

# Art Department



James Mooney

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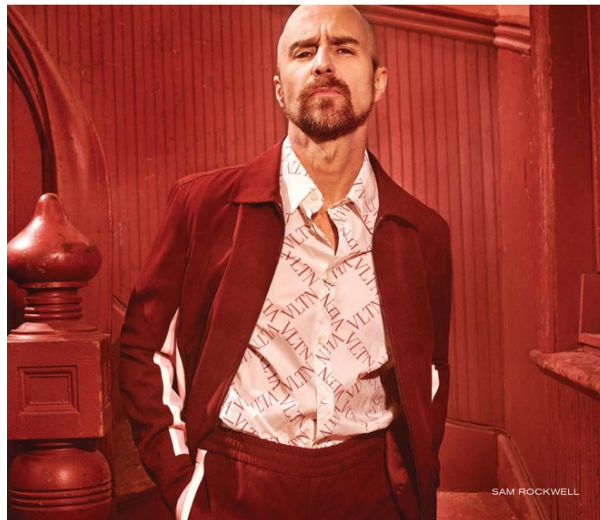


## **SHARP**

SPRING / SUMMER  
2019

THE ESSENTIAL REFERENCE  
FOR THE MODERN MAN

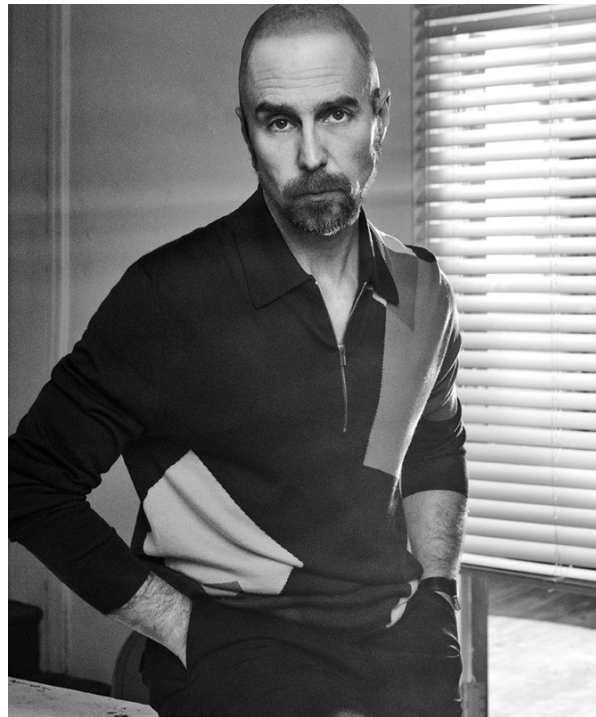
### **THE BOOK FOR MEN**



