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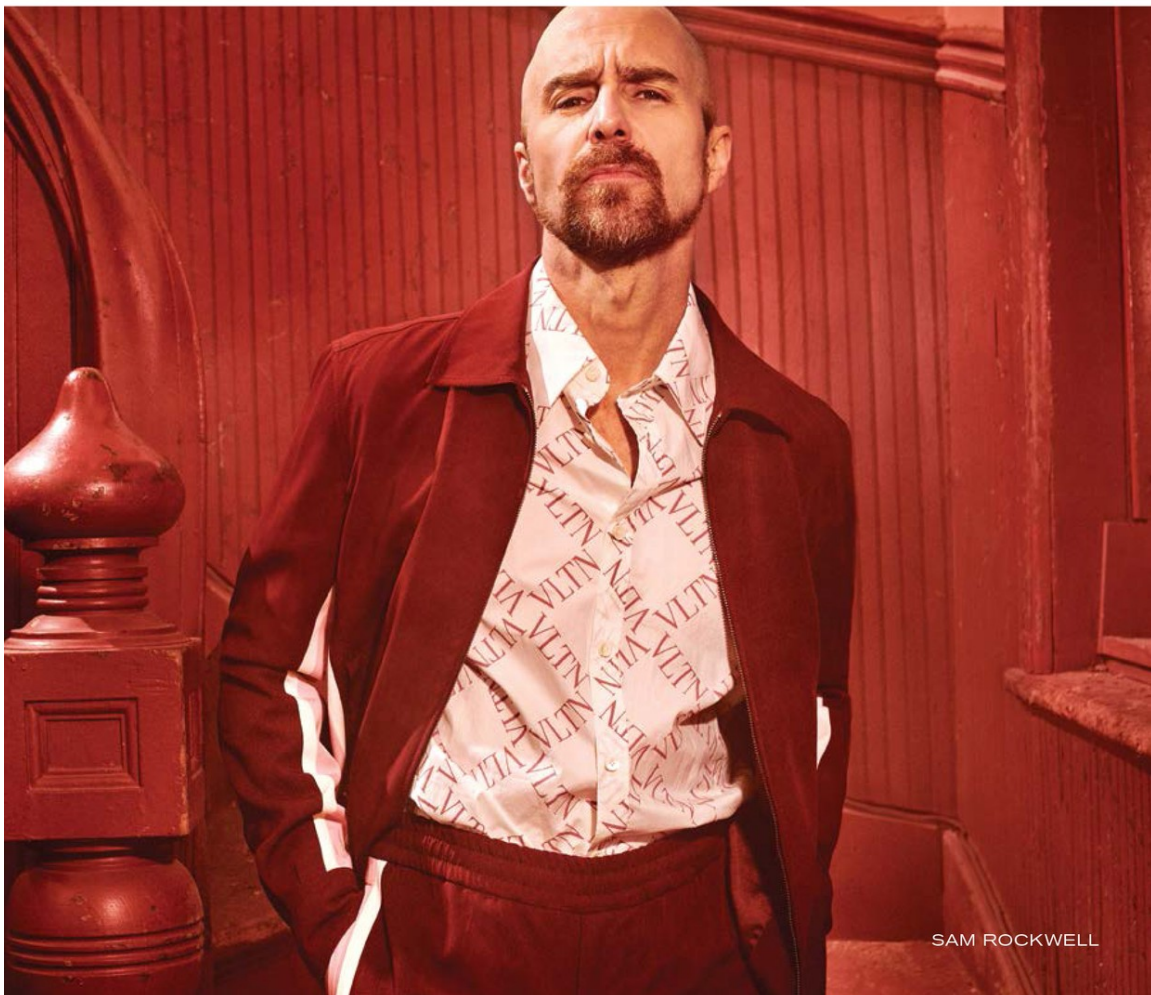
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SHARP

