

nes' get makeover



'ROCK' ON: Using leather, suede and faux fur, Robert Turturice presents a jazzed-up "The Flintstones in Viva Rock Vegas," with Jane Krakowski and Kristen Johnston, top, and Joan Collins.

nightgowns, negligees, bathing suits — almost every category you can think of," says Turturice, who describes the picture's overall look as "jazzy."

Working primarily with leather, suede, faux fur and rock-like jewelry, the designer might have had the most fun with Joan Collins, the scheming Alexis in the '80s series "Dynasty."

"Joan was getting dressed for the dinner party and she has



this oversized iris as a coat and a gown made of leather," he says, "and she looked in the mirror and said, 'This makes Alexis look poor.'"

— Steve Chagollan

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stumer Jacqueline West

plays a servant girl named Madeleine, and Joaquin Phoenix plays the sympathetic Abbe de Coulmier.

"Phil wasn't interested in a costume drama," says Jacqueline West, who has worked with Kaufman on a number of films, including the costumes on "Rising Sun." "Because it's an asylum he wanted something very realistic. These are abandoned people — abandoned by society and forgotten by their families. The biggest temptation would have been to costume everybody in a very beautiful way instead of making them real."

Rather than wardrobing the inmates in smocks or prison garb, West was true to the conditions and circumstances of the time. The marquis, who was cousin to the king, wears the rather extravagant clothes that he's originally incarcerated in, with a few variations.

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THINK FRED & GINGER: The costumes for "Love's Labour's Lost" recall '30s musicals.

was seeing the actors transform before her very eyes with the help of her clothing.

"Geoffrey's very rangy and long and lanky and fluid," she says. "And he'd put on his wardrobe and his whole stance would change. He'd become the marquis. Kate would want to take home her corset and moonlight and feel it. She would want to

"I looked at Vogue and Harper's and I deliberately picked things that would still work today," says Buruma. "It's not what people would've worn in the street, really, it's quite a glamorous version of 1939 dress. You have to think of Fred and Ginger really."

Gotham's WIFT fetes costumers

By MARK PFEIFFER

Gotham-based nonprofit organization New York Women in Film & Television and *Daily Variety* will honor costume designers Patricia Field, Rebecca Field and Rita Ryack at a fund-raising fashion show scheduled for May 9 at Christie's East.

Patricia Field, who opened her eponymously named boutique in 1966, has long been regarded as the personification of downtown fashion. Now, she and partner Rebecca Field wield that style on the sets of HBO's chic serial "Sex and the City" and NBC's "Spin City." If that weren't enough to keep the two busy, the couple owns Soho's Hotel Venus and Patricia has designs on directing in the future.

Ryack — a fave of Ron Howard and Martin Scorsese whose credits include "Casino," "Wag the Dog" and "Apollo 13" — has just finished work on Howard's "How the Grinch Stole Christmas." The live-action adaptation of the Dr. Seuss classic starring Jim Carrey is due to open in November.



SMITH

"I worked for the first 10 years in New York theater and I'm delighted to still be considered a New York presence," says Ryack. "The thing that makes it rewarding to work in New York is the passion of the people in the film community."

The Gotham group's main interest lies in helping women reach the highest levels in film, TV and new media. Since its creation in 1978, its ranks have grown to more than 1,100, making it the second-largest chapter of the worldwide Women in Film organization. The members work together to hold workshops and seminars, also fostering scholarships and mentor programs for young up-and-comers.

B. Smith, a restaurateur, magazine mogul and TV personality, will emcee the evening's festivities. All proceeds will go to one of NYWIFT's many educational programs.