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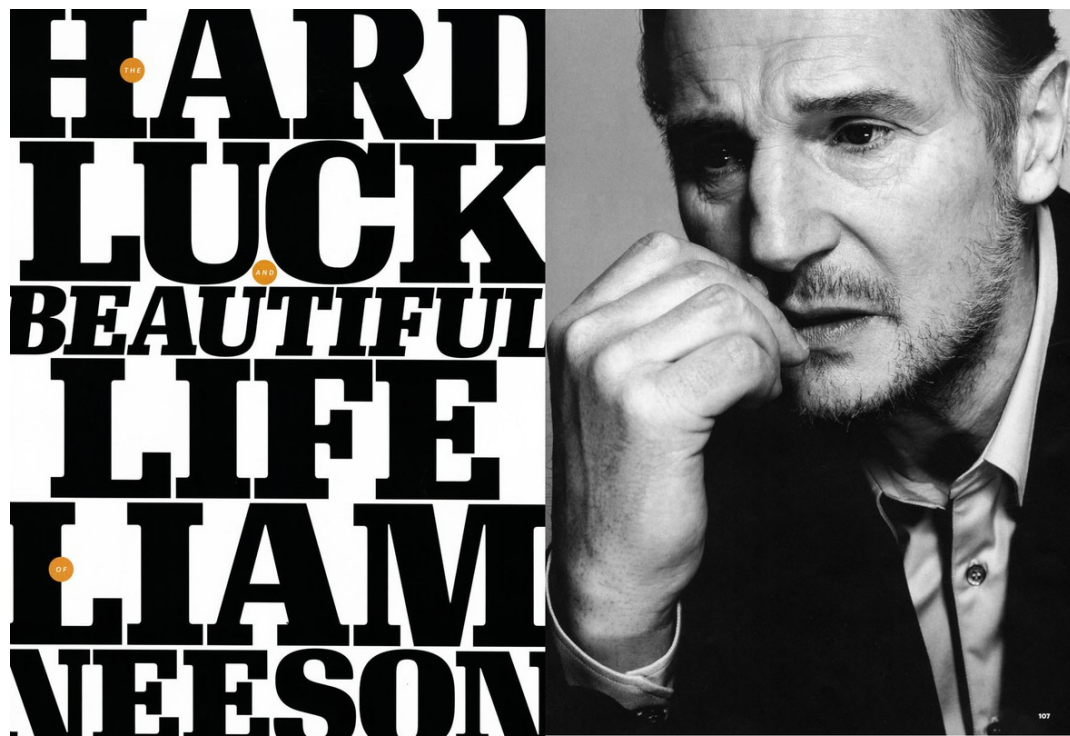
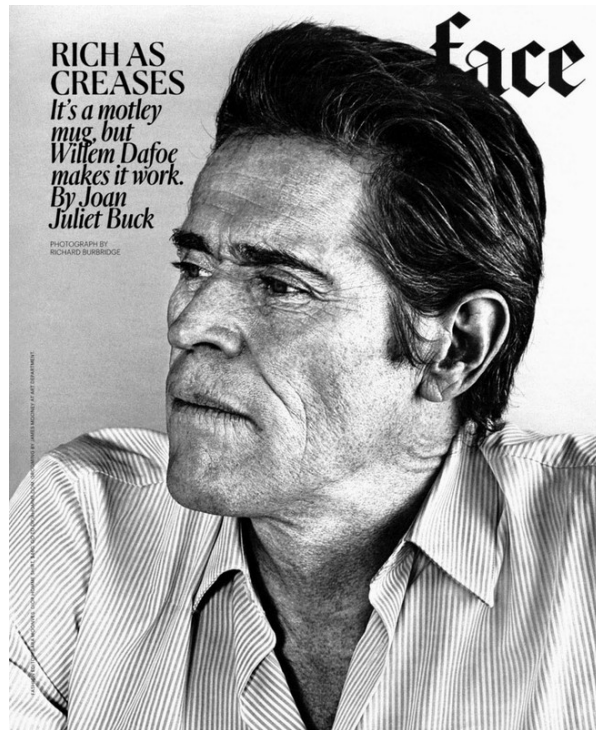
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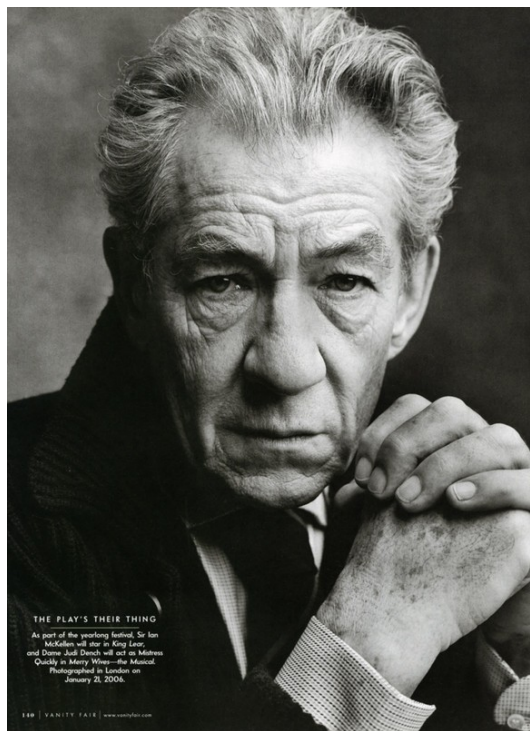
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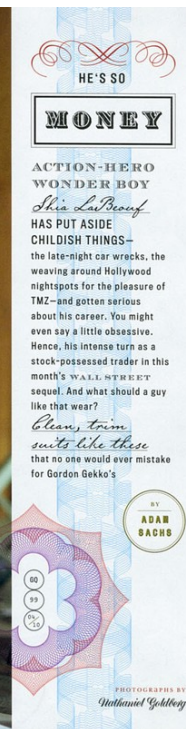


