CANNELL: [00:50] Good afternoon. I’m Karen Trivette Cannell, head of Special Collections and FIT Archives. And we’re very fortunate today to be able to continue the series of oral histories -- video histories -- for the sake of long-term preservation and access for the curious and the fashion historians of the future. And today we’re very fortunate to have with me to talk about her career and life is Ms. Bonnie Trompeter. And as I’ve said in the past, we’re working with the Ford Modeling Agency to gather these very important stories, through the lens of the models’ experience and how they participated in creating fashion history. So I’m just going to get right to the questions. Welcome, Bonnie. Thank you again --

TROMPETER: Thanks. Nice to --

CANNELL: -- for spending time with me today.

TROMPETER: -- be here.

CANNELL: So just some basics to get started. What -- how did you break into the modeling business?

TROMPETER: I was really fortunate. My grandmother had wanted me to be a model. So there was a woman named Candy Conover that had a modeling school. [02:00] And I went to have an appointment with her at the modeling school, and
there was a reporter and a photographer from *Life* Magazine. They’d been looking all over the country to do a story on a teenage girl, and I guess maybe they were tired of looking. (laughter) But they picked me. And they lived with me for months. And it wound up that I was on the cover.

CANNELL: Now, when you say lived with you, they -- what does that mean?

TROMPETER: They stayed in a motel right by my house in Larchmont, New York, where I lived. And they would follow me every single day to school, to, you know, dance class or whatever I was doing. And, you know, friends -- to meet friends after school. So they were, like, with me from morning till night, for three months.

CANNELL: And what was the product of that assemblage?

TROMPETER: Well, turned out to be seven pages in *Life*. And then the cover. So I took my little *Life* cover when I started modeling, and I -- that’s -- that was my book then. My [03:00] cover and my...

CANNELL: So that was the start of your portfolio.

TROMPETER: Yeah. It was.

CANNELL: Oh my goodness. So, if memory serves, you said your grandmother was influential.

TROMPETER: Mm-hmm.
CANNELL: Did it continue after the Life cover and spread of your life? In terms of, like, bookings and -- what happened next, I guess is the --

TROMPETER: Well --

CANNELL: -- succinct way to ask.

TROMPETER: -- I immediately started working. It was very rare in those days for a 14-year-old to be a model.

CANNELL: What was the typical age, if you recall?

TROMPETER: Eighteen, 19.

CANNELL: OK.

TROMPETER: Twenty. I mean, I was very young. So people were very interested in me, as a 14-year-old, and I looked old. I looked older than my age. So my very first job was the cover of Seventeen, with Scavullo.

CANNELL: Incredible.

TROMPETER: Yeah.

CANNELL: What was it like to work with him? I mean, I’ve always loved his work.

TROMPETER: Well, of course, I didn’t know who he was, at 14 years old. It was great. I mean, I was on an incline, and they had [04:00] to nail my shoes down (laughter) so I wouldn’t be sliding. So I was in nailed shoes. And we did the cover. And then that just started -- I started working, doing different beauty ads and fashion things.
CANNELL: Mm-hmm. Now, as a 14-year-old, what was the impact on your -- I don’t want to use the word “normal,” but what we would, as non-models, what we would understand as a normal life? What was the impact on the rest of your life?

TROMPETER: Well, I didn’t have a normal teenage life after that. Because -- I went to Professional Children’s School, because I would work for most of the day. I’d have bookings from all day. And Professional Children’s School had a program where you could do all your work as homework. So I would go to work as a model -- and of course we didn’t have gym or proms or anything like that. It was just school. You know, complete schoolwork.

CANNELL: Right. Now, the Children’s School’s here in New York City?

TROMPETER: Yes. On West 60th. [05:00]

CANNELL: OK. All right.

TROMPETER: And Christopher Walken was in my class.

CANNELL: Oh, how cool is that!

TROMPETER: And Marvin Hamlisch was in my class. So we had -- and all the kids that were in the Broadway shows were in my class. It was fun.

CANNELL: Yeah. So how did -- what happened next? You got -- you were continually booked, I take it.
TROMPETER: I started -- I went to Europe, in -- you know, after about two months of modeling, I went to...

CANNELL: Two months?

TROMPETER: Yup. I went to Europe. I did my first job for an English magazine, and I did a bunch of covers for them. So I started -- I was working like an adult. And my dad used to come and pick me up when I would be working late. So the fact that he was involved, they -- the photographers and the clients knew that my father was around. (laughs) So...

CANNELL: Something of a...

TROMPETER: Yeah. I never had any trouble with anyone, you know, being inappropriate with me. So. They were very respectful of my age.

CANNELL: Excellent. And so, you went to Europe -- to the UK? [06:00]

TROMPETER: That’s where -- my first. And then in my sophomore year of high school, I went to Paris, to do the collections.

CANNELL: And I believe I’ve read something of a love affair began with a city called Paris?

TROMPETER: Oh, I loved it. I was like, so...

CANNELL: I’m such a Francophile too. When I read that, I was like, “Oh, we’ll have to share notes.”
TROMPETER: I still listen to the music that they played in the studios. You know, and the food, and -- and it was so exciting, because we worked at night. You know, they’d only have the clothes at night. And they’d be showing them during the day. So -- I mean, there was no curfew or anything like that. I was able to do all these things. It was a little scary, because I didn’t speak French, and I had to get all these places on my own, and the studios weren’t well-marked. You had to kind of gesture and say, you know, “Where’s this?” But it was really fun. And just so eye-opening. I mean, I learned so much about architecture and design, and just -- it was -- it was great.

CANNELL: That’s a huge shift for such a young person, to not only just go abroad, but to go abroad as a professional careered person. How -- what kind of guidance and chaperoning did you have?

TROMPETER: Well, my parents were very strict, and I led a very sheltered life. I mean, in those days, there was no internet or TV or anything like that. So we didn’t know about all these things. But I knew my parents were strict, and I had, you know, certain rules to live by. But really I was on my own when I would go on these European trips.
CANNELL: So how did those get booked? Who were you with at the time?

TROMPETER: Through the agency.

CANNELL: OK.

TROMPETER: And certain magazines would say, “We want her,” and I would go.

CANNELL: So it was still the Conover.

TROMPETER: No. Right away, I changed from Conover to a little agency called Stewart. Which was an interesting little boutique agency. But they took care of me. The bookers and -- they only had a few models. So they kind of watched out for me.

CANNELL: Oh, good! (laughter) Well, how hard was it to come back to the States after such an -- you know, the germ of such a strong love for Paris?

TROMPETER: It was very hard to come back. I mean, I -- I loved being back too, because I loved working. I always thought I was never going to have another job, though.

CANNELL: I remember reading that. And that’s got to be probably the most stressful way to live --

TROMPETER: Yeah.

CANNELL: -- just day-to-day, and not knowing.

