

Fashion Outlook

Show stoppers

How TV influences what you wear

By Mary Martin Niepold

In the 1930s and '40s, the giant film screen determined the fashion mood of millions of moviegoers. Women copied Lana Turner's sweaters, Joan Crawford's wide shoulders, Jean Harlow's platinum locks.

Men were not immune, either. In 1934, Clark Gable appeared in the "Wall of Jericho" scene of "It Happened One Night" without an undershirt; sales of that undergarment quickly plummeted.

Today, TV influences much of what viewers are wearing — or at least what they wish they could wear.

Nolan Miller, costume designer for ABC's "Dynasty" and many other television shows and films, is TV's king of glamour. Each season, Miller's \$500,000 budget — exceptionally large as TV shows go — dresses Krystle, Alexis, Blake and other "Dynasty" regulars. An episode's worth of costumes averages about \$15,000 (gowns can run up to \$5,000) — but these, after all, are the Carringtons.

Miller welcomes the opportunity to display his passion for glamour. His is a studied look, head-to-toe ensembles that harken back to the films of the 1930s and '40s and stars like Joan Crawford, who was a private client of Miller's.

"I know life has changed," concedes Miller, "everything is moving so fast — but, maybe because of my Southern background, I long for some beauty and graciousness still. I've always wanted to see women look beautiful."

Miller laughs. "Linda's (Evans) shoulders have gotten so exaggerated that they're bigger than John Forsythe's. I just say, 'Linda, go with it, and with her slim hips, it's wonderful.'"

"Now," Miller continues, "if you try and take shoulder pads away from a woman who's used to them, forget it." At one point, ABC wanted Miller to tone everything down, and the Associ-

show and give it that spring feeling." For a "Moonlighting" look, Turturice recommends "one-color dressing; don't break the body up with different colors. Either have the skirt and jacket matching, or the blouse, skirt and jacket matching."



DON JOHNSON and Philip Michael Thomas of "Miami Vice" (above) tried to move away from pastels — unsuccessfully. Designer Nolan Miller dresses Joan Collins (left) and the "Dynasty" cast. Robert Turturice is responsible for Cybill Shepherd's (right) wardrobe on "Moonlighting."

shoulders, to maintain the same soft styling.

"Women," he says, "are asked to change their entire personalities when pregnant, from chic to a white collar and bow. That's wrong. I think women should still have the chance to express their individuality when they're pregnant."

For millions of male viewers, there has probably never been a show to rival the fashion impact of NBC's "Miami Vice." Four years ago, when Detectives Sonny Crockett (Don Johnson) and Ricardo Tubbs (Philip Michael Thomas) made their debut, manufacturers scrambled to copy the unstructured jackets, pastel T-shirts (this year, crisp white ones without collars) and full-legged trousers.

The look — casual (no tie or socks) and European — is today almost a given, although "Vice" producers attempted a darker look last season. The huge audience outcry prompted them to reinstate a pastel palette — albeit a more subdued one.

Designer Eduardo Castro uses Italian designers like Cerutti, Panchetti, Armani and Versace (Johnson's favorite). Each season, Castro spends close to \$40,000 on Johnson's wardrobe alone. Philip Michael Thomas's clothes are almost entirely donated by Germany's Hugo Boss.

Tubbs' look is very tailored, pulled-together, while Crockett's is more fantasized. Castro acknowledges the impact of the latter's style.

"Five years ago," he says, "you didn't see pastel suits on the street or T-shirts under jackets or combinations of colors or shoes without socks. Today, that look has carried through to the point that it's not that unusual anymore."

In current episodes, Maddie is wearing maternity fashions. Turturice experimented with new ways to drape fabrics, in seams and at the

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ated Press announced that the show would do away with shoulder pads. Says Miller, "We had tons of phone calls from all over America and stores in Paris and London saying, 'You can't do that.'"

A sharp contrast to the knock-your-eyes-out "Dynasty" look is the understated, easy style of Maddie Hayes (Cybill Shepherd) on ABC's "Moonlighting." (Her outfits run a comparatively tame \$1,200 each.) Costume designer Robert Turturice also strives for femininity — but in softer, less studied versions than Miller.

"To me," says Turturice, "the look is Southern California classic. The show is definitely a comedy patterned after those famous comedies of the '30s and '40s like 'The Thin Man,' and I wanted to give it an easy look. I wanted everything to have a flow to it, for the movement factor and also the softness of the fabrics themselves. The color scheme — pastels — was definitely decided on by me to enhance the sort of upbeat mood of the

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