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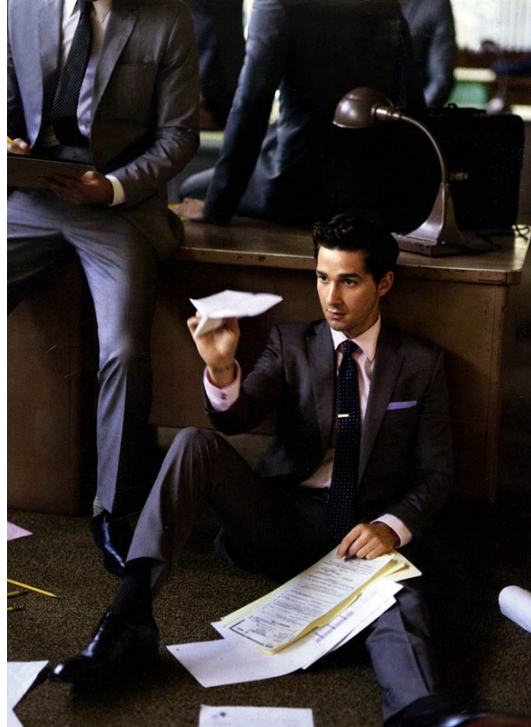
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**MAKING MUSIC TOGETHER**  
Behind the scenes, Mark Ronson (on tour with Janelle Monáe) jams on guitar, with photographer Peter Lindbergh on conga drums. "It impressed me. 'Mark says, 'How much? Why don't we have Oscar on a mental party.' -pink cotton 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 twang to a song called "Beer"). Pink cotton dress, \$2,225; skirt: Pina Colada. Shot on location at Maria's Tropical Drinks, San Juan.



**GQ**  
LOOK SHARP - LIVE SMART

**\*JAKE GYLLENHAAL IS READY FOR SOME ACTION**

**HOW TO LIVE TO 150**  
It's Not Crazy, It's Science—and It's Here

**VIVA LOU DOBBS!**  
Is This Hombre Our Next President?

**WARNING: PIRATES MAY RUIN YOUR NEXT VACATION**  
Have You Packed Your Ransom?

**★ HOW TO BE THE BEST DRESSED MAN ON THE PLANET OR AT LEAST YOUR OWN ORBIT**

**LISTEN UP!**  
OUR FAVORITE NEW BANDS ROCK OUR FAVORITE NEW SUITS

Waxwing  
**MGMT**  
THE NATIONAL  
THE WALKMEN  
THE DRUMS  
AND A SHITLOAD OF GUITARS

The Best (Micro) Beer Bars in America

Are You Man Enough for the 'Man Date'?

