled today that the actress who played that

character is here. She is a quintuple threat. I think the world first found out about her when she was in the Michael Bennett musical *Dreamgirls*, where she created the character of Deena Jones. She is well-known to viewers of television from *Designing Women* and *Moesha*. She is a wonderfully talented designer, and she's articulate, and a director and producer, as well. Please welcome Sheryl Lee Ralph.

We spoke about the way fashion can go from a show into the world, the importance of the costume designer on a show, Pat Field in the case of *Sex and the City*. No one on the planet does not know that ABC and Disney are wild in the streets because of the success of *Desperate Housewives*. We're fortunate to have with us the costume designer from *Desperate Housewives*, who has also worked on films like *Win a Date with Tad Hamilton* and *I Know What You Did Last Summer*. Please welcome Cate Adair.



Earlier today, there was a panel in which EMI was told to get rid of a huge division and be much better off. There was not on the panel a voice of dissent saying, "Wait a minute, you guys, you don't have any of this right." And, fortunately, there is such a person. He is here with us today. He's just back from Cannes, where he runs the MIDEM conference, which is an important destination event in the music business, and his title is Senior Vice President of Digital Development and Distribution for EMI Music. Please welcome Ted Cohen.

Up until recently the *Los Angeles Times*, believe it or not, did not have a fashion critic. It did have, until recently, someone who wrote a five-day-a-week column called "SoCal Confidential." But her passion for fashion convinced *L.A. Times* management to create a fashion beat and we're very lucky to have her with us today. Please welcome Booth Moore.

Cate, let me start with you. Do you see what you're up to in *Desperate Housewives* as what Pat Field was up to, creating characters out of fashion?

Cate Adair: Well, as a costume designer, we usually start with what's on the page and the back story. I think that's the big difference between that and fashion. And when they do collide, that's terrific. But I start with, "Where does this person live? How much money do they make? What do they spend their money on? How do they go about their lives? What's most important to them? Do they spend it all on accessories and have one pair of shoes?" I'm totally driven by what my writers create as my world. And it doesn't matter whether it's *Desperate Housewives* or Venice in 1300. I try and get myself totally engrossed in that world.



Who knew four suburban housewives and a divorcée in their 40s would have such an impact on fashion?

Martin Kaplan: Do you care about what you take from and what you send into the world, that cycle of inspiration, exploitation, or do you only focus on your job?

Cate Adair: I honestly don't think about that. I mean we joke, Marc Cherry and I joke about the fact that who knew that four suburban housewives and a divorcée in their 40s would have such an impact on fashion? I don't go at it that way at all. I really don't. I go out making things, finding things, thrifting things, cutting things up and remaking them based on the psyche of the characters that my actors have created. It's about the inside out. It's the collaboration with my performer. Do they wear their shoes half a size small because they want their feet to look better? Sheryl, you know what I'm talking about. Do they keep something in the laundry for six weeks?

Felicity Huffman's character, I have deliberately in her closet shirts that are also in her husband's closet. So you may have seen Tom Scavo wearing a shirt in day two of the story that Lynette will wear in day three. And I don't think that's about fashion. I think that's about character analysis and story. Felicity, with two children of her own, will be the first one to say, "No, no, no, no, it needs more baby food on it. It needs to be bigger. It needs to be holier, or it needs to be more rumpled."



**It was weird that I created it,
but I don't get anything from it.**



Martin Kaplan: Sheryl Lee Ralph, in the 80s, you recorded a song called "In the Evening."

Sheryl Lee Ralph: Yes.

Martin Kaplan: And it's still with us.

Sheryl Lee Ralph: Yes, it is. It was proof positive to me that any time I sang in somebody's basement the song would somehow work. I did that one afternoon with a friend, and who knew that it would become an underground gay anthem? All around the world I would travel and I would go into a club and I'm like, "That's me!" And everybody would fill the floor. Then somebody started booking me, and I'd go out and everybody would be like "Yes, yes!" But now you move into the 90s and I start hearing the song being redone over and over. It's still in my voice, but there are now at least 50 versions of the song. They're all out there, but I don't see anything from it, nothing, unless I book a gig and I go out and sing the song. So to me, it was weird that I created it, but I don't get anything from it.

Martin Kaplan: What about the argument that, though you're not getting paid each time someone does a remix or plays it on the air, it helps your standing, reputation and ability to get bookings?

Sheryl Lee Ralph: Oh, I don't go for that. No, I don't think so. To me, it's like you birth a baby and then someone comes along and says, "Well, let me just take it for a while." And you're like, "No, that's my child, I can raise my baby. Or if you are going to take him, what are you going to give me in return?" And to tell you the truth, there is no price tag for your baby. They can't give you anything really. Sometimes you'd just like a little acknowledgement.

Martin Kaplan: Now, in the fashion and design realm, weren't you something of a "baby-napper" when you went to West Africa and saw some interesting fabric?

Sheryl Lee Ralph: I went to West Africa and they have the most incredible fabrics. I was amazed that they could weave fabric with these bright jewel-tone colors, and everybody would be wearing them. You know, they're not sending them to the dry cleaner, so how are they keeping that color? I was just amazed. And I thought, "Wouldn't it be great to have a line of children's clothing that would keep the color that you could wash over and over and it would just get softer?" So I came up with this line of clothing called Le Petit Etienne. I named it after my son, who is now 13-years-old and not petite anymore.

I did this whole line and got into the rag business, and I took it out there and I learned that, whoa, the rag business, the design business – it's cutthroat. I thought entertainment was rough. They would just come up to your booth, shoot a photo of your design. The next thing, some big company would come out and basically tell you they're now doing what was your line. You're just a little designer with something unique and different but now they're taking your idea and going to do it mass market. So I was like, "Whoa, you all take that. I can't deal with that." So I got out of the rag business.

Martin Kaplan: Ted Cohen, you're still in the music business despite you're being deacquired

earlier today. I have a hunch there were some comments you wanted to make on what you've heard so far today.

Ted Cohen: Okay. *[Takes out a piece of paper from his pocket and pretends to read it.]* No, never mind. I actually worked with T Bone years ago at Warner Brothers. He was one of the acts we signed, one of the artists we signed in the late 70s, early 80s. It was interesting to hear how these things evolved.

I don't think any artist appears in full bloom. I don't think anyone appears on your doorstep with all the answers. I was at Warner Brothers at a time from the mid-70s to the mid-80s, when artists like Prince and the Pretenders and U2 and a bunch of other acts came through, Steve Winwood. A lot was put into career development, a lot was put into helping someone find their audience and all these things that we talk about that, quote, middle-men do.

I think music companies will stay relevant as long as they provide value. When they don't provide value, they'll go away. But in the meantime, the idea of promoting, marketing, financing the recording and all these things, they're really important. The Internet *is* incredible. I've been involved in digital now since 1982, since Warner was part of Atari and we started a joint technology group, talking about what all this would be, about 23 years ago, and a lot of what we talked about in early meetings was with the guy who invented – talk about appropriating – it was a guy named Alan Kay, who was at Xerox Parc, and he invited Steve Jobs and Steve Wozniak over to see his new thing, the mouse and the interface. And Jobs and Wozniak said, "That's really cool." And they called it the Mac. They went away basically. Xerox was almost as bad as Phillips is. Xerox would create things and never be able to bring them to market and other people would. We used to joke that if you wanted to get rid of drugs, have Phillips distribute them.

Martin Kaplan: John Seely Brown of Xerox can attest to that.

Ted Cohen: Okay. Xerox Parc was amazing. They came up with all these great things. Anyway, Alan Kay led this joint group, where we sat and talked about what all this would be. And the

Peer-to-peer done right is huge for artists. It can be huge for music companies.



Illegal peer-to-peer, where you don't get paid for what you do, is a problem.

only thing we didn't see coming, quite honestly, was peer-to-peer. Now, peer-to-peer done right is huge for artists. It can be huge for music companies. We're just trying to find our way through what all that is. Illegal peer-to-peer, where you don't get paid for what you do, is a problem. I came back into this five years ago basically to see if I could mediate. Sometimes I'm asked by the people I work for whose side I'm on. But I think we're going through a period.

A woman named Debora Spar wrote a book called *Ruling the Waves* that says that in any technological or sociological revolution, there's a period of Wild West. We're in that Wild West period right now. It will settle down. It will work out. We're just figuring out what the rules are right now.

Martin Kaplan: Booth, you cover fashion. We've been talking a bit about fashion as entertainment. Are you covering fashion in a way that reflects the blurring of boundaries?

Booth Moore: Yes. I think what's been most interesting to me is how all of these worlds are converging – fashion and entertainment and technology – and what's going to happen from here on. Cate and I spoke for an article that I wrote about the clothes on *Desperate Housewives*. It's amazing to me how many designers are submitting their clothes to be considered for the TV show. And I'm wondering from you, Michael, was there any thought with all of the mentions of Manolo Blahnik that you would have to pay Manolo Blahnik? Do any of you see that as a model that we might be heading toward, where it becomes a product placement issue?

Michael Patrick King: I think Manolo Blahnik is the same as "God Bless

America." I think it was the absolute thing that character would have. Our first year it was Pat Field running around trying to tell people that we weren't a sex show. Then it became a little bit more pleasing. They had a vast warehouse that they could choose from, but there was never a penny passed to hand. We did a scene with Samantha, and there were Trojans there. Everybody said, "Trojan paid you a lot of money." And I said, "No, it was the most instantly recognizable condom that you could have, just for the joke."

Booth Moore: But don't you think with the incredible exposure that designers can get on a show like *Sex and the City* or *Desperate Housewives*, combined with the Tivo revolution, that they might have to start paying for this kind of thing?

More people are in Sears on reality shows than in actual Sears.

Michael Patrick King: I don't know. Reality shows, everybody is always drinking Coke or going to Sears. They are. More people are in Sears on reality shows than in actual Sears.

Norman Lear: There used to be product placement. Maybe there still is today.

Michael Patrick King: It's getting huge.

Norman Lear: The first thing I ever did was called the *Jack Haley Ford Star Review*. That's 100 years ago. My partner and I, Ed Simmons, left for New York. We had a little dinner with our wives. It was at their place and I brought a pint of Fleischmann's gin because that's all we could afford. We did the live show with Jack Haley. And the morning after it aired, at the Wellington Hotel in New York, I opened the door and there was a case of Cutty Sark. A telephone call some little while

later let me know the Lamb Institute of America wanted us to know they were grateful because Haley had used the word "lamb."

Booth Moore: I just wonder if the copyright issue in fashion might start to become more of a big deal now that TV shows are capitalizing on using the name Manolo Blahnik or using a certain dress design or this, that and the other.