TROMPETER: Because I never thought I was that pretty. I was always working with other models who were really, really
pretty. And -- especially the older ones. And I’d say, “Oh! If only I were pretty like so-and-so.” So I thought, “They are going to find me out, and I’m never gonna -- this is my last job.” So that’s always what I thought -- I was never --

CANNELL: Oh, Bonnie.

TROMPETER: -- going to have another job! (laughter)

CANNELL: Oh my goodness. Well, I mean, most young girls have those feelings. But to know that you’re -- [09:00] at the time, even a paycheck was dependent upon some, you know, presence of self-esteem. I’m sure it came -- I mean, I’ve seen some of your work, so there was no hint of it there.

TROMPETER: I learned very early on to be personable, to -- you have to sell yourself a little bit. And if you don’t -- I mean, that’s the key to being a successful model, or it was then. I mean, there were beautiful models that never worked. And other models that were not so beautiful, but would talk and be easy-going and show up on time, and that was really important.

CANNELL: Because you’re part of a work culture. And I would think -- I’ve never thought of it that way. But it would make sense that, you know, your confidence and your being able to be easy to work with would weigh somewhat in your favor. For future bookings.
TROMPETER: I think nowadays it’s not like that so much.

(laughter) But then it was.

CANNELL: Well, I’m curious about comparisons. And I don’t want you to let me forget to ask you a little bit about that as we move forward in the questions. I want to fast-forward a little bit to -- you are back in the States. What about schooling at that point? I mean, you know, given your success, did it ever take a back seat? Or how did you progress in your education?

TROMPETER: Well, I was always very fortunate to do well in school. And I was able to finish high school in three years. I was on this mode of being more grown up. I wanted to be more grown up. I didn’t want to be my age. And when I was 17, I went -- I decided to go to college. I went to Middlebury College in Vermont.

CANNELL: Very demanding.

TROMPETER: Which -- yeah -- was really hard. Because first of all, I’d only had the three years, and everyone else had had four years, But also, there was a lot of smart, smart kids. And so what used to be a breeze for me was really hard. And then I started getting jobs, and I would come home every weekend, [11:00] and sometimes I would...

CANNELL: From Vermont --

TROMPETER: From Vermont.

TROMPETER: On the bus. That took eight hours. So -- but I was happy when I had jobs. Because I paid for my college, and I kind of helped my parents out. And -- and I worked a lot. I really did.

CANNELL: Was there a point at which you said, “OK, something’s gotta give”? And what gave?

TROMPETER: College. College gave. I couldn’t do both. And I met somebody -- that I didn’t really even know -- and of course in those days you didn’t live on your own. So I got married.

CANNELL: Oh, wow.

TROMPETER: Yup.

CANNELL: And what age were you then?

TROMPETER: I was 19.


TROMPETER: Yeah. It was very young. But, you know, I wanted to be grown up; I wanted to be on my own.

CANNELL: Well, you were always somewhat ahead of your age, mature-wise.

TROMPETER: And I had a baby right away.
CANNELL: Oh my goodness. (laughter) And the story continues. Wow! And the impact on your career, with the marriage and the child. Tell me a little bit [12:00] about that.

TROMPETER: Well, it was really hard. Because my husband kind of didn’t work. He was like a student, kind of sort of. Which -- (inaudible) you know, a lot of models have gotten into that, so I can’t beat myself up too much. So I had to work. And I pretended when I was pregnant that I wasn’t pregnant, and I would go -- no one knew. I didn’t gain -- you know, I didn’t eat anything; I didn’t gain any weight until I was six months pregnant. And I showed you the picture before. I was six months pregnant. I did a job...

CANNELL: You have the evidence.

TROMPETER: Yeah, the evidence of a job in the Bahamas that I did. So it was hard. And it was hard...

CANNELL: I can see you were modeling winter coats, maybe. But the Bahamas?

TROMPETER: I know. Well, after that -- that was it. It was my la-- and then I just ballooned, and...

CANNELL: But now, did that stop your work?

TROMPETER: Nope. I kept working.

CANNELL: Somehow I guessed the answer.
TROMPETER: I kept working. I went back to work eight weeks after my daughter was born. And -- I’ve been very blessed with that, [13:00] you know, that I’ve been able to do that. I really have.

CANNELL: Well, I’m going to jump a little bit, again, forward. When did Eileen and Jerry enter the picture of your career?

TROMPETER: Right after Christa was born. My daughter. A mutual friend had said, “Eileen -- you gotta meet Eileen and Jerry.” And we met, and we all loved each other, and it just was instantaneous connection. So I went with them. And then my career really started to take off. Because they said, “Oh, you should be doing this work and that work and that work.” And...

CANNELL: May I ask what year this was? Do you remember?

TROMPETER: It had to be, like, ’65, maybe?

CANNELL: OK. So they had been in the business for 20 years by that point, almost. Had you heard of them before?

TROMPETER: Oh yeah. I had heard of them.

CANNELL: What was -- what was your -- your sense of...

TROMPETER: Well, they were, you know, the royalty of modeling. I mean, everyone wanted to be with them. And, you know, they were the trailblazers, the pioneers.

CANNELL: Had you ever thought on your own to approach them, or did it take this kind of impetus of introduction?
TROMPETER: No, [14:00] I kind of -- I was happy doing the work that I did. And, you know, my other agency was fine for me at the time, when I was in school. So it was a good transition, a good time to transition to Ford.

CANNELL: Aren’t you happy about those almost spiritual shifts in life?

TROMPETER: They are spiritual. They’re divinely, you know, connected, somehow. And it was so much fun. Because I used to go out with my daughter to Eileen’s house, in Quogue.

CANNELL: Now, where is Quogue?

TROMPETER: It’s on eastern Long Island, near where I live now.

CANNELL: OK. Because I saw it in writing, and I was not sure even how to pronounce it, but it was so exotic.

TROMPETER: Eileen had a house that looked like Tara.

CANNELL: Oh no!

TROMPETER: Yeah. It did, exactly. And it had, it seemed like, 50 bedrooms. But I’m sure it was, like, 20 bedrooms.

CANNELL: Yeah. Oh, only 20.

TROMPETER: And there would be a big salon there every weekend, of photographers and clients and art directors and interesting people.

CANNELL: How wonderful.
TROMPETER: Yeah. So we’d have these great dinners and... It was [15:00] fun.

CANNELL: Well, now, as a model in that setting, how -- explain the activity to me. Was it just a [room?] meet and greet, or...

TROMPETER: Well, Eileen insisted that we all help out in the kitchen. So everyone was chopping stuff. Or we’d go shopping with Eileen to the A&P, and, you know, she’d have five shopping baskets and we’d get all this...

CANNELL: The A&P? I thought that was only in the South.