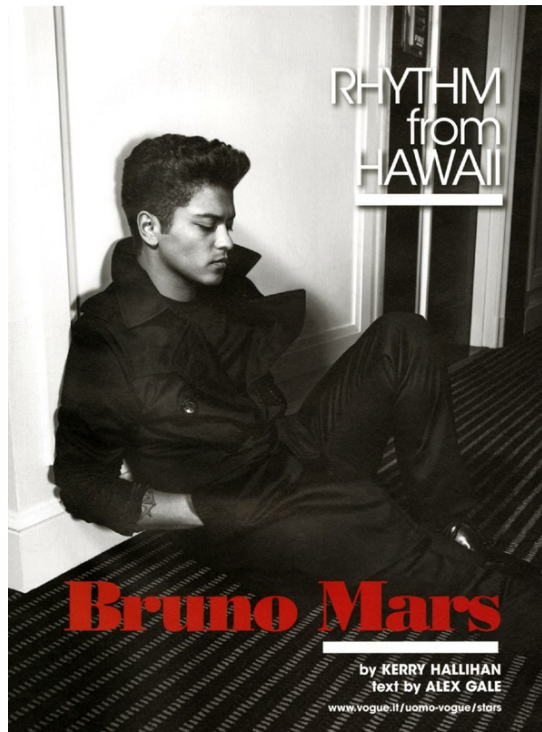
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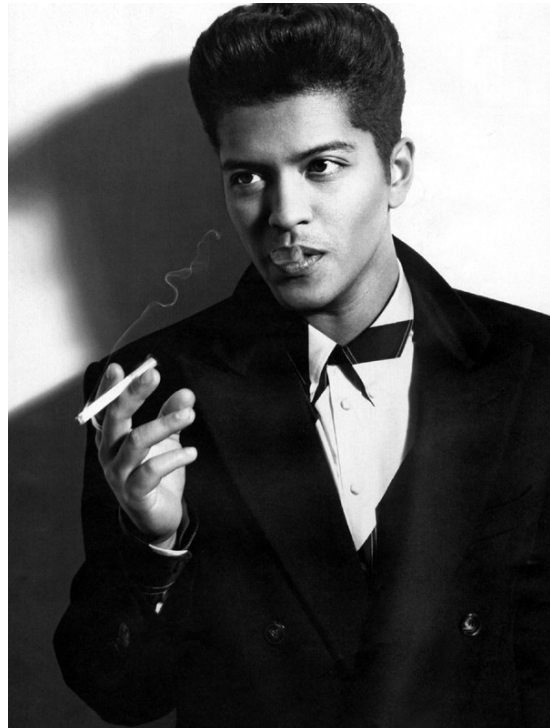
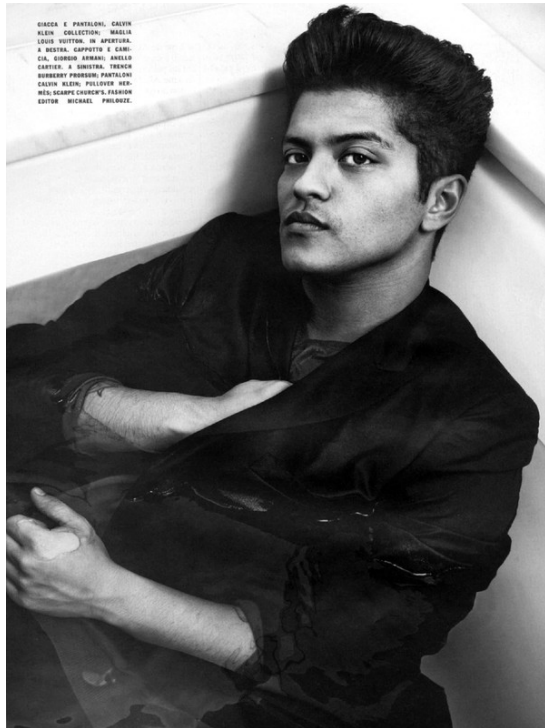
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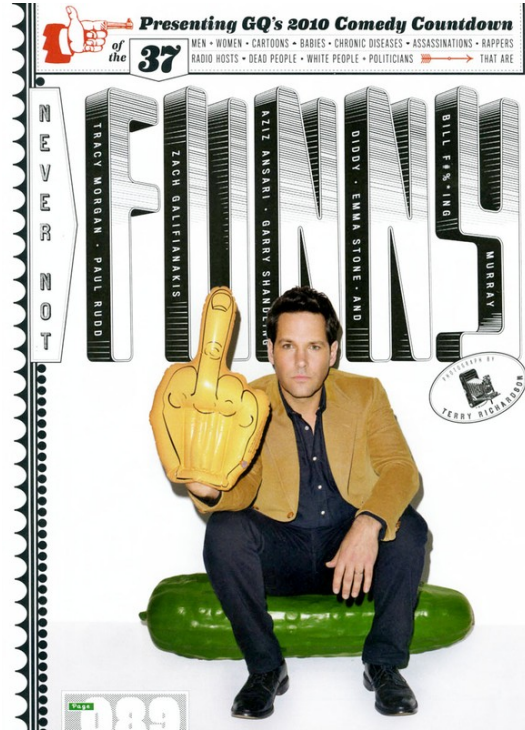
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**PETER DINKLAGE**  
STUD

FOR A MAN who spends workdays belting maddens 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 seem 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 NYU, 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 \$19. Club Monaco. Shoes \$350. Bully. Socks. Penhallow. Tie bar. The Tie Bar. Where to buy it? Go to [go.com](http://go.com). [go.com](http://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

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**M** Rebel Style

**Let's Start the Rock 'n' Roll Fashion Hall of Fame**

And when we do, our first inductee will be Bryan Ferry. The legendary Roxy Music frontman reinvents himself on the soundtrack for the new "Great Gatsby"—and is still dapper after all these years.

For more than forty years, Bryan Ferry has been the most consistent of English pop. When he died, *Rolling Stone* broke out in 1972, the writer helped pave the way for glam-rock's biggest stars: Bowie and Elton. One of the most on the look, Ferry's wardrobe choices, donning the big, broad, double-breasted suits he's been famous for, have been a staple of the rock scene ever since. In the '70s, he was a picture of the style that was the '70s. He was a picture of the style that was the '70s. He was a picture of the style that was the '70s.

**If it ain't broke...** There's a picture in the '70s showing him in a suit. It's a picture of the style that was the '70s. He was a picture of the style that was the '70s.

**Bryan Ferry** Power. It's a picture of the style that was the '70s. He was a picture of the style that was the '70s.

**A sartorial** As a singer, I had to look like a star. I had to look like a star. I had to look like a star.

**My first thread** I got my first suit when I was 16. There were only two stores in London that had great suits, and both were expensive. I had to look like a star.