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**"If you'd like to wear what
Carrie is wearing, press one."**

■ ■ ■

Michael Patrick King: When I was on *Murphy Brown* – and this was right after the Jack Haley show – computers were just startin'. One time, Murphy wore a vest with a cat on it. And the next day I remember going by the production office and they had 600 calls, "Where can I get that?" And I thought, "Okay, that's what's going to happen then. 'If you'd like to wear what Carrie is wearing, press one.'" And everybody will be happy then because you can just get that outfit. The designers might be happy and the networks might be happy. As long as the announcement doesn't come in the middle of your show.

Cate Adair: We get a lot of calls. As Booth knows, we get sent stuff continuously. ABC's policy at this time is, if it's a pair of underwear you're not going to see, it's okay, but basically we pay for everything. We may get things at a discount, but on the one occasion we did do a deal – no longer in place – with a designer, it was huge legal doings. Personally, I'd rather not have anything for free because it gives me the creativity as the designer to take the actors and the story and the characters where they need to go. I'd rather go on bended knee to my producers and say, "Please help us figure out how we can make this true to the world you've created." Because at a certain point you're like, "Oh, gosh, maybe we should use that, even though it's not quite right, because we can get it for free." And I think that's a shame.

Ted Cohen: I think we've evolved on the music side, seeing the value of shows as packaged as *Dawson's Creek* or *Smallville*, where at the end of the show, the music played that week is announced. And even shows like *Cold Case*, I don't know how many people watch it, but it's got great music and it's the original. They've gone away from the idea of doing sound-alikes. And there are Web sites where you can look up what the music was on *Cold Case* last night, or any show. I think labels have seen the value in that over the last couple of years and are actually making it easier. We'll give you a version of "God Bless America" any time you want it.



Booth Moore: But what happens when those shows go into syndication? Sometimes isn't it hard to get them out because of the music that's in the show?

Ted Cohen: I think it's harder when it goes from film to DVD. I remember Bruce Springsteen was in *Mask*, the Cher movie. When it went to DVD, Bruce didn't want to be on the DVD and they replaced him with Bob Seger. But I don't know about syndication.

Sheryl Lee Ralph: When we did *Moesha*, we had so many new artists. We'd always debut new artists, new music in the show. And one of the problems with syndication was the music and the costs became an issue.

Ted Cohen: It's possible.

Martin Kaplan: One of the things we've been talking about is openness or "closedness" in creativity: the way fashion seems to be this big, wide open realm, whereas movies and television and music are not as much.

Maybe music is closest to fashion. Do you think this "closedness," these restrictions – and I'll ask Norman and Michael – are a problem or just a non-issue, that people can do what they want, say what they want, there's plenty of ways of being entertaining and "stop whining?"

Michael Patrick King: I think that knockoffs usually fail. There's the original and then there's the knockoff, and there's really good ice cream and then there's other ice cream and people like ice cream. I feel that the original creators, by the time something is ready to be stolen, are on to the next idea. They're not trying to protect their camp.



Sheryl Lee Ralph: Unless you are Vuitton bag.

Michael Patrick King: Well, I'm not.

Sheryl Lee Ralph: They're so out there. You can walk down the street and every woman will have some version of a Louis Vuitton bag. And you know it's not the real thing, but they'll all buy them. They'll all be on the corner.

Michael Patrick King: Yes, but they're all feeling the original pulse. They just can't afford a \$500 Vuitton bag.

Sheryl Lee Ralph: Exactly right.

Michael Patrick King: The only thing that scares me is when somebody gets it out before you. That scares me. Here's your thing ready to come and somebody hears about it and suddenly there's another thing like it. That's horrifying to me. Norman, what do you think?

**They're all feeling the original pulse.
They just can't afford a \$500 Vuitton
bag.**



Norman Lear: With the entire experience of this day and all the talk leading up to it, there's something quite wonderful about creativity as open as we've seen it in that fashion show, as Kevan Hall talked about borrowing from here or being influenced by this, just openly talking about all of that. And I'm convinced, as you indicated, Ted, we're going to get there in the music business in some way. Some way we can't figure out now.

Ted Cohen: It's balancing influences and copying. I think that's where the friction is.



**The audience has
become the producer.**



Booth Moore: Yes, it seems to me there has to be a way. Maybe there's a setup fee to borrow something from The Beatles. But, yes, that in itself, combining those two albums like Danger Mouse did, was an expression of creativity and was also a response to the Internet as new technology, to the glut of celebrity and all of that. I do think the entertainment industry has to get hip to the fact that the next generation wants everything now. They want ready-to-wear. They want ready-to-wear in the form of entertainment that they can afford.

Ted Cohen: The audience has become the producer. They want to control their environment. They're not taking it off the shelf and accepting it. We get that.

Martin Kaplan: Is there anything that you've wanted to do creatively but just couldn't and that's still a dream for you, but because of intellectual property restrictions, copyright, lawyers and so on, it wouldn't be possible? If you could be Danger Mouse and make your own *Grey Album* or whatever version in your medium, is there such a thing?

Michael Patrick King: There's nothing that I want except for an idea that I'm trying to get people to relax about. But it's not about, "Oh, I wish I could have taken that and put it in that." It's all about the "new edge," to quote somebody.

Sheryl Lee Ralph: For me, it's the whole idea of copying. Okay, exactly what is copying? For all of us, sometimes copying can be very different things. The reason I bring up copying things like the Vuitton bag, the Gucci bag, the Christian Dior bag, the Hermès bag, is I've got a thing for shoes and pocketbooks.

Michael Patrick King: Really?

Sheryl Lee Ralph: Yes. They're now saying that if you pass through France with a knockoff bag, they're going to fine you.

Ted Cohen: And possibly arrest you.

Sheryl Lee Ralph: And possibly arrest you.

Ted Cohen: My wife made me carry her stuff. She told me it was legitimate, but just in case she wanted me to negotiate with them.

[Audience laughs.]

Michael Patrick King: Well, then a lot of television and film writers better not got to France. Because there's a lot of knocking off.

Sheryl Lee Ralph: You see what I'm saying. And then in music there are so many singers out there that have created original things and they do this thing called sampling. We all know about sampling. You are only



If you pass through France with a knockoff bag, they're going to fine you. And possibly arrest you.

supposed to sample – what is it – six bars and no more without a certain cost put on it. Sometimes, they just take your whole doggone vocal and put it on something else and act like that's okay.

Ted Cohen: It's an *homage*.

Sheryl Lee Ralph: Yes, and you should be proud. But, at the same time, you can have an idea for a show in a particular medium, and everybody will say, "Nobody is interested in looking at women singing up on stage by themselves with just a piano." So you go on and do your little show for six or seven years and you pitch it to TV, and the same folks that tell you nobody's interested take one word out of your show and then put it on their network. But you can't do anything about it. Why? Because in that form, you can't really say it's your thing because they only took one word out of your title. What do you do if you are a creative person? Because wherever it is, if you've thought about it, somebody else has thought about it, and they are going to say they came up with it first, and they're going to take it anyway.

Michael Patrick King: It's bleak.

[Q&A portion begins.]

Joanna Demers [Assistant Professor, Music History and Literature, USC Thornton School of Music]: I have a question for the executive from EMI. From what I understand, and I'm not sure if it's EMI's policy or the surviving members of The Beatles, but you can't sample The Beatles under any circumstances. Is that true?

Ted Cohen: The Beatles control their masters. I'm not passing the blame off to them. But with all due respect, what T Bone said about them only getting 5 cents from every \$1 billion – they get a little bit more than that. And they do have total control over what's done. I've been doing this a

long time, and I'd say to you, three years ago, five years ago, I could count on two hands the number of artists that we haven't made available for the Internet, for downloading, like on iTunes. Now, it's down to one hand and it could be as little as one finger. That one finger is the obvious artists and they are not ready yet. So it's their decision.

The interesting thing is, Michael Jackson owns their publishing. The Beatles own their masters and they control the master use for sampling, but the underlying publishing would be negotiated through Sony, with which Michael Jackson has a joint publishing deal. He bought The Beatles catalog about 20 years ago, 15 years ago? It's an interesting dynamic. We have no control over it.

Lyn Lear [philanthropist]: I just want to make a comment about Booth's earlier question. I have a friend who is a jewelry designer in New York and she comes out every year to loan jewelry to the actresses for the Golden Globes and the Academy Awards. She said just this year at the Golden Globes, designers are starting to pay actresses to wear their jewelry and their clothes. Is that what you were alluding to?

Cate Adair: It's a trend.

Lyn Lear: A new trend.

Martin Kaplan: We are now going to tell this group of people how terrific we think they are.



Presentation – Chanel or Fauxnel? The Chanel Jacket . . . Unraveled

Introduction, Barbara Bundy

Vice President, Education,
The Fashion Institute of Design & Merchandising/FIDM

Participants

Cameron Silver

President, Decades, Inc., Los Angeles and London;
Creative Consultant, Azzaro, Paris

Norman Lear

Television and film producer

L.A. Models

Barbara Bundy: Named one of *Time* magazine's "25 Most Influential Names and Faces in Fashion" in 2002, Cameron Silver has a Midas touch when it comes to fashion. He's dressed A-list celebrities such as Nicole Kidman, Jennifer Lopez and Renée Zellweger in upscale vintage designs, and has appeared on E! Entertainment, the Style Network and *Fashion File*. He's written for *Harper's Bazaar* – and if you catch this month's *Harper's Bazaar*, you'll see a wonderful spread on him. He's also completing his first book for Rizzoli on Kaisik Wong, which will be released in 2005. His mini-empire encompasses two retail stores, Decades and Decadestwo on Melrose Avenue, plus an in-store Decades boutique inside the Comme des Garçons' Dover Street Market in London. *Vogue* magazine calls Decades "the nation's premier source for fabulous 60s and 70s pieces."

In 2004, Cameron Silver was named Creative Consultant to the recently revamped French fashion house Azzaro, founded in 1962 by the late Loris Azzaro. He works with new designer Vanessa Seward on inspiration and development of the collections, oversees all celebrity dressing, and advises on marketing and distribution of the collection. He is an expert in fashion history, past and present, and a respected authority in the international fashion scene. Today, we are fortunate to have him with us to review the history of a fashion icon, the Chanel jacket, its unique place in the fashion lexicon and Chanel's perspective on what it perceives as the abuse of the brand. Thank you.

Cameron Silver: Thank you very much. I am delighted to be here. It's like going back to school a bit early.

[Slide presentation begins.]

The No. 5, quilted leather, strands of pearls and costume jewelry, interlocking "C"s, spectator pumps, the Maltese cross, a camellia, a bow, braided trim along a jacket, which brings us to our subject today – the Chanel jacket – designed by the legendary Coco Chanel. Even her first name is synonymous with fashion and a certain sense of style.