SPRING / SUMMER
2019

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FOR THE MODERN MAN

THE BOOK FOR MEN



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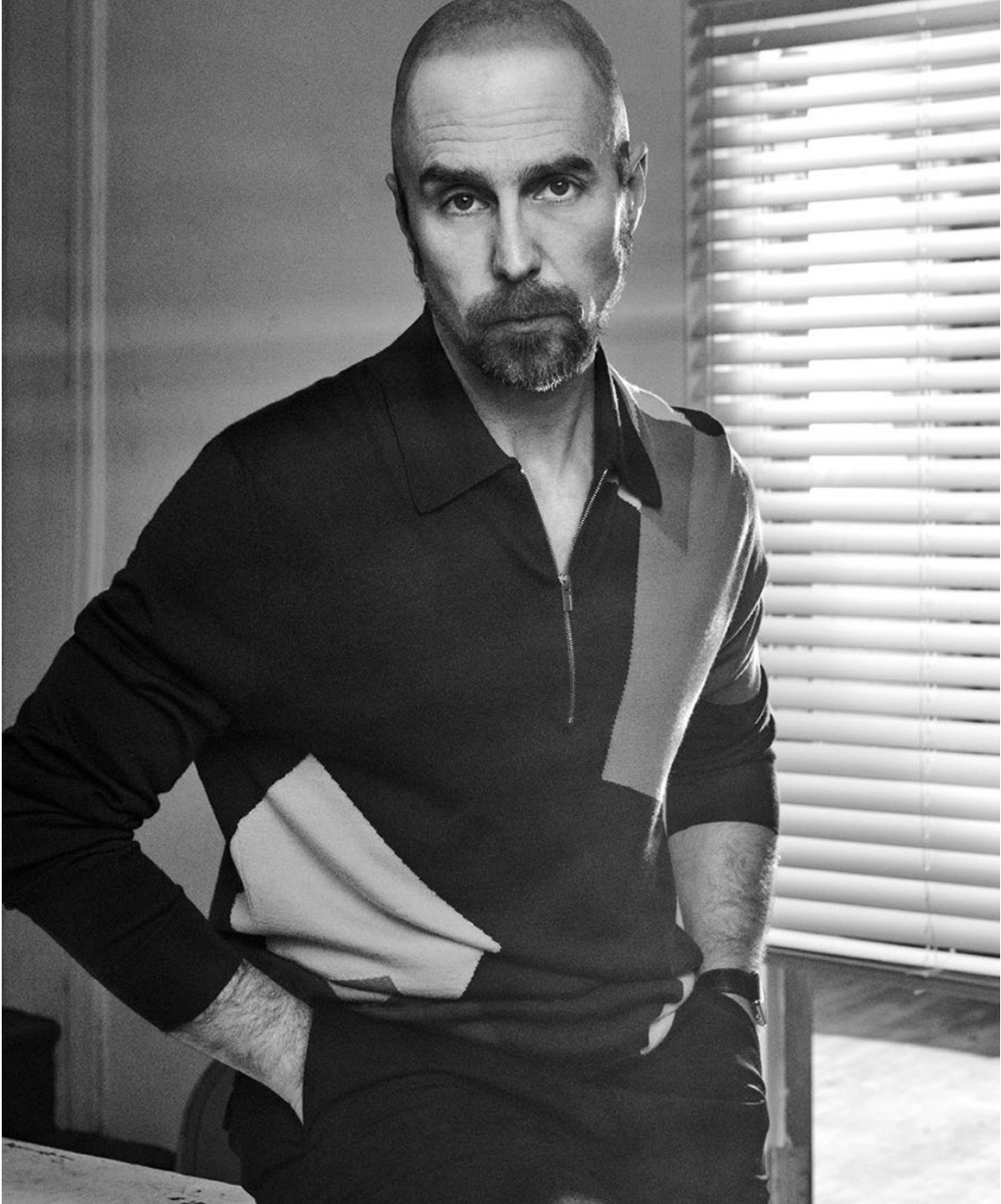
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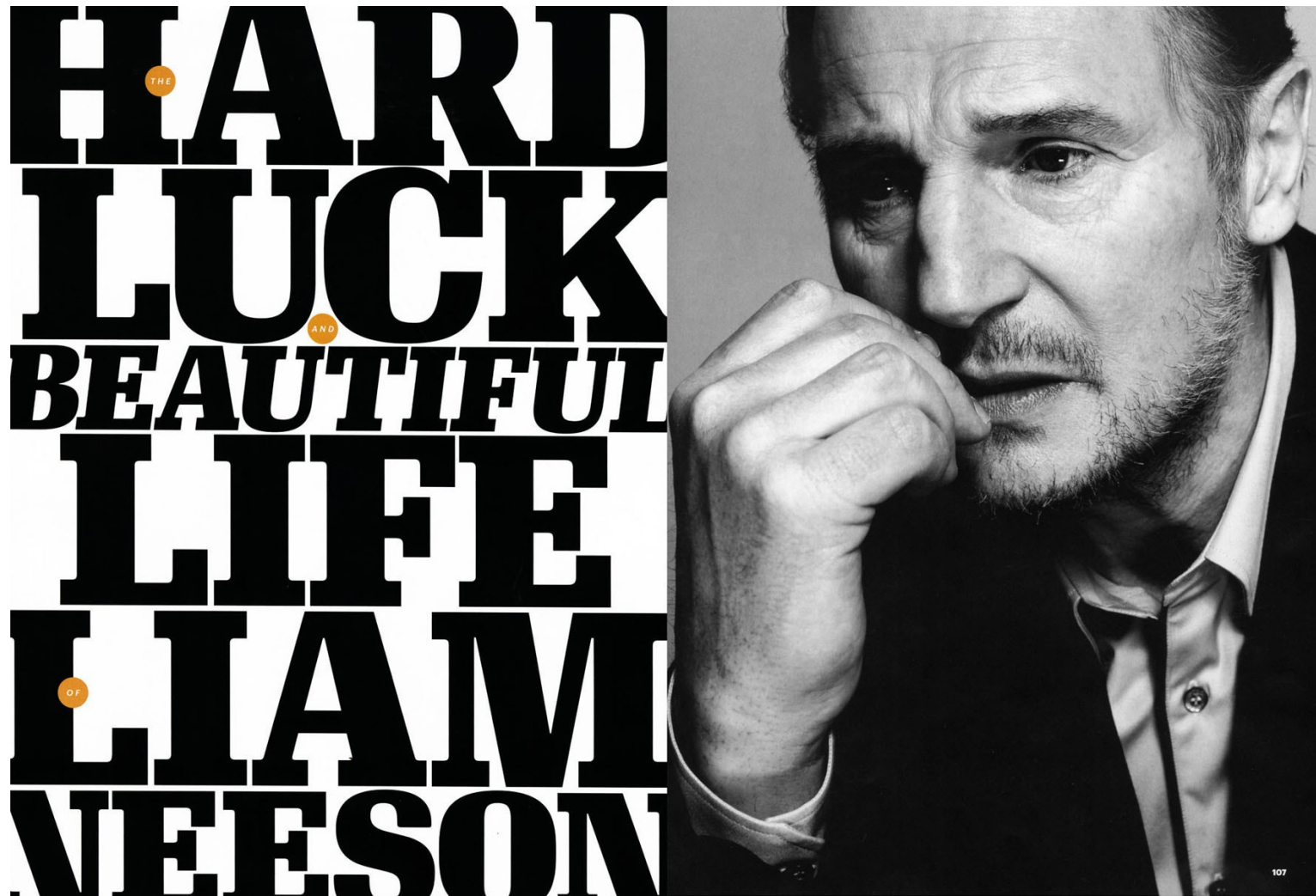
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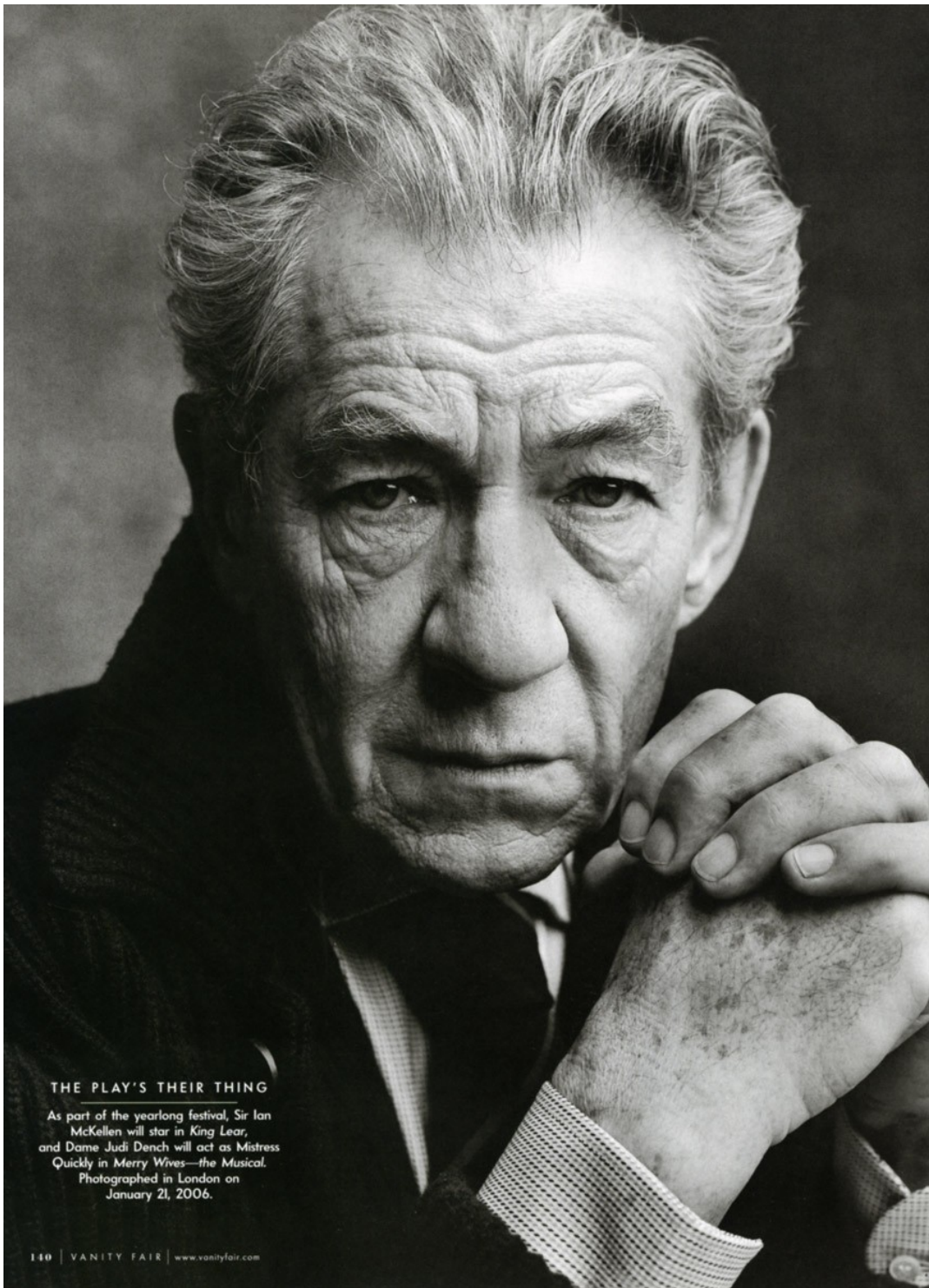
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THE PLAY'S THEIR THING

