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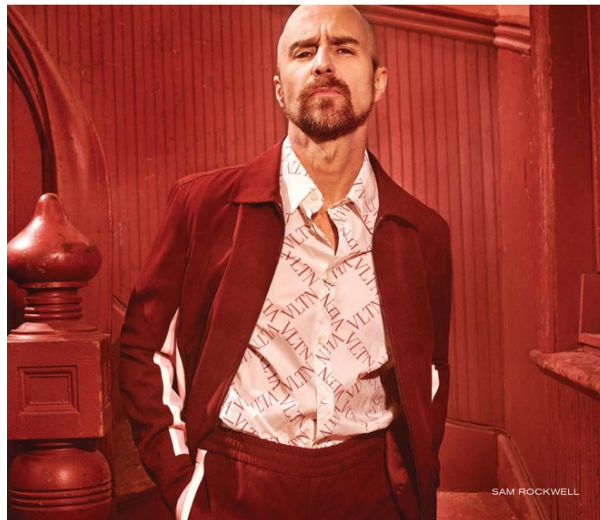


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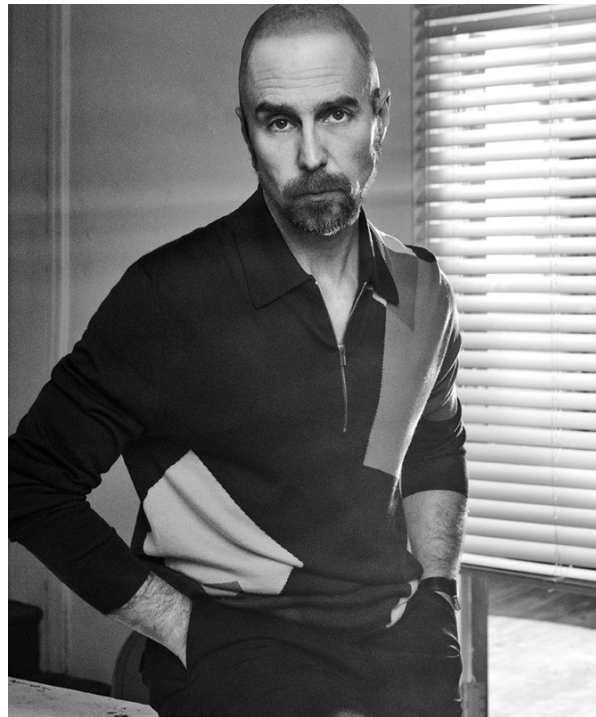
THE BOOK FOR MEN