There is another thing she invented – the little black dress. All of these numbers, letters, fabric combinations, color palettes and styles are eternal elements of the House of Chanel. One can see, feel, smell and practically taste that wonderful world of Chanel that was first created in 1916 with her first *couture* collection and the introduction of the Chanel jacket. That is a jacket from 1916 and it was completely revolutionary.



Even her first name is synonymous with fashion and a certain sense of style.

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Coco was inspired by masculine styles, particularly by one of her lovers.

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Coco was inspired by masculine styles, particularly by one of her lovers. There were many lovers, among them the Duke of Westminster. She loved the aristocratic look of men's clothing. This was 1916, World War I. Most women were still stuck in Edwardian styles, but she wanted to free up fashion. She wanted a jacket with pockets. There never had been a woman's *couture* jacket with pockets and that's what she first introduced. She used a rather inexpensive fabric made from wool jersey, which was not very dissimilar from men's undergarments at the time. Coco was completely obsessed with the sleeve, the ease of movement. That was the most important impact the Chanel jacket would have.

And she was a huge sensation. There never had been anything like this before. Almost every modern style of women's fashion today can be attributed to Coco Chanel. She developed the jacket more and more. She loved the Fair Isle cardigans and the Harris tweeds and used wonderful fabrics to make her jackets. People called it poverty deluxe because of the simplicity of the designs and the affordability of the fabrics. It was so obvious that there would be a sensation and people would want to copy it. Coco was actually rather flattered that there was an interest in copying her fashions. She encouraged it to some degree.

At that time, most women couldn't afford *couture*, and when I say *couture*, these days, to buy a Chanel Couture jacket, it's about 55,000 Euro or \$80,000. This is still a substantial amount of money in the Teens, 20s and 30s. But women would go to their dressmaker and they'd flip out a photo from a magazine or a sketch and the dressmaker would copy the pattern. There was also a great kind of underground trade in the *toile* patterns that were used to originally conceive these

garments. Women would bring an illegal *toile* garment and share it, and the dressmakers had a field day copying the Chanel look. That was the first of Fauxnel. Fauxnel was a huge sensation. It was a huge underground movement in the 20s and 30s. Coco loved it because she said she always wanted to inspire the street. And she certainly did.

She encouraged the copying. She allowed photographers to attend her fashion shows. The only thing she didn't want were sketch artists who were parading as journalists and were really trying to copy the sketches to make their own dresses. She would watch the audience like a hawk during a runway show. She wasn't threatened by the copies because the truth is the cut could not be replicated. The fabrics might be similar, but she was so obsessed with the integrity of the cut that she never felt threatened by any of the copies.

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She wasn't threatened by the copies because the cut could not be replicated.

Eventually, she became so enthusiastic about having copies that in 1932, to help the war effort, she sent a retrospective of Chanel suit designs to London. Women attended the shows with their dressmakers in tow, copying and sketching to create their own Chanel looks at home. She was even not opposed to what we call diffusions. She created a line of fabrics for Harvey Nichols in 1939, so women could buy an official Chanel fabric and they could make their own unofficial Fauxnel. Then Germany declared war on France, and in 1939, Chanel quit her business for a while. But she got the itch again and at the age of 70 in 1954, she returned to fashion.

She really fine-tuned the modern Chanel jacket. She said, "Buttons must have button holes, pockets must be in the right place, useable. A sleeve isn't right unless the arm lifts easily." That's a suit from 1954, which looks utterly contemporary today. Another one from 1959. Even

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the photo and the model's demeanor look modern to me. All the Chanel details were incorporated in the revival in the 50s and 60s. The collarless jackets, often with four pockets, trimmed with braid, silk-lined, which we called *luxe caché*. There was a little gold chain that would keep the weight and the structure of the jacket – a little hidden luxury.

She didn't change her formula very much and it was very easy to copy Chanel – usually there are four pockets, it's square cut, you change the buttons a little bit season to season, the color palette remained the same. It was red, black, beige, white, navy blue, jersey and tweed for the jackets. In the 60s, a new Fauxnel existed. There were two distinctive houses that emerged and built a business on the coattails of the Chanel jacket. The first was started in 1962, by a young woman named Marie Gray. She was only 24-years-old. She was engaged to get married and she loved the styles of Chanel. She was trying to save money for her honeymoon, but wanted a very *chic* trousseau. So she learned how to knit. And she knitted her own Chanel jacket, using all the elements of Chanel – the contrast trim, the braided trim, the pockets, the gold buttons.

Well, that business became St. John, which last year did \$396 million in sales and now has 26 company-owned stores. Marie Gray said she always wanted to create a Chanel jacket for the ladies who lunch and couldn't afford Chanel. And she certainly has. Again, like Chanel, the details don't change much. It's a formula that works. Chanel created that formula that's intrinsic to the perfect jacket, which Marie Grey did differently, in a knit. You can't own those copyrights – you can't do anything about those details there. They're public domain.

The other designer who emerged at the same time was inspired a little bit by St. John: a man named Adolfo, who, like Chanel, originally was a milliner and spent some time working at the Chanel *atelier* in his early days. He, unlike St. John, was dressing the women who could afford Chanel. His clients became, most famously, Nancy Reagan, Betsy Bloomingdale. It was really the high society who loved his variation on a St. John, which is sort of a Chanel. He had a huge, huge success as a suit designer as well as an eveningwear designer. But it was Adolfo's name that first caught the eye of the Chanel corporation because they were concerned that his jackets were being referred to as "Chanel-like." They realized, "We have to protect our name. And Chanel is

not an adjective."

When Chanel died in 1971, on the 10th of January, the *couture* sales slowed down, the Chanel moment ended. In 1978, they introduced ready-to-wear. Then they struck gold in 1982, when they hired Karl Lagerfeld, who brilliantly has been able to play with the codes of Chanel. Again, he plays with the braids, the jackets, the camellia, the quilt, but adopts it to all different types of fashion. They say that before creating a new collection Lagerfeld would meditate in Chanel's apartment above the *atelier*. It's been beautifully preserved and he uses it as a means to inspire each collection.



Karl Lagerfeld brilliantly has been able to play with the codes of Chanel.



Unlike Chanel, Lagerfeld is inspired by the street. Some of his references have included hip-hop looks, biker looks, surf looks, Rasta looks, fetish looks. He's been so successful that the Wertheimer family, which owns Chanel – it's still privately owned – had worldwide sales of over \$1 billion in 2001. And, like Chanel, Lagerfeld has been brilliant at promoting himself. Once again, Lagerfeld was able to reinvent the Chanel jacket, when in October of 2003, he deconstructed the jacket, fraying the trim. This was a huge sensation. And "Fauxnel" officially entered our vocabulary of *fashionista* language.

It was the most copied jacket. There were variations of it by H&M, Zara, Mexx, BCBG. It became so ubiquitous that Bill Cunningham in *The New York Times* ran a parody of photos of the jacket showing women in the original Chanel ready-to-wear version as well as all of the copies. Chanel took the copying in stride. They actually felt that their sales were benefiting from it. Arie Kopelman, the vice chairman, thought that women, now more than ever, would want an original Chanel. But Kal Rutenstein, the senior vice president of Bloomingdales, felt their

Chanel sales were adversely affected because of all of the copies, particularly a version by Zara for \$189.

And that is when Chanel became more aggressive in the use of Chanel as an adjective. An ad they place about four times a year, mostly in the *Women's Wear Daily* trade magazine says, "A note of information and entreaty to fashion editors, advertisers, copywriters and other well-intentioned mis-users of our CHANEL name Although our style is justly famous, a jacket is not 'a CHANEL jacket' unless it is ours Even if we are flattered by such tributes to our fame as 'Chanel-issime,' 'Chanel-ed,' 'Chanel's' and 'Chanel-ized,' PLEASE DON'T. Our lawyers positively detest them. We take our trademark seriously." They sure make a lawsuit sound rather *chic*, don't they? So Chanel can't copyright their code's design, but they can protect their name. And they don't just go after the fashion industry.

In October of 2004, there was an escort in Toronto named Chanell, with two "L"s, who on her Web site home page poses rather provocatively, leaning against a bottle reminiscent of the No. 5. Well, Chanel corporation went after her. And certainly this escort, no matter how talented she was, didn't have the capital to fight Chanel.

Fauxnel has been used to describe not only low-end designers, but also many high-end designers. A few years ago, Marc Jacobs did a collection inspired by Adolfo being inspired by Chanel. There have been Ungaro versions of that incredible frayed hem jacket. Prada has done a version. It's even entered men's fashion. Last winter, both Comme des Garçons and Junya Watanabe did their own male version of the cardigan jacket, which I have elected not to model for you this afternoon.

There has been a whole new wave of interest in Chanel because of this one frayed jacket. One company, in particular, has most effectively been able to create its own identity much the same way St. John has its own look and Adolfo has its own look. A company called True Meaning was started three years ago by a man named Marc Bohbot, who is fairly well-known for a line called Bisou Bisou. He realized that women of the 21st century wear jeans, a T-shirt and a cute jacket.

His variation of the Lagerfeld frayed hem jacket has built a terrifically successful business in just three years. They are projected to do about \$20 million this year. And it's about the fact that this frayed jacket has become the new jean jacket of the 21st century.

Now I'd like to bring out five of our lovely models wearing five variations of the Chanel jacket. If they will all come out and strut their stuff.

[Models take the stage.]

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**This frayed jacket has
 become the new jean jacket
 of the 21st century.**
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I want you all to look very carefully to determine which one is the authentic Chanel Couture jacket. These are some things you should keep in mind. The average price of a Chanel ready-to-wear jacket begins at around \$3,000. Exclusive tweed patterns are created specifically for the House of Chanel. These fabrics are not used for any other garments and extra bolts are destroyed. Signature linings are matched to the details of the tweed fabric. A gilt chain sewn by hand along the bottom of the jacket on the inside gives the Chanel jacket the necessary weight so it never loses shape. And, finally, Chanel signature buttons and buttonholes are useable, not simply for decoration.

We have five jackets: One an original Chanel; one is a True Meaning copy of the frayed jacket; one is an authentic Lagerfeld for Chanel frayed-hem jacket; one is an Adolfo look from the 70s; and another is a St. John knit that was not easy to get because I don't know a lot of women in L.A. who wear St. John. I found a friend in Dallas who had a St. John and she told me the most charming story. When she bought her first St. John in Dallas at Neiman Marcus, a sales associate told her, "You are a woman now." So you buy a St. John and it's like an automatic Bat Mitzvah. It's that easy. *[Audience laughs.]*



We're going to play a little game. I'm going to invite a member of the audience who is going to, hopefully, with my very educational description, be able to tell which is which. Norman, I think you should be the volunteer. Although I think you have very good fashion taste. But if we let your wife do it, it would be much too easy for her. *[Sees Norman Lear consulting with his wife, Lyn Lear.]* You cheated! Okay, why don't you come with me, Norman? You know there is a door prize. We're all winners today.

