

Fashion

Edgy & urban

British summer style gets twist

LONDON, Sept 23, (RTRS): London's designers toyed with the idea of a British summer presenting a mixture of sheer lace dresses, furry stoles and raincoats, whilst moving their collections away from traditional seasons to reflect global demand for their clothes.

Delicate lace dresses were paired with cashmere coats and rucksacks at Burberry, in black, white and yellow, lending an edgy and urban feel to the British brand, which is famous for its trench coats.

Christopher Bailey, Burberry's CEO and Chief Creative Officer told Reuters he wanted to create a mash-up of the different seasons his customers were experiencing across the globe to better reflect what they might want to wear.

"The collection tried to express these different worlds, so you had very white, very fragile little lace dresses, but you also had black cashmere coats on the runway so it was this mash-up."

London Fashion Week, which attracts £100 million (\$154.24 million) in orders each season according to the British Fashion Council, has sharpened its business focus over the past few years to usher in a new generation of fashion designers who blend creativity with a healthy dose of commerce.

The emergence of more commercially savvy designers has made the city a key destination for buyers to visit on the fashion week calendar which will move onto Milan and Paris.

Designers

"I think the younger designers which is really why people come to London," said Justin O'Shea, buying director at online luxury retailer MyTheresa.com.

"The fact that they are solidified and cemented their identity is the reason why people are coming back because now it's about business."

Earlier in the week, furry stoles were draped over cocktail dresses, loose shirts and pencil skirts at Topshop Unique, taking on a 1980s feel, which also featured sheer lace dresses with floral detailing, in black and white.

Topshop Unique Creative Director Kate Phelan said she drew on the idea of a British summer, from garden parties to the heritage of Savile Row tailoring for the collection, which also comprised sweaters and coats layered over outfits to reflect outfits for all seasons.

"I think fashion has become totally seasonless," Anna Wintour, editor-in-chief of US Vogue, told Reuters.

"I don't understand colours and seasons anymore, because it seems like they show winter clothes in the summer and summer clothes in the winter, so I don't really worry about seasons."

Collection

Earlier on in the week, designer Molly Goddard presented a collection of voluminous tulle dresses drawing on a "bleak" English summer for inspiration by placing her models in a sandwich factory setting.

Wellington boot maker Hunter used British music festivals as a starting point for its collection, which featured camouflage dresses and vinyl raincoats.

Designers also looked to artists and paintings for inspiration at Holly Fulton and Jasper Conran, playing with colour, prints and detailed embellishment and embroidery.

"There is an element of fantasy coming (into collections) and a surreal beauty," said O'Shea. "There's something a little bit darker to it which I think is a continuation from fall," he added.

The week finished with an uplifting show from accessories designer Anya Hindmarch, who presented a collection of handbags and shoes with graphic details inspired by retailers like British department store John Lewis and French supermarket Carrefour.

"The collection was very much inspired by pattern," said Hindmarch said backstage after her show.

Accessories designers have started to form an important part of London Fashion Week, especially as the one of the highest performing categories for womenswear.



Bailey

Bailey, Burberry's CEO and Chief Creative Officer told Reuters he wanted to create a mash-up of the different seasons his customers were experiencing across the globe to better reflect what they might want to wear.



In this July 29, 2015 file photo, Trevor Noah, host of the new 'The Daily Show with Trevor Noah', poses for a portrait in Beverly Hills, Calif. The show will premiere on Monday, Sept 28, on Comedy Central. (AP)

Television

'Comedy a very powerful tool'

Noah arrives at 'Daily' ready, terrified

NEW YORK, Sept 23, (AP) For someone who uses the word "terrified," Trevor Noah looks anything but. Just days before he takes over the "The Daily Show" anchor chair from Jon Stewart, TV's toughest act to follow, Noah is willing to acknowledge "it isn't easy to reboot and recreate a new show from an old show in just five weeks."

Which he has been obliged to do, stepping in as host on Monday at 11 pm EDT on Comedy Central little more than a month after Stewart ended 16 years as the nation's court jester who molded "The Daily Show" in his own savvy image.

Still, Noah looks calm as he greets a reporter in his not-quite-settled-into office at the network's so-called World News Headquarters.

"The joke we have in the building is that I'm the Boy King with a lot of responsibility," he says, "but with a lot of great people who can guide me."

Flocked

Noah, of course, is the 31-year-old South African comedian who until his ascension few had heard of, apart from a worldwide fan base including 2.6 million Twitter followers who flocked to his shows from Sydney to Dubai ... and also, notably, Jon Stewart, who admired his work and reached out several years ago for a meet-and-greet.