TROMPETER: No. It was in Westhampton Beach, where we went. And then we could do whatever we wanted during the day. You know, go to the pool or go to the beach. It was nice. And my daughter would play with Katie and Lacey, her daughters. And Billy, and -- it was -- it was like a fa-- they became my family. They really did.

CANNELL: So with these kinds of introductions, it must’ve been like a fast-forward, in terms of your career, having this nice, casual time with photographers and clients. Did any [16:00] work spring from that that you remember with love and...?

TROMPETER: I’m sure some work. But work was work. You know, the bookers would do the booking. And Jerry would arrange a lot of campaigns and things like that. So you
didn’t get work from the weekends. But you felt comfortable, because you saw your friends -- you know, the models -- and people that you had worked with, so...

CANNELL: Did you ever collaborate -- once you were at Ford, did you ever collaborate with certain photographers or models that you recall fondly, or even just respectfully, in terms of how it helped your career?

TROMPETER: Well, in those days, I didn’t feel like I could collaborate. You know, it was mostly I did what I was given to do. You know, as I got older I would suggest -- you know, I would say, “Well, why don’t we do this or work on this in this particular way?” But in those days, being young, I kind of did what I was supposed to do.

CANNELL: Was any of what you were told to do involve, like, again, just spectacular personalities, whether it be a photographer or a model, that you happened to work with on a shoot, that stand out in your mind?

TROMPETER: Oh. Well, working with Avedon was incredible. And he had this big Deardorff camera, and you were -- had to be all happy. Well, everybody worked with big cameras then. It was rare that someone worked with a small camera. Which is one of the big differences of today, because now
everything’s digital and small cameras. [imitates shutter clicking] But then you had to stay really still.

CANNELL: I remember reading in your biography that you actually ended up passing out sometimes.

TROMPETER: Oh yeah. If you were outside. Because you couldn’t move. You’d be in this, and [18:00] all of a sudden, you know, like, “Whoo!”

CANNELL: Yeah, yeah. Everything gives out.

TROMPETER: Yeah.

CANNELL: Oh my word. Because you had the heat, and I would imagine just having to be really still.

TROMPETER: Really still.

CANNELL: Combined.

TROMPETER: And to this day, I’m, like -- I’m not a person that moves around a lot. I’m pretty still. And I don’t mind staying still. But all those years of doing it.

CANNELL: Well, I’m curious, from the technical side of things, when -- do you remember, like, a time when the technology really changed? In terms of whether it was the camera, or -- I know -- I know at one point in time the models were responsible really for their own appearance, whether it be makeup or hair.

TROMPETER: We had to carry huge bags with, you know, hair dryers and brushes and rollers and all of our makeup.
CANNELL: How did you learn to do that?

TROMPETER: Well, you learned on the set. You know, you watched other models, and you did -- most of the time we did our own hair and makeup. It was only big, big ads or editorials that there was -- even some editorials they didn’t have makeup people and hair people.

CANNELL: Really? [19:00]

TROMPETER: Yeah.

CANNELL: Well, and I look back at some of the pictures from this era -- which I’m assuming is still, like, in the ’60s, maybe -- and it’s so lovely. I mean, it’s so well-done. I never, ever suspected it was done by the models themselves.

TROMPETER: Oh yeah.

CANNELL: Now, when did that change?

TROMPETER: That changed fairly late. I would say the ’80s it started to change, where they were able to have, you know, makeup people and hair people. Which was so nice. It was so much better. And don’t forget, in the old days we didn’t have air conditioning, either. So it would be really hot. I mean -- and then people started getting air conditioning, and makeup and hair. I mean, it was like going on vacation doing a job, instead of what it was.

CANNELL: Well -- and I also recall reading that it was a slightly different program, in terms of how things got
together. And then the shoots happened when you were in Germany, I think? When was that, and -- tell me about those differences.

TROMPETER: I started [20:00] going to Germany with an incredible photographer by the name of Gundlach, who was larger than life. You know, he’s very famous in Germany and has a museum, and...I started going to the Canary Islands. That was my first trip with him. And I was the first American that the Germans took over to Germany. So it was another, like, new thing that was happening.

CANNELL: How did they find you?

TROMPETER: At Eileen’s.

CANNELL: OK.

TROMPETER: I -- he was having go-sees at Eileen’s, and he picked me, which was great. At the agency -- when they had their agency on 59th Street then. And in Germany it was great, because there there were makeup and hair people. And you’d do one picture a day.

CANNELL: One picture a day?

TROMPETER: Yes. So here we were in the Canary Islands, and you’d do one picture, and the rest of the day you could do whatever you wanted. We were living in these wonderful apartments. We had our -- each had our own apartment. It was...
CANNELL: No wonder it felt like vacation.

TROMPETER: It did. It was great. It was wonderful.

CANNELL: Amazing. And about what year [21:00] was that?

TROMPETER: It started in the ’70s. Seventy-six.

CANNELL: I like how this is progressing chronologically. What was it like working with Eileen and Jerry in the ’70s? I mean, it was a really -- as a young person, it just seemed -- and looking back -- it seemed like a very alive time.

TROMPETER: It was. I mean, Eileen had these fabulous parties at her townhouse on 78th Street. Some of the models lived with her, if they were from out-of-town. But everyone would go to parties, and it would be so exciting, all these people. And then we’d go to 21 Club. And we’d have dinners at 21. Or we’d go to Studio 54.

CANNELL: How -- in the -- well --

TROMPETER: And we did all those things!

CANNELL: -- I think they would call that a pinnacle. In terms of the ’70s.

TROMPETER: It was -- it was great.

CANNELL: Can you -- can you namedrop?

TROMPETER: My dear, my lips are zipped.

CANNELL: Shoot! Shoot! Even though this is for educational purposes, (laughter) I will honor -- I will honor -- [22:00] I will honor your confidence in -- with your
friends. But it must’ve been just a delight. Do you remember -- and I also think of the ’70s myself, stylistically, as a very experimental time in terms of fashion design. Do you recall any fashion designers that made a particular influence on you? Through your work.

TROMPETER: Well, Halston was great. I mean, I loved the ’70s, because it was very fashionable to have big, high hair. And we all had hairpieces. And hairdressers or we would put on these hairpieces and look like we had fabulous hair. And makeup -- you know, it was false eyelashes, which I loved -- and, you know, lots of makeup. It was great. And short skirts, and...

CANNELL: It seemed like almost a play-- a more playful time.

TROMPETER: Yeah. It was.

CANNELL: Yeah? Over your career, do you have any thoughts that you’d like to share on the evolution of who was brought into the field of modeling, whether it be nationality or race or age? Because I also think of the ’70s, maybe closer to the latter ’70s, as it being a more inclusive field.

TROMPETER: Well, more foreign models started coming. Black models started getting popular. Which, in the ’50s, I really didn’t work with any. And early ’60s. And very young models started in the ’80s, too. Younger. And it
wasn’t any big deal. It was -- and very thin, thin. When I started, it wasn’t that you had to be so emaciated. It was -- you know, you were thinnish, but not like that.