[Theme song from The Dating Game plays as Norman Lear comes to the stage. He takes a moment to pose, hands on hips, and smiles on the runway, before turning to Cameron Silver and the five models wearing original Chanel and knockoff jackets. Audience claps and laughs.]



You know, your jacket could be Chanel with those pockets. All right, you tell me which one is the authentic Chanel Couture version. I'll give you a card and you tell me which model is wearing the authentic Chanel Couture.

[Norman Lear points card to model wearing the Adolfo jacket.]

Cameron Silver: I'm so sorry. You have been eliminated. How about a second try?

Norman Lear: A second try?

Cameron Silver: A second try. Audience? *[Turns to audience. Audience claps as Norman Lear motions to model wearing original Chanel jacket.]* Do you want to dial a friend? *[Norman Lear points the card to the original Chanel.]* You're correct! That is the Chanel.



[Norman Lear moves to leave the stage.]

You don't get to leave until you get them all right. This is like your Rubik's Cube of fashion. Which one is a Karl Lagerfeld version for Chanel of the frayed jacket?

Norman Lear: Oh, that's easy. *[Jokes, turns toward audience.]*

Cameron Silver: Is it? Does your wife have it?

Norman Lear: No.

Cameron Silver: Okay. The Lagerfeld version.

Norman Lear: Does anybody have an educated guess?

Cameron Silver: The audience can help. We can play cold-warm. Warm. Which one? *[Audience points to the True Meaning version and shouts "warm, warm," when Norman Lear is close, and "cold, cold" when he moves away from it.]*

Norman Lear: Yes, that's the one.

Cameron Silver: No, that's actually the True Meaning. So that's the copy. This is our Lagerfeld Chanel version. This jacket was made for the Madison Avenue reopening a few months ago. There were only 500 made. This one is your True Meaning, which shows how incredibly successful they are at appropriating the look. Now you have two more to identify on two models – a St. John and an Adolfo. *[Norman Lear puts the cards in front of the correct jackets.]* Right. We're all winners



today. And the fashion gods are very happy.

[Q&A portion begins.]

Cameron Silver: If there are any questions, I'll answer a few. And if not, I'm delighted not to answer any questions, trust me. *[Audience laughs.]*



They don't want the word "Chanel" to become the same thing as "linoleum."



Adam Tschorn [West Coast Bureau Chief, *DNR*]: Is the black St. John a knit?

Cameron Silver: It is a knit, yes.

Adam Tschorn: It's hard to tell from a distance.

Cameron Silver: Yes.

Rebecca Eliason [fashion designer]: How much does a vintage Chanel jacket sell for in your store?

Cameron Silver: Most of the Chanel pieces we get, when they are vintage, are part of an actual suit. For Couture pieces, they start around \$4,200 and up to about \$10,000, depending if it's an evening piece. But, you know, it's not a bad buy when you think if you want to go to Paris and get one new. It's literally \$80,000 for a basic Chanel Couture now. That's with no embroidery. Just a little *bouclé*, a couple buttons here and there and those four pockets.

Ted Max [intellectual property lawyer]: The differentiation between the copyright, which could be the style of the cut of the jacket, and the trademark may be a bit confusing. The point of the *WWD* advertising,

which has been going on for a while, is that they don't want the word "Chanel" to become the same thing as "linoleum." Linoleum is a generic word that has no meaning anymore. So that's part of the distinction between trademark, which protects a source's identifier, and copyright, which is the embodying of the idea, whether it's a song, or a motion picture or a painting.

Cameron Silver: Very true, very well said. Is there anything else, or am I free? *[Audience laughs.]*

Sally Applin [interaction design consultant]: Could you identify the years of all the vintage jackets?

Cameron Silver: The Adolfo is circa 1974. It's actually the same jacket that Barbara Walters was famously photographed in. A woman in Toronto loaned it to us. The St. John is circa 1997. The Chanel Couture is early 60s. The Lagerfeld is about two or three months old. And the True Meaning is a current sample that they were very kind to provide to us. I'd like to let you guys know that both St. John and Chanel were not very effusive about getting involved in this project. I think because of the protection of their names. St. John didn't want to be associated with being a Fauxnel, which I completely understand. But I was really hoping Chanel would give us a gift bag or something like that.
[Audience laughs.]

Session IV - The Future of Sharing: Content and Creativity in the Digital Age

Introduction, Laurie Racine

Senior Fellow, The Norman Lear Center;
President, Center for the Public Domain

Moderator, Rick Karr

Television correspondent and writer

Participants

John Seely Brown

Former Chief Scientist, Xerox Corporation

Jonathan Taplin

Television and film producer; USC Annenberg Professor

Siva Vaidhyanathan

Professor of Culture and Communication at New York University;

Author, *Copyrights and Copywrongs*

David Wolfe

Creative Director, The Doneger Group

Laurie Racine: Welcome back, and welcome to the future. We have spent the entire day today getting a brief taste, dipping our toes into the water – in fashion, music, entertainment and a little bit in film. Now we have with us a group of brilliant panelists. Two of them you already know, Jon Taplin and David Wolfe.

They are being joined by Siva Vaidhyanathan. Siva is a professor at New York University in Cultural History and Communication. He is the author of *Copyrights and Copywrongs: The Rise of Intellectual Property*

and How it Threatens Creativity. His newest book is called *The Anarchist in the Library*. Siva has written for everyone from *The New York Times* to *Salon* to *Open Democracy* and *The Nation*. He's a wonderfully articulate man. We are thrilled to have him here.

To Siva's right is John Seely Brown, affectionately known as JSB. As Ted Cohen perhaps did not know when he mentioned Xerox Parc, JSB was the Chief Scientist at Xerox Parc for 20 years. JSB sits on the board of many, many corporations, including Amazon, Corning, Polycom, Varian Medical Systems. He is also on the board of several non-profits, including the MacArthur Foundation. John Seely Brown is a scientist and a renaissance man. And we are thrilled to have him here.



Lastly, our moderator is Rick Karr. Rick is a dear friend. Rick is a broadcast and print journalist who was a regular contributor to NPR for many years. He's an adjunct professor now at Columbia University and is launching a new career, developing a series called *Techno Pop* for television about how technology makes and unmakes popular music.

This panel is going to devote itself to the convergence of technology, music, film, and fashion in the future. So – without further ado – Rick.

Rick Karr: To some extent, what we're going to try to do is synthesize what we've heard today. To get the different constituencies here to speak the same language isn't always easy. I think that everybody thinks of things differently. The industries work differently. And, in order to further confuse things, I am going to start by turning to John Seely Brown, who represents the geek contingent in all of this. JSB, what does a geek think of what we've been hearing today?



I think of it as the rise of the amateur, going back to the meaning of *amator* in Latin, things that you do for passion.

John Seely Brown: It's very simple. I am going to give up the virtual world, and live here in the physical world, because there are so many wonderful things that clearly I've been missing. The other thing I would say is that I don't think in today's high-tech world, our game is that different from some of the things I have seen today. If you look at how we do innovation in the open-source communities, you'd be amazed at how much we borrow, how much we build on each other's work.

Rick Karr: Maybe you ought to explain that for people who might not know what you mean by "open-source" community.

John Seely Brown: The open-source community enables people around the world, using the Internet, to collaborate in building very, very complex systems, such as a Linux operating system, which I personally thought could never be built that way. I was just dead wrong. On top of that, there are more and more and more layers of brand-new types of applications, software and so on.

All of the software is constructed by the community, on their own time, and given back to the community. If you take something like Linux, you will find several thousand people participating in the construction of this, but also in the maintenance of this, the constant improvement of this.

It is, in fact, a distributed, worldwide community effort. I think of it as the rise of the amateur, going back to the meaning of *amator* in Latin, things that you do for passion. It's really beginning now to drive the pace of innovation for business as well as for the commercial world. So there are some very, very deep interplays here.

The other thing that has really struck me is that the technology world carves things up in terms of rectangles, planer surfaces. And now, finally, we're getting enough computer power, that we can start dealing with flow, we can start dealing with dynamics. You look at Frank Gehry's constructions, the flow, the wonderful curves. They're very complex things.

I think that is starting to change the vocabulary of how we look at the world. We now have a new set of tools. Many of the designs I saw today have the ability to capture the swirl. Swirls are a very hard thing to compute. How that works is beginning to change the way technologists look at the world. I think that's going to end up changing the vernacular of a lot more things, like you've already seen it play out in architecture.

The last thing I would say – and we can come back to any of these points later – is there is a new type of vernacular beginning to emerge having to do with kids that grow up digitally.

How do today's kids, in this Wild West World, look at the world? And what are their vernaculars? What are the meanings of their screen languages? How do they compose screen languages? The screen language of film, the screen language of games, the screen language of navigation, the screen language of entertainment – how do these things all come together in very interesting ways?

Rick Karr: I want to go over to David Wolfe. We've seen very clearly in the music industry that the rise of computing power has enabled the rise of the amateur. Danger Mouse could not have happened without the computing power that allowed him to do that. Is that happening in the fashion industry? Is computing power changing the way that designers and manufacturers do business?

David Wolfe: It's changing systems. It's making the industry much more efficient in terms of delivery and fulfillment and inventory control and all kinds of stuff that is really boring but moves the merch. It certainly is enabling designers to access – that word again – inspiration so readily, everywhere. Everything is accessible.

I'd just like to say one thing. I heard a word just now that I haven't heard today. And I think it's missing from this entire conference. And I think it's the root of it – "passion." I think creativity and passion are one and the same. The thing that bothers me – and I certainly think artists should be compensated for what they do – is I don't think anyone should be using their creative juices just to make money. If that's what it's about, then it's commerce. It's not creative. And it's not art. Protect it forever. Because I am not interested. I want the next thing. I have a passion for it. And I'll create it for nothing. All these young people seem to understand that there is a creative synergy in our society, which the fashion industry backed into accidentally, because it couldn't *not* do it. I think the world of technology in the future is being built in a synergistic, new kind of socialism, a techno-socialism, and it's going to change everything.

John Seely Brown: There is passion beyond the individual. It's how ensembles can come together and have passion that way, too.

David Wolfe: Yes. Tribal passion.

Jonathan Taplin: But we also have to remember that Bob Dylan's first album sold 5,000 copies. And his second album didn't reach gold until 24 years after he put it out. So he didn't get up every morning and say, "I am going to go to work to make money." He just wanted to get to make another record.