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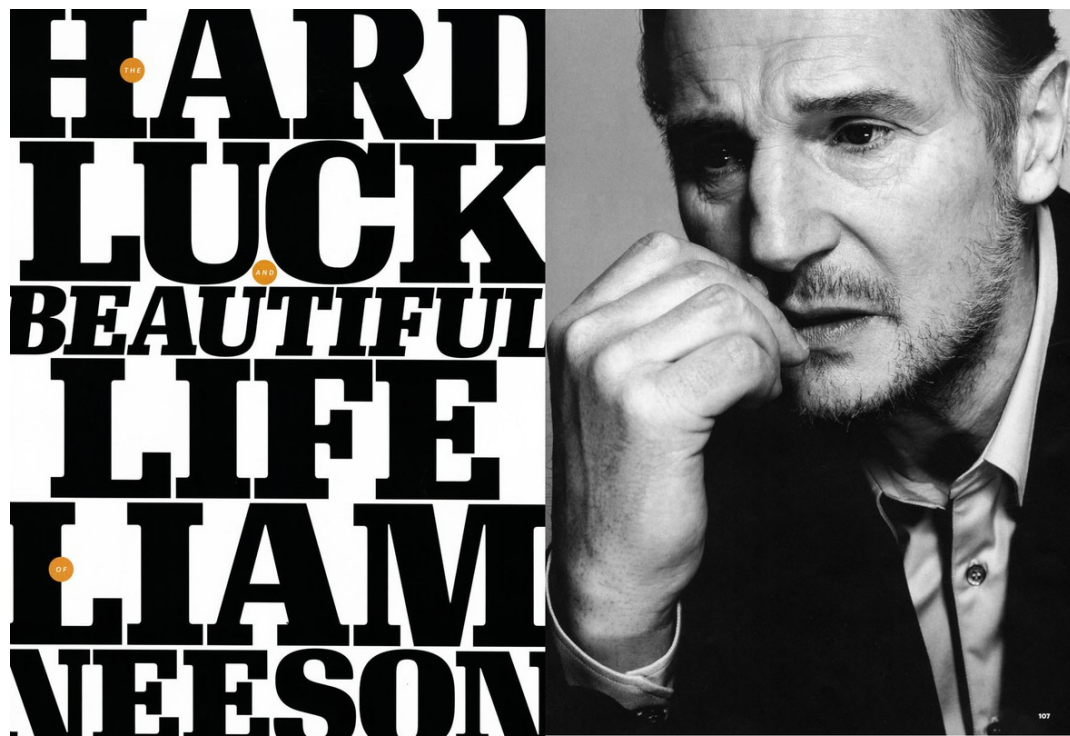
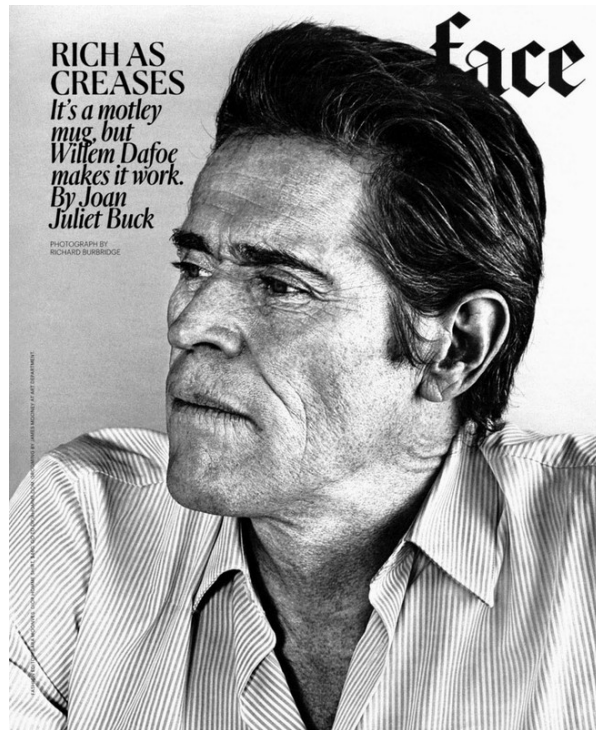
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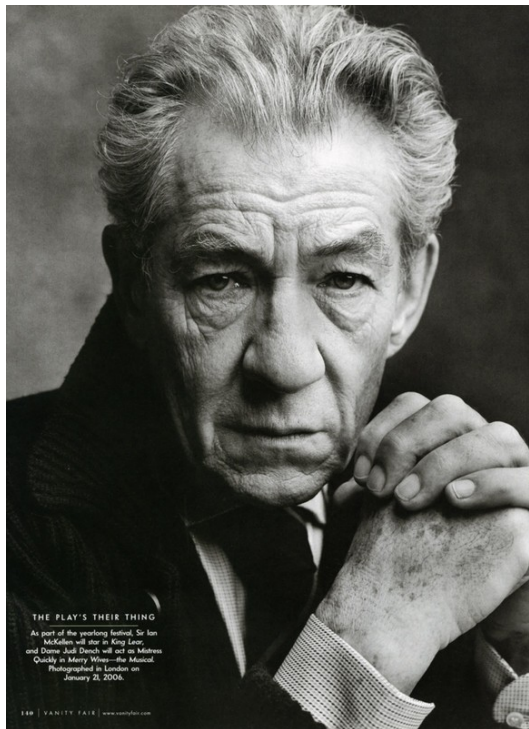
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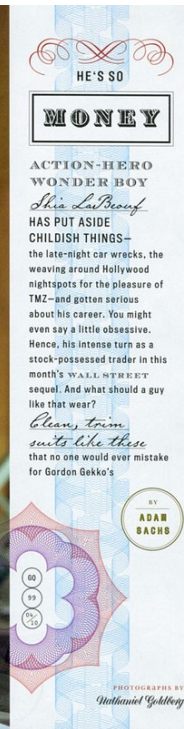
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MAKING MUSIC TOGETHER
Behind the scenes, Mark Ronson (on tour with Janelle Monáe) jams on guitar, with photographer Peter Lindbergh on conga drums. "It impressed me. 'Mark says, 'How much? Why don't we have Oscar on a mental party.' -pink cotton dress, \$1,590; dress: Vivienne Westwood."



MEAT OF THE NIGHT
As they hit the town, her vibrantly embroidered skirt captures the festive mood in the air (and you picture the bearded man trying to a spicy salsa beer). Pink cotton dress, \$2,225; skirt: Pina Colada. Shot on location at Maria's Tropical Drinks, San Juan.