CANNELL: How do you recall -- I remember your saying this whole compare-contrast culture, you know, “I’m not as pretty as she is or tall as she is” -- how did this trend towards emaciation -- I mean, we may as well call it what it is -- how did that affect you personally, [24:00] or what did you hear, in terms of your circles, about -- did you feel a need to li-- I’ll say live down to that standard?

TROMPETER: I did get very thin. I mean, everyone felt a pressure to be very, very thin. And I was lucky. I was kind of thinnish anyway. And -- but -- I was also married to -- I had gotten divorced my first husband, married another man who insisted that I be like a skeleton. I -- 25 pounds thinner than I am now.

CANNELL: Oh my.

TROMPETER: Whe-- in those days.

CANNELL: Hard to imagine.

TROMPETER: And it seemed normal to me to be like that. And I liked that kind of look. And everyone sort of looked like that then.

CANNELL: How did it feel, though? I mean, physically.
TROMPETER:  Well, I mean, when you’re young, it feels OK. You don’t realize what you’re doing to yourself. I had a lot of energy then. So it felt -- I was proud of myself for being so thin. I felt [25:00] disciplined --

CANNELL:  Oh my goodness.

TROMPETER:  -- you know?

CANNELL:  Yeah, yeah. And plus it being from both personal and professional pressure, you were meeting that expectation. So yeah. Let’s think. You said your second husband. What were the roles, if any, that your colleagues or your booker or your mentors in Eileen and Jerry, how -- what kind of roles did they play as you got through crises in your personal life? If any. Maybe they didn’t play a role.

TROMPETER:  They were tremendously helpful and supportive to me. I had a lot of different things happen. I got divorced several times. My second child died suddenly. And when these things happened, my bookers and Eileen and Jerry were there for me, and helping me get through all that stuff. I mean, they were the only people I knew. This was the one job that I had had since I was 14. [26:00] I didn’t, like, work for one company and then moved. This was my life. So they were just tremendous, yeah, for m-- and really supportive.
CANNELL: Again, you think a little bit spiritually in terms of their being in your life at the time when it was most beneficial.

TROMPETER: Absolutely.

CANNELL: Not to put words in your mouth, but it just sounds like that’s what you’re saying.

TROMPETER: It definitely was. If I had been in a different situation, I don’t think I would have survived as well. I mean, because I’ve come full circle with all that. And I’ve been really fortunate in my life to have an acceptance of it all. You know, as part of my journey.

CANNELL: Well, let’s -- I like this chronological segueing here. Let’s move into the ’80s, shall we? What did your profession present to you --

TROMPETER: Well, then --

CANNELL: -- in the ’80s?

TROMPETER: -- you know, my editorial and a lot of my ad days were kind of over by then. So I started doing catalogues. Which [27:00] was really -- it was a lot of money. (laughter) It was hard work, but it was -- you knew you were going to get booked, you know, by the week, by -- you know, a lot of trips around the wo-- not around the world, but to Europe and to California and to Florida.
CANNELL: I don’t associate that with the catalogue segment of the industry.

TROMPETER: Oh yeah. Catalogues have a lot of trips. So I was able to travel many, many, many places. And see --

CANNELL: What catalogues stand out, that you worked for?

TROMPETER: I worked for Sears and Montgomery Ward and JC Penney and Spiegel. I mean, you name it, I worked for them. (laughter)

CANNELL: Oh my goodness. And so, it was -- it almost sounds like it was a more routine --

TROMPETER: Yes. Much more routine. And there was a formula. And then we did our own hair and own makeup.

CANNELL: Really?

TROMPETER: Yup.

CANNELL: Again, that.

TROMPETER: Again.

CANNELL: Wow. That’s just nothing you -- as an outsider -- you think.

TROMPETER: And it was hard on trips, because the weather’d be -- you know, it’d be [28:00] raining, and you’d be in between shots putting rollers in your hair.

CANNELL: Oh my goodness. Now, was it the case that you would go -- like -- especially because of the catalogues, I’m thinking, because they come out some months ahead of the
actual season they present -- did you find an affinity for a certain season, as far as the travel or the clothes?

TROMPETER: Well, it -- of course you’d be doing winter clothes in the summer. (laughter) Which was not fun. In Central Park. So I loved to do shooting in the winter on location for summer clothes. Yeah. Yeah, definitely I liked that better.

CANNELL: Was there ever a personality, whether it were a designer or a photographer, that stayed consistent over time with you? Did you develop, like, that kind of partnership with someone?

TROMPETER: I did. [29:00] I married a photographer, when I got divorced from my second husband. (laughter)

CANNELL: That’s convenient.

TROMPETER: It was. And we had a nice collaboration. He did beautiful pictures of me and enabled me to keep working, and he -- I worked for him on a lot of jobs. So it was nice. It was a really nice -- we should have never been married, because we were more like brother and sister and working together. But it was a very good collaboration. I love the pictures he did of me.

CANNELL: Now, was he involved in any way with your Ford work, or had you left Ford by that time?

TROMPETER: No. I still was with Ford.
CANNELL: Now, how were they involved, if you wanted to work just for, like -- as an independent person...?

TROMPETER: No. You couldn’t work as an independent. I always worked for Ford, until I stopped altogether.

CANNELL: Now, when did you stop?

TROMPETER: I went back to school in the ’90s. So [30:00] I stopped for a while. And then Christa, my daughter, was talking to Katie Ford, and she said, “Maybe your mom wants to come back,” you know, “and do some commercial work.” So I went with the commercial department at Ford. And I worked some more. I mean, it’s always to me the biggest surprise (laughter) when I have a job.

CANNELL: So that, apparently, that sense of -- I don’t want to call it insecurity, but it does sound like it was always a joyful surprise to have another job and another job and another job.

TROMPETER: Yes, it was. I’m so grateful. I was always so grateful when I had another job. And surprised.

CANNELL: Well, I’m not. Having seen you --

TROMPETER: Thank you.

CANNELL: -- and your work, of course. So when you -- I understand that you did some work, recently, for Esquire Magazine?

TROMPETER: Mm-hmm.
CANNELL: Tell me a little bit about that. And when was that?

TROMPETER: That was about seven years ago. [31:00] My booker at Ford said to me, “Would you like to go on a go-see for Esquire? It’s going to be a very tasteful, woman photographer, draped,” you know, “semi-nude. Would you go?” And I said, “Sure, why not?” It sounded good. And I did. I went up on the go-see, and it was a woman, and casting thing, and it was a drape, and fine. Well, they booked me. For -- it was different ages of women, and mine was the fifties. Fifty years old, you know, plus. So I was in my late fifties. And I get to the job. And it’s all men. There’s no woman photographer. It’s a man photographer, man assistants, man clients, man hairdresser, man makeup person. And it’s completely nude.