Rick Karr: That's something I want to get into here, the way the music business has changed, and the way technology has changed that – this rise of the amateur again. In the big commercial part of the music business now, an artist like Bob Dylan probably wouldn't get a chance to make that second record. I wonder if you, Jon and Siva, could both talk about the business structures in these two industries – music and film on one hand, and fashion on the other – because the business structures seem to be so different.

Jonathan Taplin: Yeah, but they're changing. We're in an interregnum. If you think back to when King Charles I had his head cut off, and there was 15 or 20 years before King Charles the Second was brought up, it was a very wild and dangerous and violent time. That is where we are right now. The old king is dead. The analog world is dead. And the digital world is just beginning to emerge. Some of the passion you heard on the stage on my panel was that artists would like the changes to have some meaning to their lives. Sam Phillips is one of the great singers. In this new world, she perhaps could make a living for the next 20 years putting out and selling 50,000, 70,000, 100,000 copies, and be as happy as a clam.

And she can do that in a digital world. But she is of no interest to a big record company at this point, if their world is bounded by *Us* magazine on one side, or *Vibe* on another side, and MTV, and all that. She is not going to push a lot of product.



Siva Vaidhyanathan: But even so, Sam Phillips remains successful. She remains important. She remains able to connect with a large, rather diverse, hopefully growing, fan base. But what you can sense from her comments – and contrast it with the tone and the diction of the people who you heard from in the fashion industry – you might agree with me on this – there is a deep difference in the level of confidence with which creative people are speaking in these two industries.

I think it relates to the relative level of exploitation that creative people find themselves in, in these different industries. The true creative minds, the Tom Fords, in the fashion industry, have a sense of themselves. Therefore, they don't have to carry around a level of anxiety. They don't have to worry how their work may be resonating, echoing through the

culture. In fact, they can actually read those echoes and be quite proud of it.

And that's something that we, unfortunately, don't hear enough of from songwriters and musicians. Their communities are full of anxiety, full of questions. Some of it is justified. And some of it, I am afraid, is not quite as justified as they might pretend. You can sense it with the ambivalence about sampling, for instance, the ambivalence about sampling that musicians of all genres express. And it is divorced from their particular financial relationship with the industry, or their financial agreement, even if it's unstated, with their fan base.



To be cultural is to share. To be human is to be cultural.



Only a handful of musicians have the sense about sampling that tracks with how people in the fashion industry talk about how their work echoes through the culture. I think if Oscar Wilde were familiar with the club scene of the late 20th century, he might say something like, "The only thing worse than being sampled is not being sampled." Because to be sampled is to be appreciated or, sometimes, to be criticized. And to be connected with the culture is to sample.

To be cultural is to share. To be human is to be cultural. And to be human means to experience interactions with other people in a circle, rather than some straight line of production and distribution. So what we have are certain cultural industries that are not modeled along our more familiar ways of human interaction. And this is what creates the dissonance, this is what creates the anxiety.

People in the fashion industry have some sense of it. You heard several times today that they are plugged into the culture, and without being



plugged into the culture, without being fully cultural, they have no way of doing their jobs well.

I wrote down a bunch of the phrases that Kevan Hall used when discussing what he does. And it wasn't just about how he riffs on other historical figures in his field. He used words like "style," "gesture," "mix." He used "mix," and that struck me as very musical. "Iconic." He talked about icons, ways that particular images and messages work their way through his designs. He talked about "hand draping."

He talked about it with joy, because that's about craftsmanship. And craftsmanship is the other half of this. Craftsmanship plus passion equals creativity. He had the sense that craftsmanship is deeply important. He talked about his influences as his teachers. They're his teachers. And that reminded me of a quote from Ralph Ellison. In 1954, he wrote an article in the *Partisan Review* in which he stated that we can't choose our relatives, but we can choose our ancestors. And that's a really important thing to remember.

We talk about the ways that all of these different cultural influences work together to weave a cultural tapestry. That's really the key here. What I've learned from the people in the fashion industry I have met and talked to this weekend, is that they feel a deep desire to be fully connected with the cultures around them, whether that comes through magazines or television or walking in the street. It's viscerally exciting, in ways that I wish more musicians could express.

Rick Karr: Why do you think musicians aren't? I don't know if you agree or not, Jon Taplin?

Jonathan Taplin: I think they feel that what happens now has much more to do with how you look, what your deal is, like Rich Nichols was saying, how many times you've been shot. It's that kind of stance, that attitude. Ultimately, I still believe music comes down to good songs, good players, good singers –

Siva Vaidhyanathan: Passion and craftsmanship.

Jonathan Taplin: And there is not that piece of the puzzle in terms of what ends up on the top of the pop charts.

How many times have we seen that these people are fakes, they're lip syncing, they can't really sing unless there is something in their ear? These people look good, or they undress well. But that doesn't have anything to do with music.

Rick Karr: We call those wardrobe malfunctions.

Siva Vaidhyanathan: Look, the number one hit of 1967 was "Sugar, Sugar" by The Archies. Right? This is not a new phenomenon. This level of bubble gum is something that we've been living with for centuries. That's not the problem. But one of the things I have noticed is this level of anxiety seems to increase with the length of an artist's rather successful career.

So someone like Sam Phillips, who has a body of work to be envied by any singer-songwriter in the world, expresses that it doesn't mean when she gets in the studio or when she picks up her guitar she feels any less a craftsperson, or any less connected with the culture. That's the key. She clearly can separate that moment of passion and craftsmanship and

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They feel that what happens now has much more to do with how you look, what your deal is, how many times you've been shot.
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creativity from the moment when she has to be a representative of her art and her work in a forum like this.

I didn't mean to imply that artists are jaded in their entire lives, or that songwriters are so jaded. But we all know that the really exciting notion – when I was listening to people in the fashion industry discuss the extent to which they're connected to the culture at large, I kept thinking that Bob Dylan wrote about Halston and a brand-new, leopard-skin pillbox hat. There is this notion that he was so connected with the wider culture, even at that point in his career. And that's the essence.



The key to open source is that you're not going to be selfish about the nuts and bolts, the pieces.



To connect to open source: "Open source" is this phrase that we're all very much into right now. We're abuzz with open-source models of production and distribution. The key to open source is that you're not going to be selfish about the nuts and bolts, the pieces – that you're going to allow other people to mix and match your stuff. To have an open-source attitude to the world is to be less uptight about people messing with your stuff, because you know that you only got where you are because you messed with other people's stuff.

Rick Karr: Is to be ready to share, basically.

Siva Vaidhyanathan: Exactly right.

Rick Karr: David Wolfe, we hear a lot about this construction of celebrity and its use in marketing various forms of culture. The construction of celebrity in hip-hop, and, in fact, the construction of celebrity before there is even any product for the hip-hop artist to sell, meaning there is no rap, but we know the guy has been shot 80 times.

David Wolfe: Right. I think that's symptomatic of social *malaise* and breakdown of the family and the dumbing down of our education system. We don't know who we are. We get up in the morning, and we think, "What would Jennifer Aniston wear today?" I hope it somehow will find a cure. But I don't think so. I don't see it in my lifetime.

Rick Karr: Doesn't that go back to what you were showing us this morning, when you gave us that thumbnail sketch of the history of the fashion industry? That seems to go back to the 50s in the fashion industry, putting famous people in the front row at the show. Are people going to get sick of that? Are they going to rebel?



David Wolfe: The big difference is the famous people were in the front row to buy the clothes. They weren't there to have their picture taken.

Jonathan Taplin: But here's the other problem, Rick. Someone mentioned the notion of product placement. It was just kind of grazed over in the earlier panel. But if you look at a lot of television today, it is so filled with product placement. And this is stuff that is paid for, bought, sold, and boy, on *American Idol*, they're going to make sure that the Coke logo is right there in your face all the time.

It does seem to me that there is going to come a time when you're going to hit a wall culturally, where people are going to be so fed up being sold every minute of the day, that maybe they will want to have less. In the same sense that David Wolfe was saying that we ought to start paring down what we wear, simplifying, I think people are going to want to start turning off things.



How do you move from a supply-push world to a demand-pull world?

You may pay more to *not* be sold. What is HBO? You're paying to not be sold.

Rick Karr: And to hear the "f" word.

Jonathan Taplin: That is perhaps the next phase. I don't think [hearing curse words] is the point. I think the avoidance of commercials and the ability to do something a little cutting edge is why that's a successful service. I think we're going to try and figure out ways to get around it. The marketers are going to constantly try and hit you with an email on your cell phone saying, "Hey, if you walk down two blocks to the right, there is a store that's going to give you 10 percent off." How are you going to get out of this world? You know? That's the problem for me.

Rick Karr: Okay. So I don't know if this is too big of a leap, but I think, because I live most of my life online – not on HBO or watching broadcast media, despite the fact that I actually work in them – that in the online world, it's really easy to form subcultures. Don't networks, John Seely Brown, let us easily form subcultures, form connections with people? I noticed this in music, this fragmentation of genre that, to me, seems to be empowered by technology.

John Seely Brown: I think that goes back to the curve that Jon Taplin threw up at the beginning of the morning, the long-tailed distribution, which I think is so fundamental to the new games we're walking into. How do you move from a supply-push world, which is what your placement ads are really about, to a demand-pull world, in which media and advertising, if you wish, become more like Google ads?

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**The most fundamental trend we have
 going forth now is the rise of niche
 communities.**
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The essence of that power, that long-tailed distribution, is the number of niche communities that can exist. What we really have – and I think the most fundamental trend we have going forth now – is the rise of niche communities, in which small, creative niches can actually find each other, can create. And their identities get structured and crafted by their participation in and creation for those niche communities.

It's interesting, niche communities themselves are fractal. So if you want to understand how viral marketing works correctly, when it does, you've got to look at how these niche communities stack up. I think we're in a completely new type of game that the advertising mass media does not understand. But I think this rise in the power of the niche community – how identity gets constructed by being a part of one or multiple niche communities, and how you create for them – is going to be a very fundamental mechanism.

Siva Vaidhyanathan: JSB, while I agree, I don't think it's all that new. I think what we're seeing is that digital technologies and network communication have amplified, more than created, habits, cultural habits. They've brought them into sharper relief. They've made sure that we can't ignore these habits. But they're not necessarily new.

Now, the digital technologies have done two things in these areas of creativity – two major things. People in my business love to simplify things into two or three things. One is, they've lowered the barriers of entry to the process of creativity, production and distribution. But the other thing is, they've sped up the feedback process.

They've allowed us to immediately see that we've made something great. Danger Mouse found out within days that people all over the

world really dug his work. And he didn't find that out because he got a big check from anybody, because he didn't. He found that out because he started getting emails from people, because people started whispering about it, because niche communities started buzzing about it. And he could read the level of buzzing now through these networks of digital communication.