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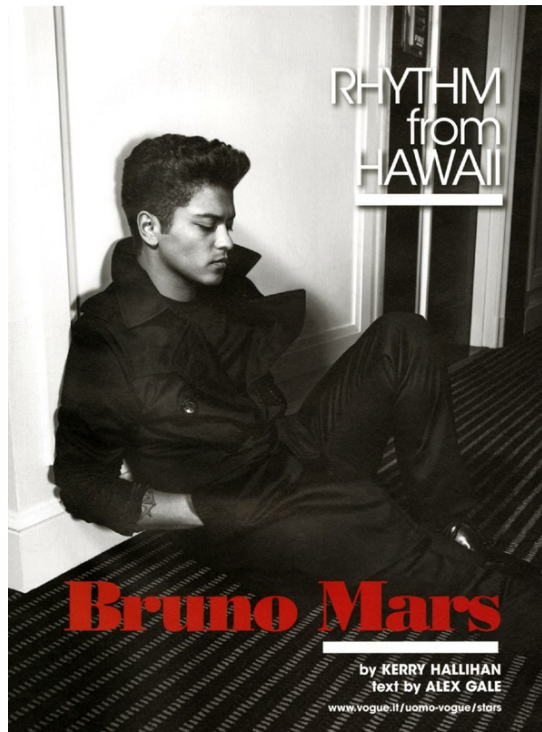
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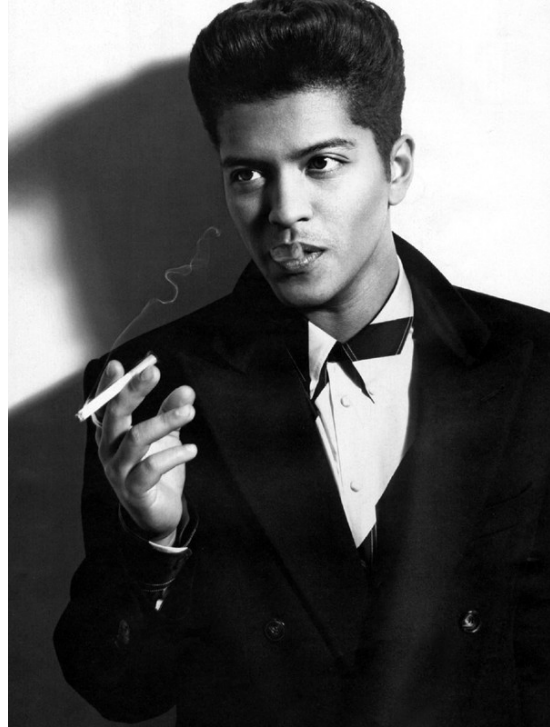
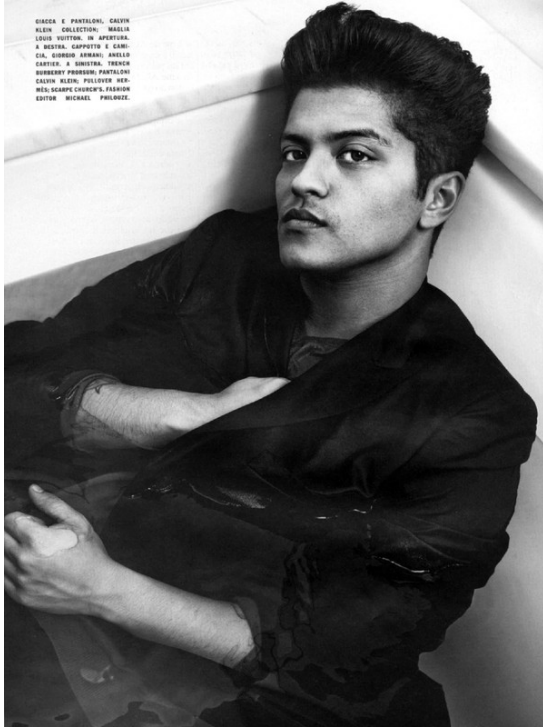
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PETER DINKLAGE
STUD

THE SUIT RULES 2012

For a man who spends workdays belting maidens on wolf pelts and plucking figs from between their pecky breasts, Peter Dinklage is oddly resistant to the term "stud." Confronted with the title, as bestowed by *GO!*, the actor proceeds to shout, "STUD?" for what seems like minutes. "I feel as much of a stud as I can't come up with a metaphor. That's how lacking in studious I am."