CANNELL: No!

TROMPETER: Completely nude. So I thought, “Either I cancel my booking ---” -- and, you know, it was a big [32:00] array of people there -- “-- or I do it.” And so I did it. I just did it.

CANNELL: Good for you.

TROMPETER: And I’ll never be embarrassed again. (laughter) It was the most embarrassing thing that I ever did.

CANNELL: You’ve reached the heights of that, you say. Hmm.

TROMPETER: It freed me. It really did.
CANNELL: That is so cool.

TROMPETER: It freed me from, like, feeling weird about anything like that. And the picture that they published was very tasteful. It wasn’t -- you know, you couldn’t see that I was completely stark naked.

CANNELL: Oh my goodness. Well, I mean -- so let’s say you made the other decision, to cancel. You know, given the contractual nature of the work, I mean, would you have had, I guess, contractual legs to stand on?

TROMPETER: People would have been very angry at me.

CANNELL: Yeah, but it seems like that particular situation was so beyond what you had been led to believe would be the case.

TROMPETER: You know what? I always showed up for work, and I rarely, rarely [33:00] canceled a job, for anything. You know, being sick or anything like that. You just didn’t. because if you canceled jobs for being sick, they didn’t use you anymore. So it was part of my thing, “I’m gonna get through this. And what’s the worst that can happen?”

CANNELL: There you go.

TROMPETER: You know?

CANNELL: And what -- has anything happened as a result of that? I mean -- or was it a nice contained experience that liberated you?
TROMPETER: I did not become a Playboy model.

CANNELL: Oh! (laughter)

TROMPETER: That was my last...

CANNELL: Were you asked?

TROMPETER: No.

CANNELL: Oh, OK. (laughter) Because I’m thinking, having been showed the picture, it wouldn’t have surprised me if you had been asked.

TROMPETER: Oh, thank you. No, I wasn’t asked. And -- it was just -- it was just a very fr -- I can’t tell you how freeing it was to do that. To get through it, and say, “You know what? There’s not going to be anything that’s embarrassing after that.”

CANNELL: And all I can say is public speaking got me to a threshold. I can’t say something as glamorous as your experience! (laughter) So now I have a new sense of what freedom really can be like. [34:00] I want to bring the lens back a little bit to the Ford agency. Did you stay consistently with the same booker? Did that change over time?

TROMPETER: The bookers changed.

CANNELL: How did that have an impact, if at all?

TROMPETER: Well, I would get very attached to my bookers. And there’d be -- you know, when you would change your way
of working — like, Eileen told me one day, “You’re not in this division. You’re going to be in the older women’s division” — it was very shocking for me. And very upsetting. It was actually the best thing for me. But at the time I felt I was being wrenched away from my bookers, and the girls that I had worked with, and had to face getting older. You know, and the reality of that. So that was upsetting. But otherwise, whoever became my booker was fine. I mean, they really worked for me.

CANNELL: What was that relationship like? In terms of you and your booker, whomever it might have been? [35:00]

TROMPETER: Well, you talk to them every single day. You know, a few times a day. And if there was anything to complain about, you complained to them, or if there’s anything they could fix, they fixed it. Sometimes there’d be socializing. You know, and of course socializing at Eileen’s parties. But they were, like, sisters, I would say, almost. You know?

CANNELL: Yeah. It’s interesting, because I’ve heard — it always comes back to a descriptor that is one of a relative. Whether it be sister or mother or aunt, you know. But it’s always a relative. Someone you felt like you could count on. Depend on.

TROMPETER: Totally.
CANNELL: What was your relationship with Eileen and Jerry like over time? Now, when she came to you and said, “You’re going to a different division,” and you felt maybe some bad feelings about that, was it something you could talk to her about? Or...

TROMPETER: No.

CANNELL: OK.

TROMPETER: I couldn’t talk to her about that. But -- I mean, I did talk to her -- [36:00] I protested a little bit, and she said, “No, this is my decision, and that’s it.” You didn’t sort of argue with Eileen. (laughter) But, I mean, we worked through it, and it was fine. And we stayed friends. Because I bought a house in Quogue, near theirs. So if she would have left-- you know, spillover guests -- they’d come to my house. So we had a personal relationship, beyond business, so...

CANNELL: Oh, that’s wonderful.

TROMPETER: Yeah. We did.

CANNELL: And I’ve also heard wonderful recollections about Jerry.

TROMPETER: Oh, he was wonderful.

CANNELL: Just -- yeah.

TROMPETER: So funny. You’d have the worst problem. Like, I had a problem that someone had taken my head off a picture
and put it on a body of someone in a bra and girdle. And I went to Jerry. And he’d always have the funny thing, you know, “Well, we’ll just sue them!” (laughter) “Don’t worry about it.” And he always was dressed beautifully, with a little [37:00] flower in his lapel.

CANNELL: This is consistent. Yeah, yeah.

TROMPETER: He was so even. And what a sense of humor. He handled most of the money things. He would take care of that.

CANNELL: Oh my goodness. Do you have, like, highlights that you’d like to consider on-camera, as far as bookings or clients you worked for, that really made a turning point happen in your career? Even from -- we obviously have the Life experience. But after that, major bookings or major contracts?

TROMPETER: I would say the Parliament cigarette campaign that I did, it was major. You know, I was young, and it just made me look very glamorous, and I got a lot of jobs from that. My CoverGirl campaign, because I did commercials and ads for them. That was really important. Clairol. I did a lot of things for Clairol. And that was really important. Art Kane did one of my ads that was just beautiful. He died now, but he was an incredible photographer. And they made one of my Clairol ads into a
poster called -- it was something about St. Augustine and about being love, and beauty is love. It was beautiful. And they made a book out of it, called *A Mother Is Love*.

CANNELL: Oh, how wonderful. I’m going to have to see if I can find a copy of that book. I’d love to see it. I guess, you know, at this point, have you ever felt like you were -- we’ve talked a little bit about, you know, body image, and the trends over time, and how that -- you know, our images of our bodies as a female collective have changed.

Have you ever felt like you were really influencing a larger population? Because you were literally in their face. Young girls, middle-aged women, or even older women, with your *Esquire* ad -- or pose.

TROMPETER: You know, I never felt I was influencing anyone. I found out later -- you know, people will come up to me and say, “I remember when you were doing this and this, and I wanted to do my hair like yours or my make--” But I had no idea of that at the time. I mean, I personally had no cognizance that I was influencing anyone. But I guess, you know, a certain look. I was kind of girl-next-door approachable.

