

INTO AFRICA:
Bono and Ali Hewson discuss Edun, fashion and bringing more trade to Africa.
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MEMO PAD



A page from the Ralph Lauren Web site.

RALPH TAKES OVER: If you invite to the Ralph Lauren runway show on Thursday got lost in the mail, don't fret. The collection will be live-streamed exclusively on The New York Times iPad app. For the month of September, Ralph Lauren has executed a branded takeover of the app, as sole advertiser, which includes showing the runway presentation. "Typically, we have six advertisers per month," said a spokeswoman for the Times, noting that Ralph Lauren is the first brand to buy out all ad space. She declined to discuss terms of the deal.

Some of the highlights of the campaign include enhanced video and a virtual tour of the designer's car collection on exhibit in Paris, with the ability to click on each car to hear the engine. The campaign, in magalogue format, also features past runway shows, custom editorial content and e-commerce. The campaign is separate from Ralph Lauren's longtime ad commitments with the Times in print and online, but continues the company's heavy push into digital, which includes its own Web site with social networking, and in the past such activities as m-commerce via store windows and projecting a show onto the facade of Lauren stores in New York and London. — AMY WICKS

NEW DEAL: Condé Nast Publications has formed a partnership with Ulta Beauty in a multiyear agreement that looks to significantly generate subscription sales of Allure and Glamour magazines. Ulta, which operates 417 stores nationwide — selling prestige, professional and mass market beauty products — will have access to Allure and Glamour beauty and fashion content to be used online and in stores, while Condé Nast will in turn offer exclusive subscription rates to Ulta customers. The program launched the weekend of Sept. 3 with a bundled subscription offer for Allure and Glamour. Marketing efforts will employ a multiplatform strategy including Condé Nast magazines, as well as both organizations' Web sites and social media platforms. Ulta will also receive support from Condé Nast for its digital campaign and Condé Nast's database expertise for customer development.

Robert Sauerberg, president of Condé Nast, said, "As part of this agreement, we will provide fashion and beauty tips and trends from a number of our brands to Ulta stores and its Web site and, in turn, generate significant subscription sales through these channels." He added, "This partnership ties us to a retailer that is on record with a goal of increasing its store count by 250 percent, a growth that will help us extend our consumer reach — one of our key strategic objectives." Condé Nast owns Fairchild Fashion Media, parent of WWD. — PETE BORN



Pom Spring

Nicki Minaj and her Technicolor pom-poms (the work, she said, of Japanese designer Dog) shook up an otherwise stately front row at Carolina Herrera Monday morning as the rapper continued her bid for ubiquitor status at New York Fashion Week. For more, see Fashion Scoops on page 23.

PHOTO BY STEVE EICHNER



Pro Bono

By DAVID LIPKE

ALI HEWSON AND husband Bono celebrated Edun's spring women's show and the launch of the men's "Pioneers Project" marketing campaign with a dinner at Harlem's Red Rooster restaurant on Sunday. On hand for the crab cakes and mac 'n' greens were Michael Stipe and Reeve Carney, along with personalities from the campaign like restaurateur Marcus Samuelsson, jewelry designer Waris Ahluwalia, Make Something School founder Aaron Rose and Falling Whistles founder Sean Carasso. WWD caught up with Bono and Hewson for a talk about their fashion label, African trade and those omnipresent sunglasses.

WWD: What did you think of your wife's show today?
Bono: I'm not an expert on these things, and so I'm looking at it like a child. I've been to half-a-dozen fashion shows in my life. It's a wonderful parade apart from everything else. What I did pick up, perhaps

for the first time, was that the mission [of Edun] was in the shadow of the aesthetic, and that's the way it should be. It's strange to hear an activist like me say that. But Edun cannot be famous for its do-gooder sensibility. The vision has to be an aesthetic one. I thought the floral patterns with the African prints on top of them were incredible. But if I start talking about fashion, just thump me. Just come out and go bang. [Mimes punching himself.]

WWD: Why did you think the Edun model was a good way to accomplish some of your philanthropic goals?
Bono: Aid, which I spend half of my life fighting for, is a stopgap. Trade is what takes people out of poverty. Africa faces a couple of big hurdles in the next few years. AGOA [the African Growth and Opportunity Act], which is a trade pact between the U.S. and the continent of Africa, runs out in September of next year. [AGOA expires in 2015, but the special apparel provision expires next September.] Unless Africa starts to produce its own high-level fabrics and im-

proves quality of production, many, many factories will close. That's the worry. Now the opportunity is open-ended. This is a continent that by 2050 will dwarf any other continent in population. Its richness is well known, under the ground. We just need to get it into the people's hands. The tools to do that are creativity and commerce. We want to be a part of that.

Hewson: Really what we wanted to do was to work on the ground in Africa. Bono was working on a macro level with governments and debt cancellation. We wanted to see how the policies translate to factories and the ordinary worker and their daily lives. It's such an incredible continent, so sexy and bright, and they want the jobs. Every one percent of world trade accounts for \$155 billion in trade. That's four times what sub-Saharan Africa gets in a year in aid.