Tyson Lanister (a.k.a. the Imp), Dinklage's persona on HBO's *Game of Thrones* (for which he won an Emmy this year), is one of those rarest that actors dream of: a witty, complicated, debauched, bitter but ultimately softhearted sex machine. The show—a deeply entertaining feast of violence and sex based on George R. R. Martin's fantasy novel *A Song of Ice and Fire*—is full of macho individuals (women included) who can swim more like gorgeous chess pieces than full-blooded humans. That may be why Dinklage emerged not only as *Throne's* unlikely moral center and comic relief but as its breakout star. This is as much due to his serious acting chops (see *The Station Agent*) as it is to a career-long willingness to take the piss out of himself (see *EVIL*). "Tyron was made an outcast by his family, so he—how should I put it—he doesn't give a shit," says Dinklage. "But he's also kind, in a way, and that's a relief in a show where everybody's constantly chopping each other's heads off." Does he find that, since Tyron, women are looking at him differently? "I never know when women are coming from. I'm still figuring them out, and I'm 42 years old." —LINDY WEST

ROBERT MAXWELL

THE SUIT RULES 2012

LIBERAL LEARNINGS
Brown's transcended its ultraconservative POV, so don't be afraid to trade the spread collar for something a bit less buttoned-up, like a thin-striped polo or a blue cheshire shirt.

Suit \$1,215 and pocket square \$2. Engine Skin \$32. Ties \$10. Ties \$59. Club Monaco. Shoes \$350. Bully. Socks. Pashley. Tie bar. The Tie Bar. Where to buy it? Go to go.com. go.com director.

No. 96
BROWN IS HAVING A MOMENT. YES, FOR REAL.

HOLLYWOOD'S FRESHEST ROOKIE, **DAVE FRANCO** (DON'T CALL HIM L'L JAMES!), BREATHES SOME LIFE INTO THE BROWN SUIT, PROVING IT DOESN'T HAVE TO LOOK SO, WELL, BROWN

LAUREN BANS

SEBASTIAN KIM

James Mooney

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DAVID BYRNE

with
**SANTIGOLD &
ST. VINCENT**

◎ *Here Live Love and Laugh*

Hold on to your hats, people: David Byrne's new album with Santigold is a song cycle that dramatizes the life of an entrepreneur party girl and first lady of the Philippines, inside Mexico. The hypercollaborative album—featuring Lou Reed's heavy female vocalists, Byrne and Steve Daskis on the only read, if a two-disc long. And it took Byrne five years to finish. "I've gotten a lot of emails asking me to do it in the air," Byrne says. "Given that it's a couple of hours, I've been around for a while, so there's a lot of 'don't give a s---' attitude."

With Factory ("I'm handling the books, Here Live Love is by far Byrne's most well-received and darkest record—record—okay, Curtis Mayfield and such), "I'm handling the books, and what's so off-putting is—used in that sense it's an appropriation homage to Morris, who built a disco on the top floor of his apartment and used to have a real number on it." The album is also a primer on a lot of music history. Byrne was in Chicago in 1975, the B-52's, Kate Peacock, Martha Wainwright, and Bar James included. But our favorite collectors here are two young New Yorkers: St. Vincent (Lester), who brings a funk rock to a heavy indie groove, and Santigold, who brings her off-the-grid energy to a similar indie folk sound. But were there any ladies Byrne couldn't pull?

"There were a few exceptions," he says. "I really wanted an old school disco dance. But even like, 'Dance and Ticking with?' And I thought, 'That's a shame. We played some of those tracks. No, you know?'" —W.W.

**CRASH OF A
COOL HEAD**
WHITE HOSES
BYRNE: *David Byrne*
SANTIGOLD: *Santigold*
ST. VINCENT: *St. Vincent*

BYRNE: *David Byrne*
SANTIGOLD: *Santigold*
ST. VINCENT: *St. Vincent*

BYRNE: *David Byrne*
SANTIGOLD: *Santigold*
ST. VINCENT: *St. Vincent*



The NATIONAL

◎ *Live at the Fillmore*

It's hard to believe that Benmont Tench, Sean Doolittle, Bryce Dessner, and Aaron Dessner. "Our records have never exploded right away," says Matt Berninger, the self-proclaimed "lead singer" of the band. "People can't say we're not on the map. We're never struggling in the market."

of the pain that you can't get out of." The cartoonish lyrics and dissonant chords in a recording studio, the band is impressing but intense. "I'm not sure if it's a good thing or a bad thing."

isn't that hard to get out of. "I'm not sure if it's a good thing or a bad thing." The band's sound is a mix of indie rock and folk. "I'm not sure if it's a good thing or a bad thing." The band's sound is a mix of indie rock and folk.

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The Verve
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