John Seely Brown: Blogs.

Siva Vaidhyanathan: Exactly. And that's what's really exciting about it. This is what has created this new level of passion.

John Seely Brown: So from a push model of creativity, to a conversation, as we were talking about earlier.

Jonathan Taplin: But there are lots of other examples. The Indian film industry makes 800 films a year. And there are about a 1.8 million Indian immigrants in the United States. Yet the biggest Indian film last year got into three theaters in the United States. So there's clearly an underserved audience. Whenever you go into an Indian grocery store, you see that little rack of beat-up cassettes that are sitting there, the guy has a side-business renting Indian movies. Well, the Net all of a sudden makes it possible to reach that community, and let them download those movies, and have access to a wealth of material that they never had before. And that can't help but be a good thing.

John Seely Brown: And that's just the beginning of the game, because if you look at how you start to do your remix in this world, and you look at things like the Creative Commons licensing, you now have automatic ways of being able to trace the history of the remix. You now have a very interesting way of feeling like "I can show that I am a part of something else."

Rick Karr: So here's another big leap. I'm going to throw this to David Wolfe. This stuff about technology now, in terms of enabling these subcultures, does that change the way that people react to fashion? What it makes me think is: Is there ever going to be another Tom Ford? Is there

ever going to be another generation of designers who come up and really dominate the world? Or are we going to see these kinds of fragmentations?

David Wolfe: I have been talking to all of my clients about the fact that there is no more mainstream. I guess it's cultural mainstream, but, especially in the fashion industry, because it was predicated and built on understanding where you, as a designer, or a manufacturer, or a retailer fit in relationship to the mainstream. Right in front of it, in it, or behind it.

You could tune your creativity, and your business growth, to that measure. And it's gone. The fashion industry, like so many other sectors, isn't awake yet to the fact that a revolution has happened. There is no mainstream. So, one out of every 25 American women bought a poncho. And people think, "Oh, fashion is alive and well." No, no. *[Shakes his head, audience laughs.]*

Rick Karr: Of course, if one out of 25 Americans bought any given record, that's 10 million records right there. That's a big hit.

David Wolfe: See, you're such a numbers person.

Rick Karr: So what's driving that? Why is the fashion industry behind?

David Wolfe: It's like every giant. It's easier to turn a speedboat than to turn an ocean liner. It will change. It has to. It is changing slowly.

Siva Vaidhyanathan: But isn't there the very notion that the fashion industry cannot be anything but immersed in its market? Its feedback loop is fairly refined. They have agents among all of us, figuring out what we really dig, and what we might dig next, and what the 12-year-olds hanging out in the park near your house are wearing. That really precise feedback mechanism is probably what is going to help the industry avoid a great crash.

David Wolfe: I don't think there would be a great crash. I think there would just be an intense fragmentation. The numbers will be the same. But the pie will be in many, many pieces, instead of one great big Gucci quiche.

John Seely Brown: It's curious, as you go into this radical defragmentation, there is a greater need to have something that does pull us together. It's a community of imagination. Think about the rising importance of public art and public architecture as a way to create a common experience for these highly fragmented communities.



**The pie will be in many, many pieces,
instead of one great big Gucci quiche.**



Rick Karr: Does fashion play a role in that?

John Seely Brown: That was the question.

Rick Karr: Is it self expression? This is a question we've danced around a couple of times today. Is it self-expression? Are any of these lifestyle choices – when you talked about televisions and things like that, David Wolfe – are they self-expression, or are they opting into an over-culture? Is that what we don't know, Jon Taplin? Maybe that's the problem: We as a society haven't figured out yet if all of these choices that are available to us that weren't before are aspects of self-expression, or whether we want to buy into "What's my neighbor have? Does he have a Toshiba flat-screen?"

Jonathan Taplin: First off, we have a shattering of political self expression. People used to identify certain music with a certain political stance, with certain wardrobe choices. In the 60s, there was a fairly simple construct that you could put together. That doesn't exist anymore.

So perhaps the notion of many, many ways of seeking identity, in dressing like Brad or Jennifer, or dressing or acting a certain way, or identifying with a certain kind of music, is the next way of self-expression. But I think there is a frustration that you heard earlier this morning, that that's not good enough at this point. Where is the Bruce Springsteen? Where is the Bob Dylan? Maybe that's what JSB is talking about. Where is the voice that a larger group of people could get behind? The notion of The Beatles arriving three months after John Kennedy was dead, and 75 million people watched the Ed Sullivan show on one night, and the whole country just went crazy with it, it's hard to imagine that could happen today.

John Seely Brown: In some sense, if you look at the rapid interconnection of the blog world, when that interconnection suddenly happens, a zeitgeist has been touched. I think of the blog world as a social-subconscious mind, and when enough interconnections happen because of some set of events, then that reaches a social-conscious mind, i.e. it gets into the newspapers. We have to pay much more attention to this vibrant interaction below the surface. I think that when things resonate just right – bang – they come out.

Rick Karr: All day long, what keeps coming up is the media, the media.

David Wolfe: I think as a subculture, it's so much more interesting. And I think – I am so old. I am the oldest person in the world. I remember what it was like before the 60s, and when the subculture rose and became the establishment. And there was a revolution. And I think that revolution is brewing now under the surface. I think it's all about being able to connect globally with tiny little groups of similar people with similar interests, who want to dress like you or think like you or read like you or vote like you. When that rises to the surface, I think we're going to see a new world.

Jonathan Taplin: Can I raise just one other point that I haven't heard at all today, which is that we have to also realize we're living in a world culture today, and it could be that the Chinese or the

Koreans or the Indians have a very different view about this than we have right here, and that they are creating their own cultures.

Ten years ago, I could have told you that *Baywatch* is the most sold television show in the world. Today that's not true. There isn't a single American television show that's sold everywhere around the world. In other words, because of these digital technologies, the Koreans are making their own television shows. And the Chinese are making their own television shows.



We've got to begin to think about other cultures shipping their ideas to us.



So we've still got a notion that Michael Jackson could sell 70 million albums of *Thriller* or 50 million albums. That isn't going to happen anymore, either. We've got to begin to think about other cultures shipping their ideas to us. The old notion of cultural imperialism is a total joke.

Rick Karr: But isn't that already happening? You drive around to a lot of the bookstores in L.A., and you see non-Asian kids buying Japanese comic books, buying Korean comics, Korean *tchotchkes*. What's the little Korean girl character that I am seeing everywhere? Not Hello Kitty. It's Pika. So now the Koreans are in that business, competing with the Japanese on that line.

I want to ask another question, something that I thought was coming up today, and that we haven't necessarily addressed. Have we figured out yet where the bright line is, or is there a bright line between influence and copying? Some people who sat on the stage today seemed to act as though there was.

I know that there are at least a couple of people on this stage right now who don't think that there is. And I wonder if that might be some of the cultural anxiety that we have to deal with moving forward. What's the line between influence and copying? Is there a bright line? Anybody? Nobody?

Siva Vaidhyathan: There is not.

Rick Karr: There is not. Siva's the one. See, I knew that Siva would say that there is not. There is not a bright line between it. This is like trying to get these communities – the fashion community and the music community and everybody else – to talk about this. Don't we approach these things really differently? That's the point of why we're here today, isn't it?

Siva Vaidhyathan: Well, the law clearly approaches these things very differently. The law in the world of music is deaf to the notion that there is not a bright line, that it is a gradient, and that people approach that gradient from different perspectives, which is why the law has been so disruptive, both on the creative side and on the business side – either too strong or too weak, probably both, depending on where you are in terms of the business.

And that's the crazy story of music. The beautiful story of fashion is that because the cultural regulation is so light, what we've heard today is that people can feel free to build, feel free to create. They're not worrying about drawing a bright line very much, except for perhaps the lawyers who work for Chanel, who seem to be willing to try to figure out where that line is. So we heard echoes of that. But, again, we know that the creators don't have a hang-up about that bright line.

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Is there a bright line between influence and copying?

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We have to figure out mechanical ways to compensate people for their work.

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Jonathan Taplin: I take a slightly contrary view on that. I believe that songwriters who have created something – we have to figure out serious, mechanical ways to compensate people for their work. The problem is that if it's not mechanical, meaning if you want to do a cover of someone's song, you can do it, you don't have to ask anybody their permission, but they still get paid their 2 cents a record. And there's no negotiation, so you don't spend a lot of time with lawyers.

There's nothing like that in sampling. There's nothing like that if I want to quote or take a little clip for a documentary I'm making and put it into a new documentary. There's no way to do it. It's all an individual negotiation. And it makes for a dead culture. I don't buy into the whole Creative Commons' "everything should be free" nonsense.

We have to figure out business models and mechanical royalties that work so that the artist gets compensated and the new artist, who is reconceiving things, can do it without having to hire a pack of lawyers and go through the hassles. Not everybody has the *chutzpah* of Norman Lear saying, "We're going to put 'God Bless America' on. Let Irving Berlin come sue us." Most people get scared off long before they get to that point.

Siva Vaidyanathan: Jon, I am happy to report that that is exactly Creative Commons vision for how creators should be able to interact with the next generation of creators. Creative Commons is not about making everything free.

Jonathan Taplin: Okay.

Siva Vaidhyathan: Creative Commons is not about radical release. It's about using the copyright system in a subtle and humane way, to allow creators themselves to dictate the terms of distribution. It is empowering at the individual level, and, therefore, shifts many of the decisions away from the corporations who are seeking the bright line that is causing so much trouble.

It's actually about bringing the decision-making to the individual. And what happens with that is, once you realize that all rights need not be reserved, you can feel good about saying, "If you're going to use my song in a commercial, you better pay me. And my Creative Commons license will say that." But the same songwriter, building his own Creative Commons license, can say, "But, you know, if you're going to use my song in a club mix, go right ahead."

Or "if you're going to combine my song with four other canonical songs, and give me the greatest praise in the world, feel free with that." But some songwriters don't even want to do that. They can still use the Creative Commons license to lock people out of that. So it is a mix and match way. It's a way of building your own terms of distribution. That's what's really beautiful about it. It's not an either-or. It's not a total freedom or total lock-down situation. And it's built on the open-source model.

John Seely Brown: It's opened up the whole spectrum of what becomes mechanical.

Rick Karr: Okay. I'll explain. The Creative Commons is a project that brought us some work that Larry Lessig, the copyright scholar and writer, has been doing, as well as a bunch of other people. Basically, if you create something, if you write a song or a book or whatever it is that you create that can be copyrighted, you can say, "I'm going to release this under the Creative Commons license."