CANNELL: I would agree with that. Do you ever -- are there any regrets that you have about your career? Things you wish you had done differently?
TROMPETER: Oh, there are tons of things I wish I had done differently. But I don’t really regret anything in my life. I think it’s all, you know, part of a larger picture. You know, it was my particular journey. And the things that I didn’t know, I didn’t know! And I learned as I went on. And I’ve had a really lucky, fabulous life. And I wound up really happy. (laughter) So, I mean, it -- I’ve been blessed. I really -- I’m very grateful for the life that I had. And modeling had a huge, huge, huge part in that.

CANNELL: Well, I can’t think of a better statement to end on. And I really thank you for this time, and letting me get to know you a little bit. I know that researchers, you know, for infinity, will take away some lovely images and thoughts from this conversation. So on their behalf, I thank you as well.

TROMPETER: Thank you, Karen. [40:52]

[post-interview conversation]

TROMPETER: Yeah, every year. [Stephen?] has a different --

CANNELL: Yeah.

TROMPETER: -- experience.

SICULAR: Whereas I --

CANNELL: Well, that’s why just having, like --

SICULAR: Look how [41:00] adorable.
CANNELL: -- a dozen or [so of these?] is just the tip of the iceberg, of the larger story. You know. They’re just so specifically their own. As, of course, it would be.

SICULAR: Yeah. I have to tell you a funny story. The -- the sound isn’t on, is it?

M1: Oh, it is.

SICULAR: It is? (laughter) It’s kind of nice listening to people talk, though.

M1: Yeah.

SICULAR: I have to tell you a funny story. When you were talking about having your shoes nailed down -- tell me when you want me to turn.

M1: OK.

SICULAR: Now?

M1: Yeah.

SICULAR: OK. There was a picture of a child. And the child was sitting up so nicely. And I said, “Wow, that child --” -- from the children’s division. I said, “Wow, that child sits up so nicely.” They took double-edged tape and taped that kid to the wall. (laughter) And the child wasn’t hurt. You know, the child wasn’t hurt. But it was scotch-taped to the wall.

CANNELL: That is hysterical.

SICULAR: It was, like, a six-month old.
CANNELL: When was this?
SICULAR: A few years ago.
CANNELL: Oh my God!
SICULAR: Do you like yourself better natural or glam? Or is it fun to do both, I guess?
TROMPETER: I like pictures glam. [42:00]
SICULAR: Yeah, I like glam.
TROMPETER: I like myself natural.
SICULAR: But in the pictures...
TROMPETER: But in the pictures it’s fun to -- because I don’t dress up often.
SICULAR: When I started in the business, 1978, ’79, it was half and half where there would be hair and makeup people. Half the time it’d be clean hair, no makeup, and half the time -- and this is ’78, ’79, and back then the catalogue rates were $600 a day or $750 a day, and if it was a superstar, it’d be $1000 a day.
TROMPETER: Mm-hmm.
CANNELL: Whoa! Is -- I have to ask a question. Is it true what Linda Evangelista supposedly said, about the $10,000?
SICULAR: I don’t know. I wasn’t there, so I don’t know.
CANNELL: Wow. Oh, this is so lovely.
SICULAR: You look so different in all the pictures. That’s what -- you’re like a chameleon. Like, you don’t look the same.

CANNELL: I know. This is --

TROMPETER: Well, that’s what -- it’s lighting and makeup and hair does. You know, it just -- it creates an image that you can be whatever they want you to be. And now, especially with the digital [43:00] stuff, retouching --

SICULAR: Photoshop.

TROMPETER: -- when I started modeling, nobody had plastic surgery. I mean, maybe somebody would have a little work done on their nose or something. But now, you know, everybody [looks?] so different.

SICULAR: Yeah, but I don’t think they really do so much. I -- because, you know, Jerry Ford said, “Only God makes models.” And even if a young (inaudible) walks in and they want to be a model, you either have it or you don’t. I just want to fix this [table?].

CANNELL: I think it comes back to that issue of confidence, and lack of...

SICULAR: Wow, they got that?

CANNELL: Yeah. (laughter)

SICULAR: I hope you’re not, like, getting my cleavage in all the pictures.
TROMPETER: Sexy.

M1: On every one.

SICULAR: When we were on 30-- when we were on 59th Street, I was wearing a miniskirt and walking up the steps, and there was a camera crew right behind me. And I said, “You, you go ahead of me.” To the camera crew.

CANNELL: Your Bridget Jones moment.

SICULAR: No, I had to go up the steps (inaudible).

TROMPETER: Her little skirts.

CANNELL: I know.

TROMPETER: You girls, and your rocking... [44:00]

CANNELL: Around here I learned all the -- there’s this whole vernacular here, at FIT. “You own that skirt!” (laughter)

TROMPETER: It was so funny. I just left a friend of mine. She has a dress company at 530 7th Avenue. I was coming down in the elevator, and there was a guy, obviously a fashion guy, in the elevator, and he said, “You really have a good fashion sense.” He said, “Are you from New York?” I said, “No, I’m supposed to wear light colors today.” (laughter) He said, “You look so California!”

SICULAR: You do. My friend Leah dresses like you. I have a friend from Beverly Hills, and she dresses like you. She ran away from home at 15 and became the lead dancer at the (inaudible).
TROMPETER: Really? Wow.

SICULAR: Because they get together every couple of years.

CANNELL: (inaudible) back to 14 and 15. I immediately found myself, literally, like a ditch-bank, to get the momentum to do, like, that [45:00] hand [spring?] or that walk-over. Because at that time that was my big thing. So you were going off to Paris, and...

SICULAR: And I was baton-twirling, and learning to cheerlead --

CANNELL: Oh, look at you! I can so see --

SICULAR: -- with my friends.

CANNELL: -- yeah. I can so see -- that’s why we get along. We could’ve been on the same squad (inaudible).

SICULAR: (inaudible) both decent. You know, we respect each other, we throw things back and forth, and...

CANNELL: And our energies are similar.

SICULAR: And we like to...

TROMPETER: What signs are you?

SICULAR: I’m Capricorn.

CANNELL: Something tells me you can get (inaudible). Scorpio.

TROMPETER: Yes.

CANNELL: Ooh. (laughter)

SICULAR: Who took this? This is so -- oh, you don’t remember.

TROMPETER: You know, I don’t remember.

SICULAR: It’s beautiful.
CANNELL: That is phenomenal. There’s something...

TROMPETER: Maybe [Mark East Bard?]. I’m not sure.

SICULAR: It’s beautiful.

CANNELL: You remind me of an actress a little bit in there.

SICULAR: [Bernie Schneider?], a little bit.

CANNELL: Sharon Tate, maybe, a little?

TROMPETER: Sharon Tate.

SICULAR: She was so beautiful. [46:00]

TROMPETER: One of the things that’s interesting, I had a lot of offers for a movie contract.

SICULAR: I was going to ask you about that, why you never acted.

TROMPETER: I -- I never felt, Patty, I never felt confident to do that. I never thought I could do it. Now, I think it’d be a gas to do.

SICULAR: So why don’t you look into it?

TROMPETER: Now I’m too old.