**...And one painful** I got some acid once in one of those suits. I had to look like a star.

34 Q&A MAY 2013 PHOTOGRAPH BY BJARNE JONSSON

66-67, 2010

# ROCK the SUIT 2010

**MUSIC TRIVIA: WHAT'S THE BEST REASON FOR ROCK 'N' ROLL WE'VE SEEN IN AGES?**  
**SURPRISE ANSWER: RIGHT NOW.** Because this spring, there's a slew of electrifying releases from bands at their peaks. (No one-hit wonders or teen idols invited.) Here, they're wearing a range of suits that will look killer on you, too—even without a guitar slung over your shoulder.

Richard BURBRIDGE

**MGMT**  
*Congratulations on your 13th birthday!*  
 Andrew Wolk/Peter Dinklage

On their debut album, MGMT made music that was both weird and beautiful. It was a mix of pop and rock, with a touch of psychedelia. They were the first band to bring back the sound of the '60s, and they did it in a way that was both fresh and familiar. They were the first band to bring back the sound of the '60s, and they did it in a way that was both fresh and familiar.

Peppers and Green They're on your local FM like "Kiss." But it's still a rock band, in the sense that the band is still playing rock music. They're on your local FM like "Kiss." But it's still a rock band, in the sense that the band is still playing rock music.

**DR. ELECTRIC**  
 LONELY & SECURITY  
 COLORED HUNT

PHOTOGRAPH BY [unreadable]

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## DAVID BYRNE

with  
**SANTIGOLD &  
ST. VINCENT**

By David Byrne

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, Imelda Marcos. The hypercollaborative album fuses Lisa Lovelace's heavy female vocalists, Byrne and Steve Dork's pop-the-ally road, if a little less long. And it took Byrne five years to finish. "I've gotten preoccupied with writing records in the air," Byrne says. "I guess I should sit. I've done a couple of other records, a couple of hours. I've been around for a while, so there's a lot of stuff going on."

With Factory (in handling the beats, Byrne lives in by far Byrne's most wandering and dapper record—record—day, Curtis Mayfield with a funk, musical theater, and who are all represented—used in that sense it's an appropriate homage to Morris, who built a disco on the top floor of his art school and used to have a real number on the 14. The album is also a primer on a lot of music that has been made since—Diana Vreeda, the B-52's, Kate Pierson, Martha Wainwright, and Ben Johnston. But our favorite collaborators here are two young New Yorkers: St. Vincent (Lester), who brings a funk rock to a heavy, late-groove, and beautiful, who brings her critical and energy to a (im)partial, a little talking friends. But were there any ladies Byrne couldn't part?

"I really wanted an old school disco done. But even like, 'David, what talking who?' And I thought, 'That's a shame. We played some of those records. No, you know?'" —BYRNE

**CRABE OF A**  
**WIDE JONES**  
BYRNE: **DAVID BYRNE**  
SANTIGOLD: **SANTIGOLD**  
ST. VINCENT: **ST. VINCENT**  
STYLING: **STYLING**  
HAIR: **HAIR**  
MAKEUP: **MAKEUP**  
PRODUCTION: **PRODUCTION**  
MANAGEMENT: **MANAGEMENT**  
AGENCY: **AGENCY**  
PHOTOGRAPHY: **PHOTOGRAPHY**  
ART DIRECTION: **ART DIRECTION**  
DESIGN: **DESIGN**



00-05-2010  
121



## The NATIONAL

By David Byrne

David Byrne and the National's new album, *Boxer*, is a song cycle that dramatizes the life of an entrepreneur party girl and first lady of the Philippines, Imelda Marcos. The hypercollaborative album fuses Lisa Lovelace's heavy female vocalists, Byrne and Steve Dork's pop-the-ally road, if a little less long. And it took Byrne five years to finish. "I've gotten preoccupied with writing records in the air," Byrne says. "I guess I should sit. I've done a couple of other records, a couple of hours. I've been around for a while, so there's a lot of stuff going on."

"Our records have never exploded right away," says Matt Berninger, the self-proclaimed "lead singer" of the National. "People can't say we're not in the game. We've never struggled in the game."

"I really wanted an old school disco done. But even like, 'David, what talking who?' And I thought, 'That's a shame. We played some of those records. No, you know?'" —BYRNE

of the game that you can't get out of it." The National's first record, *High Violet*, was a recording studio, the first impression, but it was a success. "I really wanted an old school disco done. But even like, 'David, what talking who?' And I thought, 'That's a shame. We played some of those records. No, you know?'" —BYRNE

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### ALSO INTO

Paul McCartney

Paul McCartney

Paul McCartney

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