As part of the yearlong festival, Sir Ian McKellen will star in *King Lear*, and Dame Judi Dench will act as Mistress Quickly in *Merry Wives—the Musical*. Photographed in London on January 21, 2006.

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APRIL 2006

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GO ELECTRIC

You can wear a hat, suit, and psychedelic shirt without looking like Flax. Just keep the lid neutral in a shade like gray.

Fedora (both pages)
\$110
Pinzano from JJ Hat Center

Suit \$1,395
and tie \$130
Emporio Armani
Shirt \$60
Sean John
Shoes \$570
Salvatore Ferragamo
Pocket square
Brooks Brothers
Watch
Omega

TOP OFF YOUR TEE

That same gray hat works when you're going casual, too. It'll make a V-neck tee look like a style statement.

T-shirt \$30 (for three)
Calvin Klein Underwear

Necklace
Tiffany & Co.
Charm bracelet
Dior Homme
ID bracelet
J.Crew
Ring (his own)
vintage

Where to buy it?
Go to gq.com/go/fashiondirectories

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PLAY THE ANGLES

Don't pull your fedora down low like you would a baseball cap. Cock it on your head like a rock star.

Fedora \$250
Still Life
Jacket \$895
D&G
T-shirt \$28
Topman
Jeans \$260
Shiplay & Halmos
Boat shoes \$90
Sabogo Dockside
Belt
Gucci
Watch
Jaeger-LeCoultre
Sunglasses
Ray-Ban
Guitar
Fender
Necklace [his own]
vintage

BRACE YOURSELF

Fedoras look great with another piece that echoes their old-school charm. Like suspenders.

Fedora \$45
1773 by
Christys' London
T-shirt \$160
Balmain Homme
Pants \$570
Thom Browne
New York
Suspenders \$20
Topman
Sneakers \$50
Converse
Watch
Longines
Bracelet
J.Crew
Necklace
Me&Ro
Hair by James Mooney
for Redken. Grooming
by Kumi Craig for
Dior Men. Manicure by
Jackie Southbery for
Dior Beauty. Set design
by Manuel Narena
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MISSION TO MARS

It's one of the tritest battle cries a modern musician can utter: "I keep it real!" That's pop whiz Bruno Mars—real name Peter Gene Hernandez—speaking, and boy, it gets worse. "The last few months," he says, "it's been a rocket...to Mars!" *Zing!* But before you write off his enthusiasm as rookie bluster, consider the 25-year-old Hawaiian's life before 2011. Here's a guy who impersonated Elvis professionally at age 3; a guy who fronted a lounge band called Sex Panther. He's built his career on earnest cheeseballery, and he ain't stopping it now. In the past nine months—on the strength of the saccharine lyric *You're amazing just the way you are*—Mars has scored triple-platinum sales, landed seven Grammy nominations, and for fun authored the hook from Cee Lo's "Fuck You." As he says, he's just keepin' it real. Though maybe a little *too* real. In September, Mars was busted for cocaine possession at the Hard Rock Hotel & Casino in Vegas. "I'm not gonna preach that I'm a role model," he says. "I'm a fucking musician! But I've learned people are watching, so don't do nothing stupid." He's just hoping to keep his nose clean (so to speak), acknowledging that there's no backup plan. "My jump shot sucks," he says.—A.R.