SICULAR: No, you’re not. You’re not. I could see you in a sitcom.

TROMPETER: (inaudible) old girlfriend. (laughter)

SICULAR: No, you’re -- you’re never too old till you take your last breath. You’re never too old. I don’t want to hear that. because that’s just plain stupid. That’s the first
stupid thing I’ve heard you say today. Because you’re pretty, and you’re personable, and...

CANNELL: Oh, and, I mean, your relationship with words is rare.
I’ve seen it in writing, and I’ve heard it in your speech.
And...

SICULAR: Are you going back to Long Island tonight?

TROMPETER: Mm-hmm. She has a Life cover too.

SICULAR: She had four. [47:00] She was pregnant for one.

CANNELL: Wow.

SICULAR: And [you?] had skin poisoning. But she was telling me, when she started modeling, Jean Patchett was the big model. And she said to Jean, “How do you put your eye makeup on like that?” Because Jean had those doe eyes.
And she said, “You just take the pencil, and you just put it on.”

TROMPETER: There you go.

SICULAR: God. Everyone has such amazing stories.

CANNELL: It’s true. This is -- this is -- I’m such a beneficiary from all this.

TROMPETER: Some people have more amazing stories than others, though.

SICULAR: Yeah, but those are meant to be not told. (laughter)
I’ve handled some of those girls, I can tell you. God, the calls I used to get -- there would always be, like, a
crisis, and Jerry would always be so calm. Like, papers would be flying, bookers would be running around and screaming, and fast motion, and Jerry would walk in in slow motion, and he’d go, “We’ll take care of this unfortunate situation.” And he would.

TROMPETER: Yeah. A lot of my colleagues are crazy about *Mad Men*.

SICULAR: I love *Mad Men*. [48:00]

TROMPETER: I had to tell them, “Guess what? And guess what, Saturday night I met the art director at a party, and I have my picture with him!”

SICULAR: I wanted to get Ford Models on *Mad Men*.

TROMPETER: You should.

SICULAR: But I can’t -- you know, the closest I got was Matthew Weiner had an assistant who he -- she used to write with him. She won an Emmy with him last season, but she’s not there anymore. And she says, “He’s not --” -- a few things I wanted on that show. And she said, “He’s not interested in little things like that. He’s interested in the dialogue.” And the other thing I want -- two things. I wanted them to have Carmen on the show. Currently as herself in her seventies, looking through her portfolio from, like, 1962, going, “Oh, this girl will never work.” And then I wanted them to use people like Melvin Sokolsky’s
pictures, and Gleb Derujinsky, and other people -- you
know, pictures from that era. But I can’t get through to
anyone. I don’t...

TROMPETER: Well, they’re using my picture!

SICULAR: And you’re friends with the art director from the
show?

TROMPETER: The guy who plays --

SICULAR: Ah, who plays the art director.

TROMPETER: -- the gay art director. [49:00] I just happened
to meet him Saturday night.

SICULAR: Oh, funny. Was he nice?

TROMPETER: He was so nice. He’s just not sure if he’s
coming back, because he got hired in the last episode.

SICULAR: Yeah, but he might come back. They have to have
someone gay on the show.

TROMPETER: He said, “They told me I wasn’t dead.”

SICULAR: Which is good. Yeah. But even in soap operas they
bring back dead people.

TROMPETER: Do you love Mad Men?

SICULAR: I love it.

CANNELL: There you look like Keri Russell, to me.

TROMPETER: Totally.

SICULAR: Yeah. Yeah. It’s so funny, like, so many models,
there are only so many faces to go around. And people look
like each other. I look at certain people, and -- there’s a model named Jessica Ford, from the (inaudible), who looks like -- what was her name? I can’t think of her name. Not Tara Shannon. [Sara?] Shannon sent pictures in -- on the models and other pictures. Because I’ve been archiving and seeing all these beautiful women. And this does -- you know, like they all -- it’s so weird. You look so different in all of these pictures.

TROMPETER: Yeah. This was very scandalous, having a -- doing an ad for Tampax. [50:00] I did the first FDS commercial, which is this feminine spray.

SICULAR: Yeah. Were you running on the beach? Because they’re always showing people running on the beach. (laughter)

TROMPETER: And I did the very first one, and I said to Eileen, “What’s up with that?” And she said, “Well, they can’t show you doing it, so (inaudible) you’d probably make a lot of money. (laughter) And I did.

SICULAR: And that stuff is so bad for you, too.

TROMPETER: I made tons of money from that one commercial.

CANNELL: Such girl talk.

SICULAR: [God?], we all made a ton of money doing Ex-Lax.

M1: I’m learning a lot.

CANNELL: Yeah, yeah.

SICULAR: (inaudible) ran over and over and over again.
CANNELL: That’s beautiful.

TROMPETER: Thanks.

CANNELL: Golly.

TROMPETER: Yeah, I did so many Redbook covers in those years. I think there’re probably more some place, but I -- those are (inaudible).

CANNELL: You know what’s funny, is I never thought of Redbook as -- the covers as being, like, a statement for style and fashion. But clearly.

TROMPETER: I did all my own makeup [51:00] for that.

CANNELL: Really?

TROMPETER: Mm-hmm.

SICULAR: Did anyone give you any lessons or advice to help you along the way?

TROMPETER: No, I would just watch the other models.

SICULAR: How do you put on eyeliner? Just put it on. (laughter)

TROMPETER: Or a photographer would show me.

SICULAR: Would you -- would you ask if it was black and white or color before you put on makeup? Or would you ask the scenario?

TROMPETER: They would tell you. They would tell you, “Black and white, make it a little stronger.”
SICULAR: And did they tell you, bookers you knew, like the night before, “Listen, you’re going to be doing something glamorous, so wear -- bring your headpieces for this,” or, you know, because (inaudible)?

TROMPETER: Yeah. And then we’d always have to wear, like, waist cinches. We took those -- we had all of our own lingerie we had to take all the time. I mean, you -- they...

SICULAR: Oh, I had to tell girls to bring lingerie. Because in the ’80s, a lot of girls wouldn’t wear panties. (laughter) “So please bring panties.” So, yeah. You’d be surpri-- my friend [Nesta?] said that -- and I’m not going to mention the model, because this is on tape. Someone was on a lot of drugs in the ’70s, I think. And this girl came out wearing pantyhose with, like, the skirt tucked into her [52:00] pantyhose. (laughter) And Nesta said -- she was so drugged, she says, “I’m going to try to salvage a picture, and if I can’t, you’re going to have to get me another model and pay us for the time.” But she was so drugged up that...

TROMPETER: See, when I started, no one did drugs. There weren’t any drugs around. And that had changed (inaudible).