WWD: It's interesting that you always emphasize that Edun is a for-profit company.
Hewson: This is not a charity. It's a business. This is a for-profit company. A lot of people don't get that about Edun. This is trade. We can do this, and everybody can do this in Africa.

WWD: Some people would say that fashion is superficial. How do you reconcile that with the very high-minded goals you work toward in Africa?

Hewson: The fashion industry is often considered superficial, but it's actually a huge employer as an industry. It's the first industry in any country that is developing, so it's very important. And it's important that we do it right.

WWD: Obviously, you have so many things going on in your life, but in what specific ways are you involved in Edun as a company?

Bono: I'm on the board. I look over the mission stuff. Ali told me that 37 percent of the collection you saw today is made in Africa. And that's real fashion pieces, not jeans and T-shirts. That's a massive achievement.

WWD: Is Bono involved at all in the creative process?
Hewson: We don't let him near the clothes.

That's the only stipulation. [Laughs.] But he's an amazing sounding board. It's always great to get his opinion.

WWD: How much of your time do you spend on Edun?

Hewson: The energy and commitment in fashion is huge. The show today is wonderful, but it's really about the nine months of work that everyone has put into it. It's an amazing chain when you see it all come together for that 20 minutes. But what I try to tell my kids when they are hating playing guitar or piano is that when they see someone play onstage, and the crowd applaud them, they aren't applauding just because they can play that piece. They are applauding for the hours of work they spent learning it. And I've learned the fashion industry demands that. I think it's the toughest business there is.

WWD: What about your own personal style — how has that evolved over the years?

Bono: I'm not sure I have any.

WWD: Well, your sunglasses have become a signature for you.

Bono: You need something to hide behind when in your songs you've left yourself no place to go. Our songs are very operatic, very raw, very personal. There's a couple of reasons why I wear my sunglasses. One of them is that it gives me a one-step remove from people I don't know. [Looks at reporter and laughs.]

WWD: Where do you get your sunglasses from?

Bono: Armani. We have a very deep relationship with Mr. Armani. He's been very good to me.

WWD: Now that you've just finished three years of the "U2 360° Tour," you're going to have some more free time. What are you going to do with it?

Bono: I don't do free time very well. But Johnny Cash was once asked when he was happiest and he replied, "Walking barefoot in my backyard." And I'm going to do that, a little bit of that.

WWD: Are you working on a new album?
Bono: All of that.

Family Business

A FAMOUS LAST NAME can be equal parts burden and blessing. Following celebrity relations into their respective fields is a well-worn path where comparisons are inevitable, and not always flattering. Sometimes, however, having famous and talented relatives is just really very convenient. Take **Gia Coppola** (Francis Ford's granddaughter, and Sofia's niece), who was the center of a small gathering Sunday night to toast "What's Up?" a short film she made for designer **Melissa Coker's** line, Wren.

"It was fun to make," the 24-year-old smiled as she perched on a red banquette at Mister H. Her film was being projected on loop onto a wrinkled curtain behind her. The room was very dark, considering it was only 6 p.m., and the film was hard to see (the wrinkled curtain) and hard to hear (the Fifties style hits that were blasting from the DJ booth).

"I know, but the music **Tennessee** [Thomas] is playing is great," Coppola shrugged.

From what could be made out, the film had the signature moody notes and the quiet intensity of most of Sofia Coppola's works, and was shot mostly in interiors. It followed a teen girl writhing around in her bedroom — making Facebook videos of herself jumping on her bed and eavesdropping on her mother on the telephone.

"It's really just inspired by what I would do if I was home alone, and bored," Coppola explained. "It's my friend **Bella** [Zarember] who's starring in it. She's 15." Zarember was on hand, wearing a large pair of owl-eyed glasses and a slick of red lipstick across her mouth.

Coker was also there and ready to explain the collaboration.

"Everyone keeps asking my age," the designer said. "I'm 32, Gia's 24, and her friend, who's here, is 15? I am not 15... anyway. Gia was just a perfect match for us.... Wren is feminine, classic. Gia fits right in. I met her in L.A., and it just made sense."

Sofia Coppola swept through the party on the heels of **Carlos Quirarte**, **Nora Zehetner** and **Kate Schelker**.

"I'm proud of her," the elder Coppola nodded, wrapping her niece in a hug.

Earlier, Gia had commented on her aunt's recent marriage: "It's funny, it was sort of the anti-Kardashian wedding, happening around the same time."

And what's next for the younger director?

"I'm working on something with **James Franco**, a feature," Gia said. "We met at a party in L.A., he had seen my photography and he'd liked it, and now we're working on something together."

With that, she headed off to dance with her friends in front of the DJ booth.

—ALESSANDRA CODINHA



PHOTOS BY LAUREN FLEISHMAN