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WOOL SUIT \$3,518
Dior Homme

shirt \$435
and tie \$175
dior homme \$595
salvatore ferragamo
socks punto for british apparel
to die for brownie new york
where to buy it? go to go.com/usa

HE'S SO

MONEY

ACTION-HERO WONDER BOY

Shia LaBeouf

HAS PUT ASIDE CHILDISH THINGS—

the late-night car wrecks, the weaving around Hollywood nightspots for the pleasure of TMZ—and gotten serious about his career. You might even say a little obsessive. Hence, his intense turn as a stock-possessed trader in this month's WALL STREET sequel. And what should a guy like that wear?

Clean, trim suits like these that no one would ever mistake for Gordon Gekko's

BY
ADAM SACHS

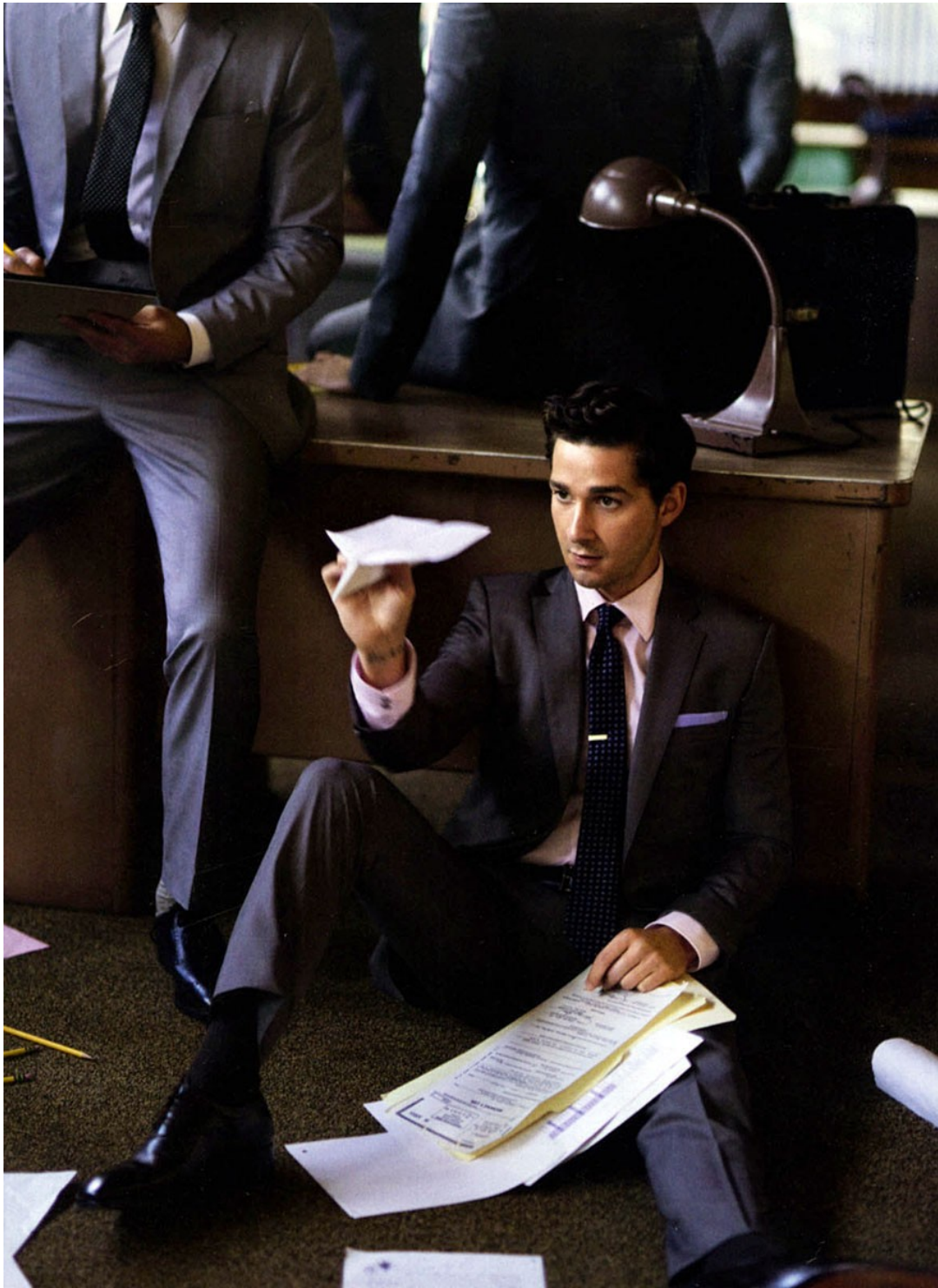
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PHOTOGRAPHS BY
Nathaniel Goldberg

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HEAT OF THE NIGHT

As they hit the town, her vibrantly embroidered shift captures the festive mood in the air (can't you picture the beaded hem swaying to a spicy salsa beat?). Prada cotton dress, \$2,325; select Prada boutiques. Shot on location at Maria's Tropical Drinks, San Juan.