And you have a bunch of choices. You can say, "You can do what you want with this, as long as you attribute it to me." You can make that attribution pass on, so that if I write a song and Siva covers it, and I have the attribution share-alike license, he's got to, if he gives it to somebody else, let them do what they want with it under the same terms.

You have all these different choices. CreativeCommons.org. It's very interesting.

Flip it back to the fashion industry. We heard this story earlier today, and I've heard this before, of young designers doing something super cool, but not being able to tool up in time. A big designer comes along and says, "I know that I can crank out 50,000 of those, and sell them for five times the price." Is this vision of this open, flowing world something that's really great for creative people, David Wolfe?

David Wolfe: I have a real problem with that, because I suspect the young designer hasn't done anything original. I'm sorry. But when Tom Ford says you've got to have two sleeves, we've got two arms – Oscar de la Renta once said something to me that nailed it for me. He said, "Look, you're dealing with the human body. We can either go in and out, up and down, bright or dark." And the sensitive people have the right rhythm of when to do it.

I have a real problem about saying something is so original. I think the entire industry works on sampling, and our sampling is different than the music sampling. We buy the garment, the whole thing. You can't just sample a sleeve. It's just the way it works. I'm sorry, it's a tough game. And sometimes it hurts. *[Audience laughs.]*

Rick Karr: And with that, I'm getting the signal, which means we can go to some questions.

Siva Vaidhyanathan: There's no crying in fashion.

David Wolfe: There's *only* crying in fashion!

[Q&A portion begins.]

Adrienne Crew [lawyer; co-editor, LAist.com]: Great discussion. One question I have – one is an observation, and one is a question. Where do moral rights fit in all of this? For those that don't know, I am a lawyer. So, sorry. Where do moral rights fit? Moral rights are recognized under

French law and other European nations so that the creator not only creates a product, but also a form of his or her persona.

I think that this is the crux of one of the anxieties that musicians seem to be talking about, and I think needs to be recognized. It seems to me that in fashion the creator is part of such a large collaboration from the very beginning that maybe they're a little more relaxed, and they're not giving away their persona so much as a songwriter-singer is. Where does that fit?



There's no crying in copyright.



Rick Karr: Isn't moral rights the underlying thing in the *le smoking* case?

Jonathan Taplin: My sense of *droites morales* is that the director, for instance, in a French movie has certain rights that he retains, no matter who financed the film. Obviously, they don't exist in America. If Walt Disney financed the movie, then Walt Disney owns the copyright, lock, stock and barrel. The creator has his net profit participation, but that's about it. He has no ownership of copyright.

Now, what T Bone was talking about is that some more powerful musicians are reasserting themselves and saying, "I want to own my copyrights. I want to own my masters. I want to own everything. I'm going to lease out these rights to someone to distribute for a period of time, for a percentage of the profits. And I'm going to get them back." That, to me, is where it's all going. I think that that ends up an important part of it.

Siva Vaidhyanathan: Well, also, there's no crying in copyright. And there are no moral rights in American copyright right now. This is the

great cultural dissonance, when it comes to discussing and understanding copyright. Sam Phillips feels deeply, morally attached to her work, as every musician I have ever met feels, and justifiably. But there is nothing in American law that satisfies her moral qualms or moral concerns, her deep feeling of personality attached to that.

Now, as I said, some artists can, without much anxiety, accept that there is no moral claim on how their work is used. The reason we don't have moral rights as a strong part of American law is complicated. There is a cool book called *Copyrights and Copywrongs* that you can buy if you're really curious about it, or copy it, or borrow it from your library.

[Audience laughs.]

The thing is, the lack of moral rights lets us play more, lets us play with people's stuff with a lot more confidence. As global copyright gets standardized, the moral rights question becomes one of the great hitches. There is a weird moral rights regime in Canada, because they have two different legal systems. Ontario has a different vision of moral rights than Quebec. Anyway, too much detail. But this is going to be the great question. When we talk about copyright in public, it's often about what would make the artist feel good about what's happening. And that's not really what it's about. Copyright is purely a state-granted, limited monopoly for a specific economic purpose. It is to create an incentive to distribute. That's what it's there for. And that's what we hope it works well for.

Sally Applin [interaction design consultant]: I had a couple of questions, and a comment. Jonathan, you touched on global participation in

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**When we talk about copyright in public,
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 artist feel good.**
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music and copyright. We've just been outside the country for four months, and we've just come back. We were in Asia. What's interesting to me about fashion is that it's a *thing*.

I understand with music, you can send it over the Internet. And fashion is this *thing* that goes through this process that a lot of people and companies participate in. It surprises me to hear the fashion industry today, or its representatives here, talk about it being so U.S.-centric, when everybody wears clothes all over the world, and they're designed and made all over the world. So I just wanted to throw that in, as I think globalization and the physicality of fashion are important considerations. And also, as far as young designers go – whether or not they are borrowing or original – it seems like we're all borrowing. Haven't humans been wrestling with this for centuries? I enjoyed this panel. Thanks.

Rick Karr: Can we get a mic down here for Ted Cohen? Ted's smart, because he knew this panel was going to be contentious and he was going to have something to say, so he sat right in front of me.

Ted Cohen: The only thing I was going to say, if you have seen *Ray*, the concept of owning your own masters has been around for years. I don't know if I am as old as David Wolfe, but I've watched artists come in and do label deals. They own their masters, they take it with them. They own their copyrights. There's a finite time.

You can cut those kind of deals. I've tried to do it with artists whom I've worked with over the years, when I left the record company side and went to the management side. It's incumbent upon everyone who is playing in the game, whether it's fashion, whether it's music, to learn what the game is about, and not feel like they were victimized later. I think you have a responsibility as an artist, as a designer, as a software writer, whatever it may be, to really learn the business you're getting into, so you don't feel victimized later. There is no reason to be.

Jonathan Taplin: But, look, what we're trying to say here, and I think what JSB started out with, is this is a transition from a world of scarcity. When Norman Lear started making TV programs,

there were only three networks, only three buyers; when I started making movies, there were six studios. We're in a world where scarcity is not an issue anymore, because the Net is a world of infinite choices. And anybody who can put a G5 in their basement can serve up music.

But that change in the chokehold of distribution, held by a few companies, is very hard for them to stomach. They don't like this idea that scarcity does not exist anymore. So they're going to keep putting it off as long as they can. I'm not picking on EMI, because I think EMI is one of the more progressive companies in the world, because it's only got one business – music – unlike many other companies that we all know that have many businesses, which conflict with this deal.

Rick Karr: Our host and benefactor raised his hand.

Norman Lear [television and film producer]: Don't we see scarcity in the amount of entities that own all of what you're talking about? Three or four entities owning all the channels?

Jonathan Taplin: I definitely think that in the world of television there's still scarcity in that there's six companies that own everything. But I still believe that the oddball Web site or the artist who has access to tools to serve up their content can actually get out there. That then comes to the question Rich Nichols raised earlier: How do you find it? How do you find this obscure piece of content that someone is serving out of their basement? Maybe you start trusting experts to look for stuff for you, in the same way that MP3 blogs do.

Siva Vaidyanathan: That's the challenge of filtering and feedback, which are the immature, the inchoate processes. We've got the production and distribution stuff down in the digital world. It's really about mastering the feedback and the filtering.

Rick Karr: All right. We've got to cut this off, as much as we could go on for the rest of the afternoon. I'd like to thank everybody. We talked about the *Grey Video* earlier today. Do we have that up there, and can we show that? Just a little bit of it, to get a sense of what we're talking about when we talk about these mash-ups in other media.

[A clip of the Grey Video plays on screen to enthusiastic audience reaction.]

Rick Karr: And thanks to Siva, who brought that along. Thanks everybody.

Presentation – Out on Top: The T-shirt, From Fashion Essential to Revolutionary Icon

Introduction, Barbara Bundy

Vice President, Education,
The Fashion Institute of Design & Merchandising/FIDM

Presenter, Rose Apodaca

West Coast Bureau Chief, ***Women's Wear Daily***

Barbara Bundy: The T-shirt. It's not only a revolutionary icon, but it's what ties every business we've talked about today together. Our presenter is the West Coast Bureau Chief for ***Women's Wear Daily*** and a contributor to ***W***.

Rose Apodaca and her team cover the fashion and beauty industries in a region reaching from Seattle to Las Vegas to San Diego, as well as report on the happenings in Hollywood and the culture at large from this end of the world. Rose is also instrumental in many events and projects tied to ***Women's Wear Daily*** and the fashion business here, including LA Fashion Week, and she has long been a champion of the local design community.

Before joining Fairchild Publications in June 2000, Rose covered fashion, both popular and counter-culture, for the ***Los Angeles Times***, ***USA Today***, and many other newspapers and magazines. The Southern California lifer has specialized in street wear, pop culture and action sports arenas, and created and taught college courses on street style. A

low-brow and contemporary art fan, she serves as an Advisory Board member at the Grand Central Art Center. She lives in Los Angeles, and is active in the Hollywood nightlife revival as a partner in Vine, Beauty Bar and Star Shoes. Rose.

Rose Apodaca: Hello. Thanks, by the way, for sticking it out for this long day. The T-shirt: basic, plain, thrashed, trashed, ripped, dyed, over-dyed, tie-dyed, shrunken, studded, embroidered, silk-screened, triple XL – and wet. The T-shirt has appeared in a myriad of options, and, above all other iconic staples in our wardrobes, it is the core of all closets around the world.

It's more intrinsic than any other piece – the tuxedo, the little black dress, jeans. The T-shirt transcends them all in sheer options, volume and access.

It's the one article everyone has and wears and feels utterly comfortable in, and not just because of the softness of the fabric. There's a utilitarian and practical aspect to a T-shirt, which lets it serve as a kind of second skin.

T-shirts can spread messages of politics, of sexual mores, of battle cries. They serve as banners of rebellion. And they serve as uniforms of inclusivity. They tell the world what we care about, who we care about, who we heart – that "we're with stupid." They sell things. They sell cigarettes. They sell politics, fast food, records. They've been the uniform of some of the world's greatest designers – Giorgio Armani, Jean-Paul Gaultier, Yohji Yamamoto, Tom Ford.

The history of T-shirts is rather short, about 100 years. Undergarments



T-shirts can spread messages of politics, of sexual mores, of battle cries.

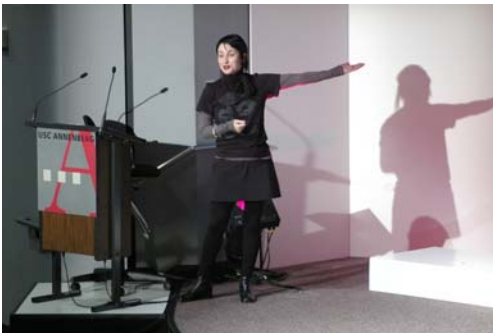
have always existed. They were worn for protection from heavy armor in the Middle Ages, while later on, coarse woolen undershirts were used for purposes of hygiene. But it wasn't until 1863, with the invention of the loom, that the T-shirt of today began to emerge. I have examples of T-shirts that will be flashing behind me.