That overture led to an invitation to drop by "The Daily Show," which Noah found to be "the most daunting experience I've ever seen: There was an insane amount of work going on."

Noah was eventually signed to make an occasional appearance as a correspondent.

Then, last February, Stewart

announced he was leaving. When Noah began getting feelers about being his replacement, "I asked Jon, 'Have you been kicked out?' He said, 'No, I'm tired.'"

Whereupon Noah asked him the big question: What was his stance on Noah as his successor?

Stewart's reply, according to Noah: "Who do you think suggested you?" A month later, he was tapped by Comedy Central.

"Then the whirlwind started," Noah laughs.

Within hours, a handful of Noah's old tweets resurfaced, lousy jokes that targeted women, Jews and Ebola virus victims. A social media firestorm erupted with the press fanning the flames.

"To reduce my views to a handful of jokes that didn't land is not a true reflection of my character, nor my evolution as a comedian," Noah tweeted in response.

"It's not like it didn't affect me, or hurt me," he says now, a lean, baby-faced presence clad in jeans, T-shirt and running shoes. "But I understood it, which helped me get over it."

Defying social-media admonishments, Noah argues that a smattering of dumb tweeted jokes, like anything unearthed from a person's digital past, serves usefully as evidence of what that person may have been and, more importantly, has moved beyond.

"Should we erase our history because someone will judge us by that now, in the present?" poses Noah, and says no. "I think history is a reminder of what not to repeat."

The uproar (including speculation that Noah might be pitched overboard) quickly subsided, but not before the

story had been covered to death and, says Noah, too often driven by hearsay.

"It was a beautiful baptism of fire," he says. "What better way to learn the purpose of my new job than to be at the epicenter of many of the problems of how the media covers news?"

Certainly, Noah's new job is to quarterback the "Daily Show" truth squad as it lampoons news makers and the media that cover them in the context of the serious business of the comically fake newscast.

"Comedy is a very powerful tool," says Noah. "The truest things are said in jest."

Apartheid

He jests from the standpoint of someone born to a black mother and a white father 10 years before apartheid ended ("I was born a crime," he sums up) whose mother had to walk ahead of him as a toddler, pretending not to know him if she saw the police.

"I come from a crazy place," he says. "When I was 25, my mother was shot in the head by my stepfather, an abusive alcoholic. I was so, so angry. But the first thing she said to me after she came out of the hospital was, 'You need to learn to forgive. Then you'll be setting yourself free.'"

He found a certain freedom in comedy, which he pursued, he says, not to vent his spleen, as with many comedians, "but because I made people laugh."

A man of mixed race and a stormy childhood, he saw himself as a perpetual outsider. But he made himself at home globally, including the United States, where he toured comedy clubs and landed TV appearances (including

"The Tonight Show with Jay Leno" and "Late Show with David Letterman").

From the beginning, he joked about things that were on his mind, but even when they touched on painful social issues he was never fueled by anger, he insists. Nor is he now.

"I come from a country where everything that happened was impossible! A place where there was a bloodless revolution, where Nelson Mandela, let out of jail after 27 years, made peace with his persecutors. And now I have an almost delusionally optimistic view of America. I see a lot of progress here. I see a lot of hope."

"It's often difficult to see progress when you look at it one day at a time," he muses. "Like with a workout regime: Take a picture today, then take another picture not tomorrow or the next day, but after six or eight weeks. That will show you how far you've come."

Maybe that's Noah's way of saying that to size him up as host after his first night, or his first week, can't address how far he plans to go. Nonetheless, he has no doubts the media will pronounce an instant verdict. With their insatiable appetite for content, they treat each passing moment as a potential milestone, however specious it may be.

So Noah, reconciled to the foibles of the media, and eager to lampoon them for it, appears calm as he prepares for opening night.

But don't think he won't feel terrified, he says, "the same way I feel now. I'm having nightmares! It's terrifying, it really is. But it's also extremely exciting. I'm trying to enjoy every moment of it."



In this June 1, 2015 file photo, Perez Hilton attends the 2015 GLSEN Respect Awards in New York. Hilton is starring in an unauthorized off-Broadway musical parody of the 90s sitcom 'Full House', playing Danny Tanner. (AP)



Shannon



Kroll

Variety

LOS ANGELES: Michael Shannon and Nick Kroll have joined Joel Edgerton and Ruth Wilson in the cast of Jeff Nichols' drama "Loving."