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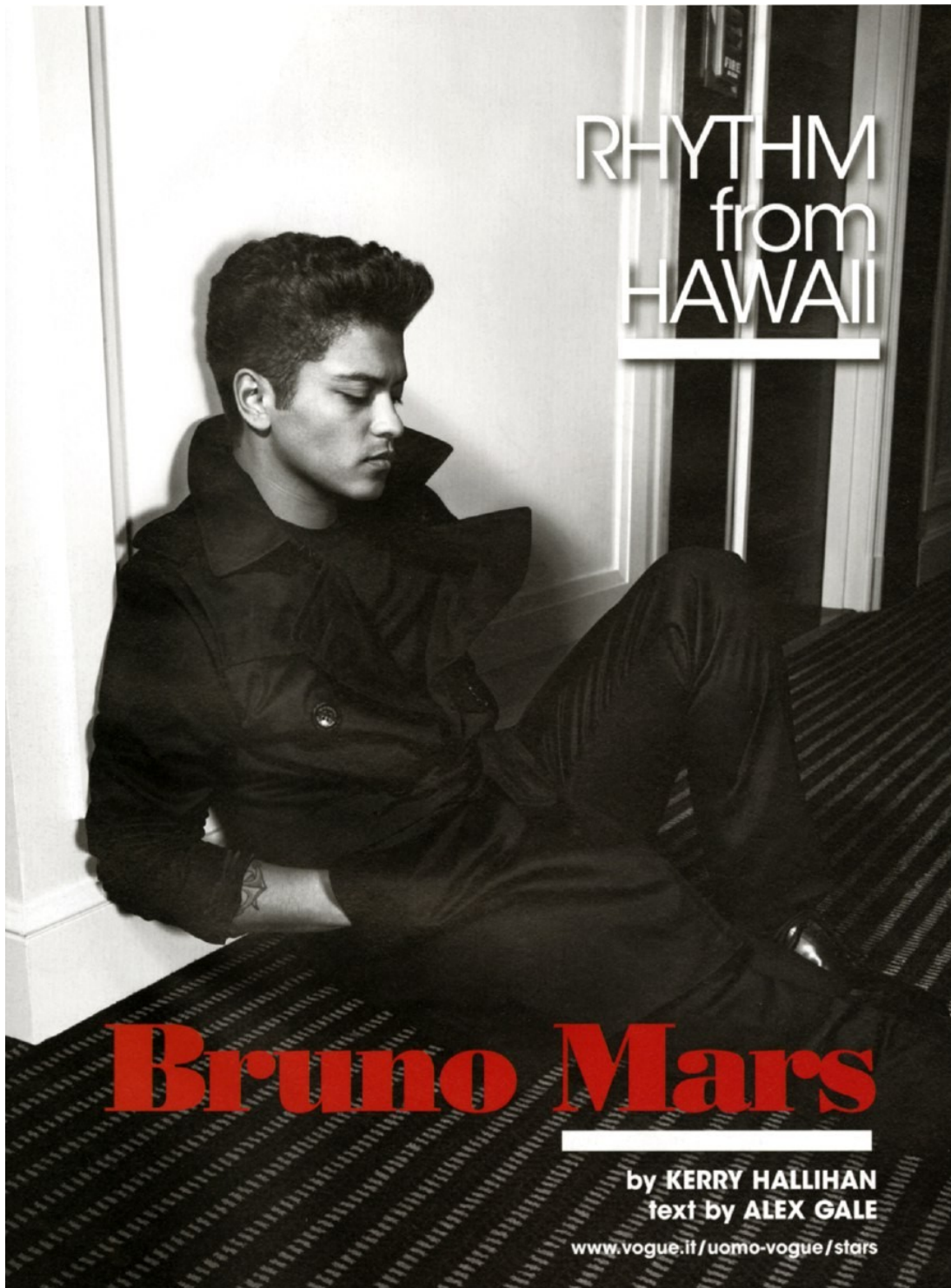
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