The predecessor to the modern undershirt appeared around the 1880s. The United States Navy and the British and French Navies were among the first to use them. By 1913, it became adopted as an official part of the uniform. With World War I, and, more importantly, with World War II, the T-shirt became part of an iconography in America, in particular. Navy men removed their wool shirts and worked on deck in just their T-shirts. They could move more easily. And in the media, a character began to evolve of a heroic figure, a manly Navy man, military man, working on deck wearing a T-shirt, and he was pictured this way on the covers of *Life* and in the movies.

There was also the rise of sport in the 20s and 30s. Variations on the T-shirt were used as sports uniforms. And, by the way, Coco Chanel adopted a version of a striped T-shirt for sportswear. So there were three different aspects: sport, fashion, and this heroic image.

In fact, by around 1941, advertisements began to appear in Sears, Roebuck Catalogues of the Army style T-shirt – the T-shirt we know today, round neck, three-quarter-length sleeve – which was presented as a very manly item to have in your wardrobe. Yet still, with the decorum of the time, it was not in vogue to be out in public wearing just a T-shirt as a top.

A counter-culture began to emerge in the early-50s and mid-50s – not



exclusive to the fact that a lot of military people were coming back from World War II and not quite fitting in. The T-shirt became part of their civilian uniform. With the addition of jeans, there was a new working-class uniform: T-shirt and jeans.

With the emergence of youth culture, teens looking for a way to rebel against their parents adopted the T-shirt and jeans as their outfit. And what better way to feel validated by their choice than by seeing a sweaty Marlon Brando in 1951's *A Streetcar Named Desire* and again in 1953 in *The Wild One*, wearing a T-shirt under a short, leather jacket. With James Dean, in 1955's *Rebel Without a Cause*, the third part of that rebellion trifecta was perfected.

And there was Elvis Presley throughout the 50s. The symbolic American hero – and then a more counter-cultural rebel – emerged wearing the T-shirt. A female incarnation appeared when stars like Marilyn Monroe and Brigitte Bardot were photographed in T-shirts.

The T-shirt became part of the counter-culture uniform. Beat writer Jack Kerouac and jazz trumpeter Chet Baker were both photographed in a tee. By the time the 60s rolled around, the golden era of the T-shirt had begun. As the old order became increasingly challenged, anything that defied the decorum of the day was enthusiastically embraced.

Slogans of protest began appearing on T-shirts. Possibly the very first one was in 1970 – the "Free Angela" shirt, sparked by the jailing of African American crusader Angela Davis. We started seeing images, graphics, all reduced to single words, cut slogans, billboards for the world to see. By its ability to serve as a banner of rebellion, it became part of a uniform for all the mushroom-eating splinter groups. And it also became an important commercial tool, as small and big businesses saw its potential.

During the 70s, some of the most iconic T-shirt graphics evolved: the happy face and Vivienne Westwood's cutup of a collage of the "God Save the Queen" design that became connected with the London punk rock scene.

Through the 80s, the evolution of T-shirts continued for the purposes of protests, and for corporate consumption. But what's important, as well, was the use of the T-shirt as a canvas by graffiti artists and skateboard brands. The T-shirt assumed its place at the forefront, more than ever before, as a fashion and art staple. And this continued through the 90s.

In fact, the XXXL concept of the T-shirt, associated with hip-hop, is actually rooted in skateboard culture, because skateboarders needed oversized clothing so they could maneuver with the advent of ramp-skating, which took over from pool-skating in the late-70s.

T-shirts were becoming a core product in our wardrobes. Everybody had one. My mom had one. She didn't wear jeans for years, but she always had a T-shirt, at least that she slept in.

Through the 90s, a cult of T-shirts emerged, designer T-shirts in limited editions. Comme des Garçons makes T-shirts, like the one I'm wearing today. Dior came out with its "J'adore Dior" T-shirts, very limited edition, and priced at \$175 for a basic tee with a screen. People became willing to pay a lot of money for collector T-shirts.

Premium T-shirts have also emerged in recent years, from designers such as Michael Stars and James Perse. But no company has made more of a statement than C&C, which was recently bought by Liz Claiborne for \$28 million. Why? C&C is only three years old and it's shipping \$2 million worth of T-shirts every month. They're just basic, solid shirts priced at around \$50. But there is obviously a marketplace out there that can't get enough.

The other area that's emerged in the last couple of years, which has sent prices skyrocketing, is the vintage arena, particularly rock T-shirts – really gross, sometimes tattered T-shirts. Nowhere is that more evident than in Los Angeles, where stores like Catwalk, and LoFi – especially LoFi – are dedicated to rock and roll T-shirts. These stores sell T-shirts – like a Led Zeppelin shirt that is claimed to be from a 1972 concert – for \$950 or \$1,100.

I borrowed about 65 T-shirts for this presentation from Catwalk. When they handed me the invoice – I had to swipe my credit card to be able to take them out and photograph them – it was

\$15,000. The most expensive one was a really disgusting, oversized white T-shirt with a yellow stain on it that had some original Pink Floyd artwork. So those of you who've been around longer may want to go through your closets. You might have a goldmine there.

The T-shirt has become such a part of our lives that it is now being reinvented in ways that "who would have thunk it?" Textiles are being created that offer UV protection, that allow Vitamin C to seep into your system. All you have to do is throw on your T-shirt.

The T-shirt will always remain in flux, in fashion, and iconic. I'd like to open it up to some questions now.

[Q&A portion begins.]

David Wolfe [Creative Director, The Doneger Group]: Some T-shirts are made on a circular knitting machine without side seams. And some are cut down the sides. Are they both T-shirts?

Rose Apodaca: There is some debate as to whether the name T-shirt came because of the "T" of the *silhouette*. That's the guess. These days, a T-shirt has a long sleeve, a cap sleeve. It has transcended that T-shaped *silhouette*. In terms of whether it has a seam or not, that's much more of –

David Wolfe: It's all okay.

Rose Apodaca: Yes, just like if you have a cuff or not on your pants, they're still pants. When I was talking to collectors, I found that there is a contingent of people that collects T-shirts that are nylon and polyester.



The T-shirt will always remain in flux, in fashion, and iconic.

And some collectors make reference to a slice of gay history, in which T-shirts were cut up and added to with fishnet and nylon. T-shirts with specific graphics are worth a lot of money because they're tied to specific periods of gay culture in the 80s or the late-70s. So, obviously, a T-shirt is not just the 100% cotton version.

I did want to touch on rock T-shirts. That is probably the fastest growing category in terms of value, in both vintage wear and also in new T-shirts. Many companies, including Trunk Ltd., have been making millions in recent years on rock tees.

The owner of Trunk Ltd. has an enormous collection, apparently, that he uses for inspiration. He is doing a lot of legal licensing. But there is a huge black market for T-shirts, rock T-shirts, which begs the question of which ones are the originals and which ones are not, when you're forking out \$950.

Adam Tschorn [West Coast Bureau Chief, *DNR*]: Do you think the reason that the rock and roll T-shirt became an expression is because of the vintage and the cost? Is it because they sell them at concerts or is there something else?

Rose Apodaca: I think what accounts for the rock T-shirt phenomenon right now, and these ridiculous, astronomical values, is that people are willing to pay for them.

A big part of the reason that it started here in Los Angeles is that there is a cottage industry of stylists, dressing for musicians and other entertainers. They will pay pretty much whatever it takes to dress these people.

By wearing a used rock T-shirt that's already been truly distressed, has its rips, is from some concert, some young performers, who maybe hadn't even been born at the time of the concert, can suggest that it's their very own. And so it lends that sense of authenticity – that they're real musicians, that they're real fans. Of course, the more we become aware of this sort of thing, the more we realize that they're just buying it, just like so many other aspects of our culture. But I

think that's definitely what is driving rock-tee culture.

Obviously, we'd be hard-pressed to find a store in Kansas City that's selling T-shirts for high prices. But here they can get away with it. And there is obviously a market, because even on Melrose – I live nearby – there are several storefronts that have become dedicated just to selling T-shirts. And the cheapest ones are \$25 to \$35, which is something I suppose the average person can afford. But, really, when you start to look at the items, you wonder, "Is this really worth that?" You can get it at the Salvation Army.

Closing

Introduction, Martin Kaplan

Director, The Norman Lear Center;
Associate Dean, USC Annenberg School for Communication

Closing, David Bollier

Senior Fellow, The Norman Lear Center; Author, *Brand Name Bullies*



Martin Kaplan: You are about to hear the shortest summary you have ever heard of anything that lasted this long. And to present it, David Bollier, whom you met earlier today.

David Bollier: First of all, thank you all for hanging in here this long day. I know we're all pretty tired. This is a bit of an act of hubris. But we thought that we needed a provisional capstone for what we've all seen. And I know that when Laurie Racine and I first brought this idea to the Lear Center, we had little idea that we were stepping into such a churning, swirling cauldron of ideas.

We had our own ideas. Or at least we thought they were our own ideas. But in the course of talking to so many people, from Tom Ford and Guy Trebay to Jonathan Taplin and John Seely Brown and Norman Lear, we ourselves started to appreciate the fuzzy boundaries between the original and the imitative.



That said, let me leave you with three provisional ideas of what I think we've heard today. This is an on-the-fly interpretation. One is: The ecology of creativity matters at least as much as the individual creativity. The market structure, the scope of the intellectual property protections, the size of the creative commons available for use – all of these will influence how robust or anemic the flow of creativity will be.

■ ■ ■
We've laid down a track. Let's remix it.

■ ■ ■

Two, access to the past and the larger culture is a very important factor in how robust creativity will be. You saw in Kevan Hall's fashion show, Cameron Silver's tour of the Chanel jacket and the T-shirt presentation that creators need to have the ability to draw from our cultural legacy. And they have to have the ability to quote and reference if they're going to be as creative as they can be in the future.

And, finally, I would suggest that reinvention is a core element of creativity. We saw that with the Millicent Rogers dresses that obviously influenced Kevan Hall. Who would have thought that Ray Charles would do "My Bonny Lies Over the Ocean?" Who would have thought that Monet would play an important part in *Sex and the City*? I am overwhelmed by the number of examples that we saw of recycled, reinvented creativity, and how important that is for creating anew.

So with that, let us send you off with these ideas. We invite you to remix what you've heard today, and spread it out further, because I think we've laid down a track. Let's remix it.