SICULAR: In the ’70s and ’80s.
TROMPETER: Sixties -- in the ’70s we started doing a lot of alcohol and trips, you know. Yeah. Started -- I was lucky that I was old enough, and my husband and I left, because we -- he went to Middlebury too. We didn’t have dru-- we were just old enough that we missed all that. That was a blessing, I have to say.

CANNELL: Oh, that is so beautiful!

TROMPETER: Yeah, this is one of my -- this is one of the shots from the -- I have the slide. I should do another print of it. Scavullo also did that one.

SICULAR: What a great photographer he was. I had lunch yesterday with Harry King, who worked with him, Avedon, and [53:00] Penn for 30 years, doing all the Vogue and Cosmo covers. [What’s-his-name?] came for an interview. He said he would...

TROMPETER: Nice.

CANNELL: Oh, that’s beautiful.

SICULAR: Meanwhile, you can tell your friend, if you run into him, from Mad Men, that I’ve been telling -- when it first came out, I was telling everybody, “Watch this show! Watch this show!” And they’re going “What is it? What is it?”

TROMPETER: Isn’t it the best show ever, (inaudible)?

SICULAR: It is. It’s so styl-- Yeah. It’s a fabulous show.
CANNELL: I think there’s something inside of me almost afraid to see it.

SICULAR: No. It’s fabulous.

CANNELL: Because I know it’s going to be consuming.

SICULAR: It is.

TROMPETER: I have it all on tape. My friend taped it all for me. And I gave it to my friend to watch; I kept saying to her, “You’re gonna love this, you’re gonna love this.” She had to watch the entire season in one go.

CANNELL: See, this is what I’m afraid of.

TROMPETER: She wanted to watch each season in an entire day. She’s like, “I cannot (inaudible).”

SICULAR: And the stylings are great. Like, January Jones, who plays Don’s wife, Don Drap—she’s so fabulous the way they have her styled. And then the lady with the red hair, the head of the secretary pool?

TROMPETER: Oh, the -- the secretary, [54:00] (inaudible).

SICULAR: She’s, like, so curvaceous.

TROMPETER: And Jon Hamm, how handsome is he?

SICULAR: How hot is he? I know.

TROMPETER: Oh, wow.

SICULAR: I know.

TROMPETER: And I even like that grey-haired guy, John Slattery. He’s kind of hot.
SICULAR: Except I still remember him when he was in *Sex and the City*. Because in his --

TROMPETER: Oh, I never saw that.

SICULAR: -- his -- he was Carrie’s boyfriend, but then she stopped going out with him because he wanted her to pee on him. (laughter) And they went out for dinner for, like, a spicy Indian restaurant, and she refused to drink water, because she didn’t want to have to go to the bathroom. (laughter) So every time I see him I think of that scene. And she was, like, so hot and so thirsty.

CANNELL: You are so cute, the way you just look up and smile.

M1: Are you talking to me?

CANNELL: Oh my God.

SICULAR: You look like Evelyn Kuhn a little bit here.

TROMPETER: A little bit, in that picture. I saw a picture of her recently. She looks good.

SICULAR: Yeah. The blog. I think -- [I -- we’ve been?] doing that too. We’re going to get [55:00] you on there too, you’ll see. The next blog is Sunny Griffin. The problem is, I’d like to do a lot more, but they’ll only let me do two a month.

TROMPETER: Sunny Griffin looks like a completely different person. I didn’t recognize -- totally, what happened? I saw her on Facebook.
SICULAR: She was in an accident in Thailand, hit by a car. She was in, like, a can opener thing.

TROMPETER: Oh, geez. Even before that -- I mean, she looks good, but...

SICULAR: This looks very 1970s.

TROMPETER: It is. It was ’76.

SICULAR: And do you have a fa-- do you have a favorite era? Fashion- and beauty-wise? Like, ’60s, ’70s, ’80s.

TROMPETER: I think there’s something good about each of them, you know? Maybe ’70s. Maybe because it was the most glamorous for me.

SICULAR: Yeah, but you were so glamorous at 14, with the long gloves and the cigarettes.

TROMPETER: Oh, that’s right, the ’50s. [56:00]

SICULAR: Did you see the Vanity -- I talked to you about the Vanity Fair, right?

TROMPETER: I’m going to look at it when I get home.

SICULAR: Did you see it? The Vanity Fair?

CANNELL: Oh, not yet. I’m going to -- I’ve been way too busy. I’m sorry.

SICULAR: So pretty. No, I know you have other things.

CANNELL: Oh, honey, no.

SICULAR: You have this whole curriculum to run.

CANNELL: The younger model looks familiar.
TROMPETER: She’s so pretty, that girl.

CANNELL: She looks lovely.

TROMPETER: She’s with Ford. She was with Ford. I forget her name.

SICULAR: This is pretty.

CANNELL: It’s so beautiful.

SICULAR: Because you’re looking in the camera with so much power.

CANNELL: Yeah. It is powerful.

TROMPETER: It’s amazing that I was even able to look.

CANNELL: Oh. Oh, just so gorgeous.

SICULAR: Did you want me to take the tape back to the office with me? [57:00]

CANNELL: And I do -- I love your daughter’s work, too.

TROMPETER: Oh, thank you!

CANNELL: Just really -- I mean, I used to be...

TROMPETER: She’s funny, isn’t she?

CANNELL: Oh, please. Oh, my God. I love -- well, my memory on the Drew Carey is that she was, like, the perfect complement to his humor. I mean, just...

TROMPETER: Drew is the nicest guy, too. I love Drew. He is -- he had a little crush on Christa, too.

CANNELL: Oh, really?

TROMPETER: She married Bill, her husband.
CANNELL: That’s got to be difficult.

TROMPETER: Yeah. But they’re really happy, and they’ve got three kids.

CANNELL: Oh, excellent. Do they live east or west?

TROMPETER: West. LA.

CANNELL: Oh, wow. Do you get to see them often?

TROMPETER: Well, not as often as I would like. But...

SICULAR: Where do they live in the LA area?

TROMPETER: Brentwood.

SICULAR: That’s pretty there. It’s supposed to be so pretty.

TROMPETER: And they also have a house in Malibu.

CANNELL: Oh, nice.

SICULAR: I don’t understand that, with -- can I just say one thing? Like -- it’s like, for me, personally, having a house in Nassau County, and then having one in the Hamptons also, like, I would want [58:00] one house --

TROMPETER: It’s 20 minutes away.

SICULAR: -- and I’d want one house with a pool and [audio skips] Nassau County and -- I, like, don’t un-- I don’t get it.

TROMPETER: Yeah. I don’t get it either.

SICULAR: I can understand a place in the city, and...

CANNELL: Are you going to steal my stuff?

SICULAR: No. See, here we go. (laughter)
CANNELL: You’ve always got my back, as they say.

SICULAR: Always.

CANNELL: Always. I’ve got yours (inaudible). My mom was still gushing about our girls’ night out -- [58:31]

END OF AUDIO FILE