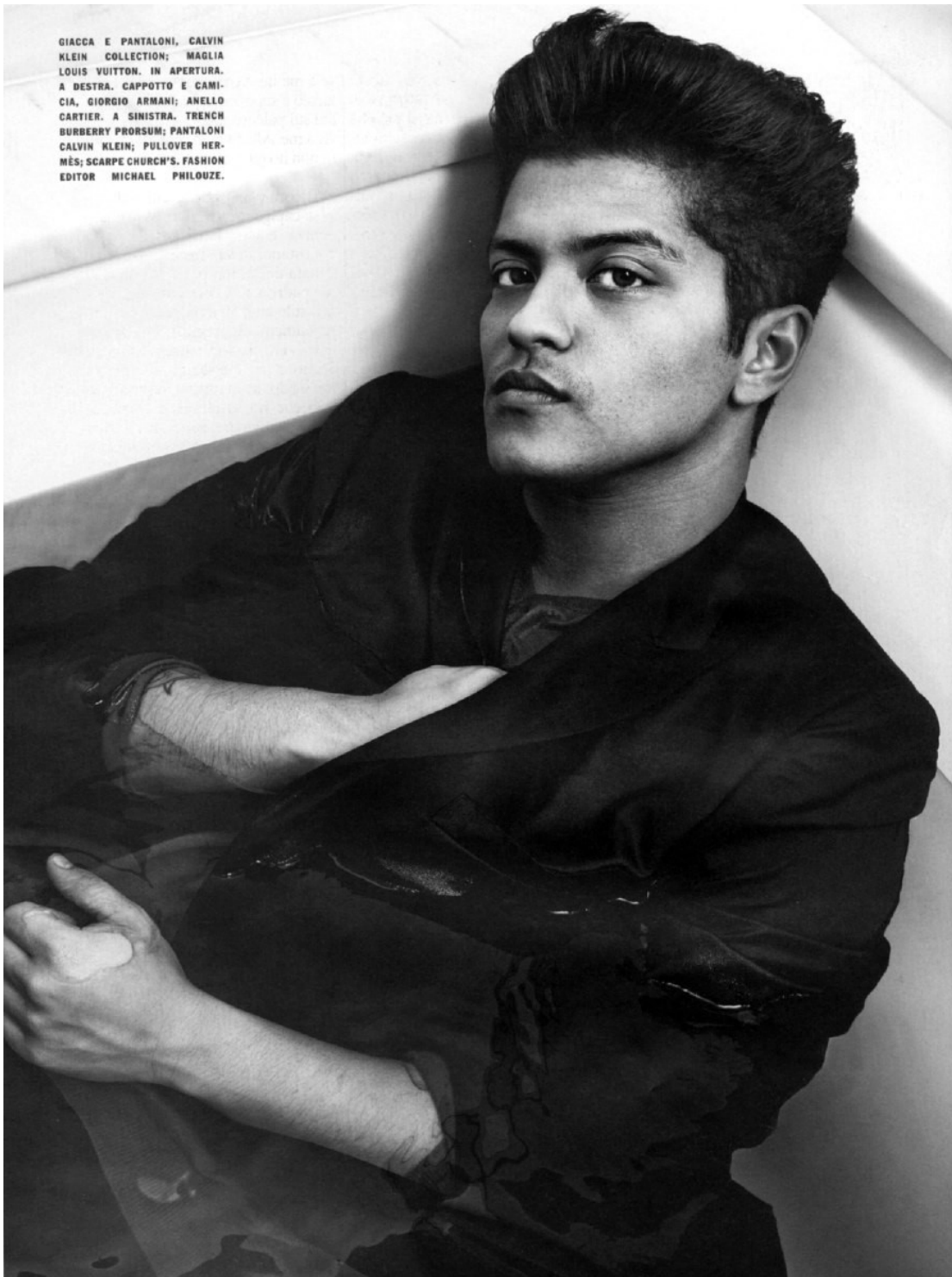
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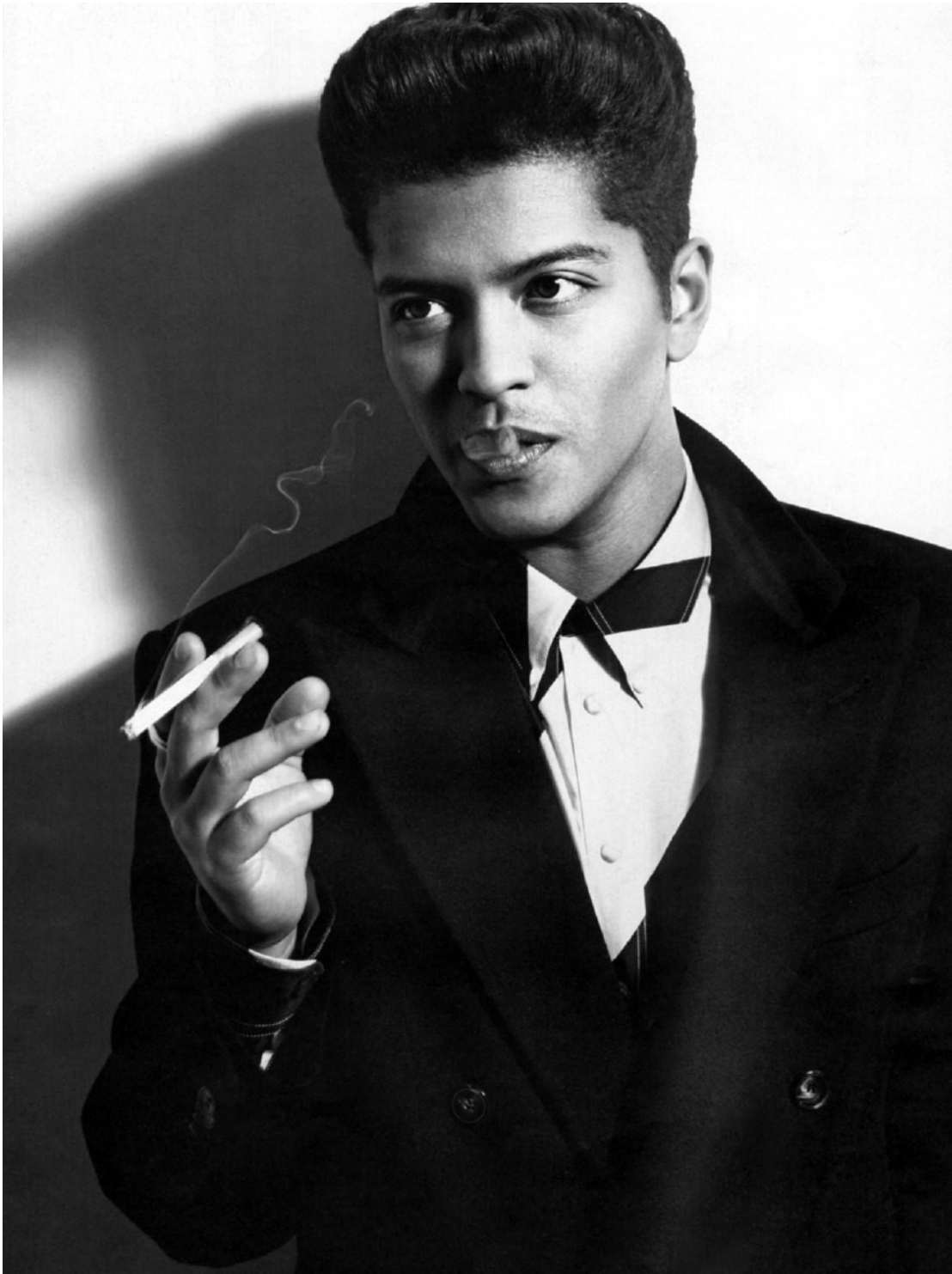