Nichols is writing and directing the pic, which also stars Marton Csoka and Jon Bass.

Inspired by documentary "The Loving Story," the film centers on Richard and Mildred Loving, an interracial couple who married in June 1958. They were arrested, thrown into jail and exiled from the state. For the next nine years, the couple fought for their marriage and the right to return home as a family.

Shannon will play Grey Villet, the LIFE Magazine photographer who shot the iconic images of the Lovings in 1965.

Ged Doherty, Sarah Green, Nancy Buriski, Colin Firth, Peter Saraf and Marc Turteltaub will produce the pic. Brian Kavanaugh-Jones, Jack Turner and Jared Ian Goldman are exec producing the project. (RTRS)

LOS ANGELES: The GEANCO Foundation feted thespians Chiwetel Ejiofor and David Oyelowo Monday night at Sunset Gower Studios in Hollywood for their commitment to better the lives of Nigerians.

The acclaimed British actors, both of Nigerian descent, attended the Impact Africa Hollywood event to receive the org's Global Promise Award.

Ejiofor was especially touched by the organization that provided computers, clothing, medicine and educational supplies to two Nigerian schools — one of which was founded by his mother.

"My mother really wishes that she could be here. She can't be here, because she's there. She does the work. I get the award," he quipped at the podium. (RTRS)

NEW YORK: Her "Covert Affairs" now sadly over, Piper Perabo will next be returning to the stage.

The Golden Globe nominee is set to star in the New York premiere of "Lost

Girls" by John Pollono at MCC Theater. Jo Bonney will direct.

The play is about a divorced couple forced to confront the legacy of their past decisions when their 17-year-old daughter goes missing during a winter storm. Previews begin Oct 22.

The cast also includes Ebon Moss-Bachrach of HBO's "Girls," Megan Fahey from "Next to Normal" and Tasha

Lawrence of "Good People." Perabo, who got her break as an aspiring songwriter in "Coyote Ugly," also starred in 2008's MCC Theatre's "Reasons to be Pretty" by Neil LaBute, alongside Alison Pill, Thomas Sadoski and Pablo Schreiber. (AP)

LONDON: The sun hasn't yet set on Glenn Close in "Sunset Boulevard."

Two decades after the show opened on Broadway, Close is to star in a London run of Andrew Lloyd Webber's musical about a faded Hollywood star.

Close will play Norma Desmond for 43 performances at the English National Opera's Coliseum theater starting April 1. The production will be "semi-staged," with the opera's orchestra onstage alongside the cast.

Close won a Tony Award in 1995 for the Broadway production of the musical, based on Billy Wilder's 1950 film.

The London show, announced Tuesday, is a co-production between the English National Opera and the GradeLinnit Company. It will be Close's first time on the London stage since she starred in "A Streetcar Named Desire" at the National Theatre in 2002. (AP)

Federal judge rules

'Happy Birthday' song in public domain

LOS ANGELES, Sept 23, (AP) The music publishing company that has been collecting royalties on the song "Happy Birthday To You" for years does not hold a valid copyright on the lyrics to the tune that is one of the mostly widely sung in the world, a federal judge ruled Tuesday.

US District Judge George H. King determined the song's original copyright, obtained by the Clayton F. Summy Co from the song's writers, only covered the tune's musical arrangement and not the lyrics.

King's decision comes in a lawsuit filed two years ago by Good Morning To You Productions Corp, which is working

on a documentary film tentatively titled "Happy Birthday." The company challenged the copyright now held by Warner/Chappell Music Inc., arguing that the song should be "dedicated to public use and in the public domain."

"Because Summy Co never acquired the rights to the 'Happy Birthday' lyrics, defendants, as Summy Co's purported successors-in-interest, do not own a valid copyright in the Happy Birthday lyrics," King concluded in his 43-page ruling.

The lawsuit also asked for monetary damages and restitution of more than \$5 million in licensing fees it said in 2013 that Warner/Chappell had collected from thousands of people and groups who've paid to use the song over the years.

Marshall Lamm, a spokesman for one of the plaintiffs' lawyers, said that issue would be determined later.



In this Aug 26, 2015 photo, in River Forest, Ill, painting conservator Barry Bauman sits near a Marcus Mote painting owned by The Richmond Art Museum in Richmond, Ind, that is half cleaned. He's cleaned and fixed 1,500 paintings for hundreds of museums nationwide over the 11 years and he's done it all for free. (AP)



King