GIACCA E PANTALONI, CALVIN
KLEIN COLLECTION; MAGLIA
LOUIS VUITTON. IN APERTURA.
A DESTRA. CAPPOTTO E CAMI-
CIA, GIORGIO ARMANI; ANELLO
CARTIER. A SINISTRA. TRENCH
BURBERRY PRORSUM; PANTALONI
CALVIN KLEIN; PULLOVER HER-
MÈS; SCARPE CHURCH'S. FASHION
EDITOR MICHAEL PHILOUZE.

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HOW TO LOOK GREAT IN THE WARMER DAYS AHEAD

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DIARY OF A JERK-OFF

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KANYE & JAY-Z
TWO BADASS BROTHERS

TINA FEY
ONE FUNNY MOTHER

ZACH IS BACK

WITH AN EVEN BIGGER 'HANGOVER'

THERE'S COMEDY GOLD IN THEM THAR HAIRS!
(PAGE 106)

AN INCREDIBLE STORY OF SURVIVAL
51 DAYS LOST AT SEA
THREE BOYS, A GIANT OCEAN, AND ONE VERY SMALL BOAT

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(You Laugh at Everything)

AS ALWAYS, WE SHOW YOU HOW NOT TO DRESS FUNNY

* Like many men of his generation, this man is not wearing pants. For a shocking report on the trend, see page 128

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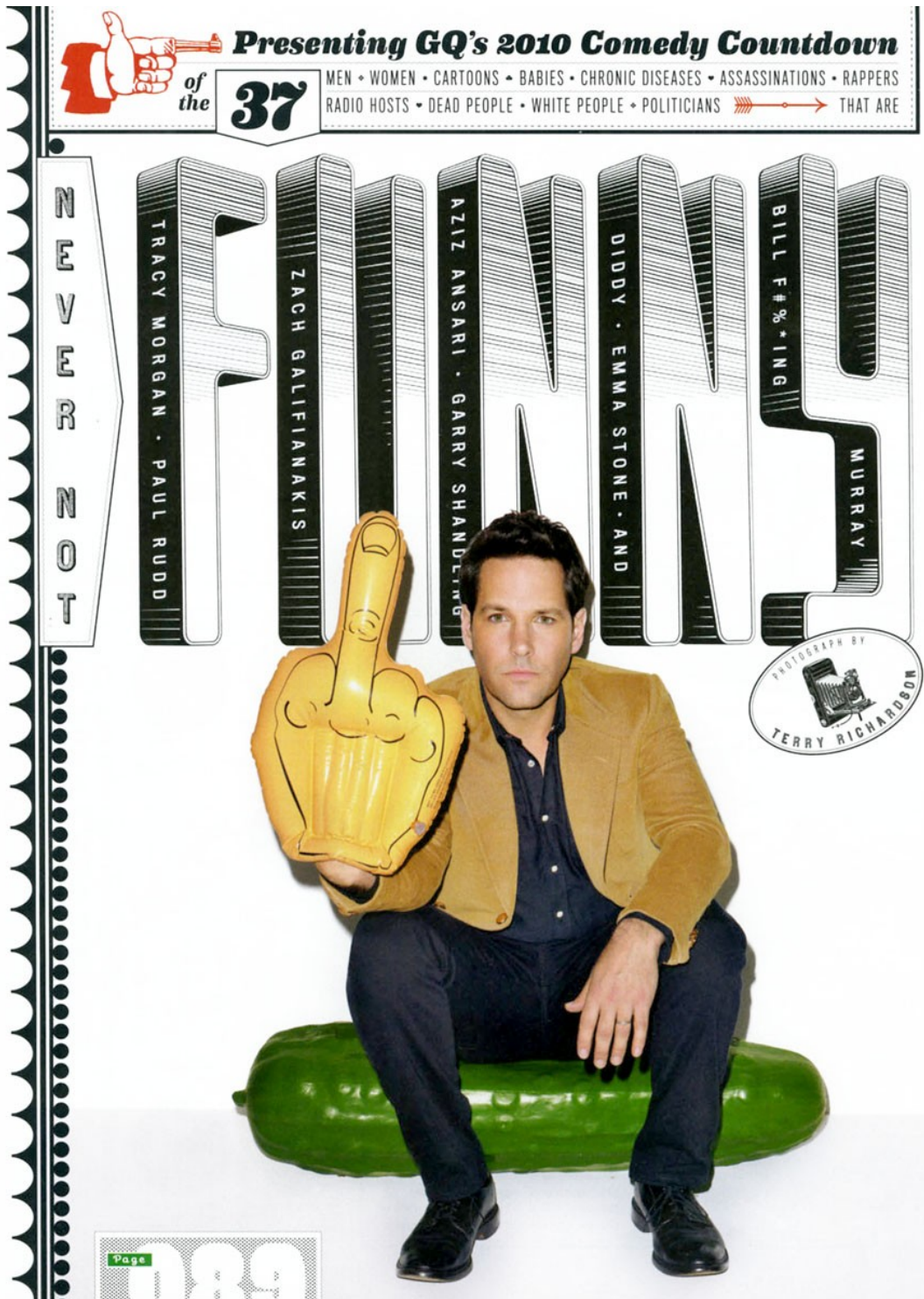
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FALLXXXX
PREVIEWX
09XXXXXX

+
DARK ON X
DARK ON DARK X
suit \$2,290 X
shirt \$325 and tie \$120 X
ralph lauren black label X

Finally, an answer to the black-on-white, gray-on-white, everything-on-white *Mad Men* blitz of the past few years. The key to going all dark is sticking with textured materials (that's a wool flannel suit, cashmere tie, and brushed-cotton shirt), as opposed to the shiny numbers preferred by Grammy attendees. Some further advice: If you're going to wear sunglasses with this look, take them off when you go inside—you're not Johnny Cash.
+
where to buy it? see page 115.

hair by james mooney for redken, grooming by jodie boland using dior, set design by piers hamner.

MORE ↓
of the season's best clothes—and how to get them at a price that works for you.

GQ.COM



GQ.07/09: 103

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LEATHER X
FATIGUE JACKET X
gap 5348 X

Blame it on our conflicts abroad or just a collective return to basics—whatever the case, the multipocketed fatigue jacket has made a serious resurgence this year, thanks in no small part to brands like Barbour and Belstaff. We happen to dig this fitted version from the Gap in chocolate brown, which is a nice variation from black, and a little less obvious.

• shirt \$245
and tie \$125
rag & bone
pants \$760
prada
boots \$150
aldo

where to buy it?
see page 110.

FALL X X X X X
PREVIEW X
09 X X X X X X X

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→ Those dark suits you already own? They're not just for the office. Pair them with an assertive shirt and tie and you might just hit the town looking as rakish as actor **Michael Fassbender**



**Crank
Up**

The Volume

 BEN WATTS
99.GG.08.09

CHECK THAT

Striped tie, checked shirt—easier than you think. Really. Just make sure one of the base colors in the tie (in this case, the black stripe) syncs up with the checks.

+ WOOL-AND-SILK SUIT

\$4,160 gucci

SHIRT

\$415 gucci

TIE

\$180 gucci

shoes gucci, socks pantherella, pocket square paul stuart, where to buy it? see page 131.

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FIT TO PRINT

A printed dress shirt, in a unique pattern like this one, makes a statement. It says that, yes, you understand what "appropriate attire" means, but in a world of schlubby, dreary suits and ties, why would you ever settle for simply looking appropriate?

+ **WOOL SUIT**
\$2,850 louis vuitton
SHIRT
\$720 louis vuitton
TIE
\$50 kenneth cole
new york
shoes \$850 louis
vuitton, socks punto.

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Casting by Starworks.
Styled by Allan Kennedy
at Art Department.
Grooming by James
Mooney at Art Department.
This page: Suit and shirt
by 3.1 Phillip Lim.
Opposite: Suit by Z Zegna;
shirt by Calvin Klein.

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Photograph by Katia Rahbees

CINE-EAST

Scenes From an Indie MARRIAGE

How could Noah Baumbach and Jennifer Jason Leigh make such a biting, brutal movie? Pure love and togetherness, that's how.

By EMILY NUSSBAUM

JENNIFER JASON LEIGH met Noah Baumbach in 2001, she tells me. Leigh was living in the West Village at the time; she had a night off from the lead role in *Proof*, so she'd gone out alone to catch a show. The play was Neil LaBute's *The Shape of Things*, a tale of sexual gamesmanship among artists that might throw most ordinary folks off human relationships entirely.

Instead, Leigh ended up going to dinner with Baumbach and his friend Josh Hamilton, Leigh's co-star in *Proof*, who were also attending the LaBute play. Leigh and Baumbach began dating; they married in 2005. "The world feels free to ask about it," the actress tells me about the transition into marriage, as we eat at Les Deux Gamins, not far from the apartment the couple is renovating. "I mean, you signed the thing! You bought the house. But in a way, it's not that weird for me, because I do love it; this was always my childhood idea

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Photographed in New York City, August 25, 2009.

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PETER
DINKLAGE
STUD

Tie, vest & pants
Rag & Bone
Shirt
Burberry Brit
Her sandals
Jimmy Choo

FOR A MAN who spends workdays bedding maidens on wolf pelts and plucking figs from between their perky breasts, Peter Dinklage is oddly resistant to the term "stud." Confronted with this title, as bestowed by *GQ*, 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 studliness I am."

Tyrion Lannister (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 roles that actors dream of: a canny, complicated, debaucherous, bitter but ultimately softhearted sex machine. The show—a deeply entertaining feast of violence and sex based on George R. R. Martin's fantasy series *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 *Elf*). "Tyrion 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 Tyrion, women are looking at him differently? "I never know where women are coming from. I'm still figuring them out, and I'm 42 years old."—LINDY WEST

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ROBERT MAXWELL

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

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- Tie bar **The Tie Bar**

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NO. **96**
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↻ **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 cool country saint of English pop. When his band Roxy Music broke out in 1972, the sextet helped pave the way for glam with leopard-print shirts and hairspray-heavy 'dos. Yet as David Bowie and Elton John doubled down on the look, Ferry switched gears, donning the bespoke Savile Row suits he's been famous for ever since. An F. Scott Fitzgerald nerd since he was a youth, Ferry just put out an album called *The Jazz Age*, with reinterpretations of his old hits ("Love Is the Drug," with a Louis Armstrong swing, anyone?)—and now he's cut more tunes in the style of the 1920s for Baz Luhrmann's razzle-dazzle 3-D reboot of *The Great Gatsby*. Here rock's most dashing dresser talks about how his look, like his tastes, will never change.

—FREDDIE CAMPION

A sartorial education
"As a teenager, I had a Saturday job in a tailor's shop. I used to help customers style their suits and choose fabrics. It was where I learned that men's clothes are all about details."

My first threads
"I got my first suit when I was about 16. There were only two places in Newcastle that had great clothes, and both were expensive, so I used to look in the window a lot. It was a tweed three-piece with three buttons and a kind of countryside check."

If it ain't broke...
"There's a picture of me as a student in the '60s standing next to my car—a Studebaker that looked great but didn't work very well. I'm dressed virtually the same as I am today: in a dark blue suit. You can't go wrong with dark blue. It's the only color I ever wear."

Bryan Ferry covers... Bryan Ferry?
"I'd always wanted to do an instrumental album of my songs, to showcase myself as a songwriter rather than as a singer. I'd been listening to a lot of '20s jazz again, and I just thought, Huh, maybe I'll do it like this."

A timeless piece of style advice...
"One of the great pluses of today is people don't wear hats anymore. It's why I always carry a cap around with me."

...And one painful regret
"I did have some gold boots at one stage, which, when I look back, I think, 'Hmm, I'm not so sure.' They had quite a high heel."

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GQ-05.2010
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ROCK the SUIT 2010

MUSIC TRIVIA: WHAT'S THE BEST SEASON 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 April 13

Andrew VanWyngarden, Ben Goldwasser

On their debut album, MGMT made instant classic rock—ecstatic, danceable—sometimes funky, sometimes ravey—songs that elbowed their way into the mainstream. The Wesleyan grads turned shirtless merry pranksters released *Oracular Spectacular*

in 2008, spawning a triumvirate of hits—"Time to Pretend," "Electric Feel," and "Kids"—that were so catchy you could sing the damn keyboard parts. Two Grammy nominations followed, and the only question was what these two

golden boys would touch next. The answer? MGMT aren't your golden boys.

All of the new songs are fucked-up, weird, and psychedelic. "All of the new songs are fucked-up, weird, and psychedelic," Ben Goldwasser says of their new album, *Congratulations*. Andrew VanWyngarden laughs and adds, "The problem is, everybody's going to stop listening to us."

Well, yes and no. There might not be a song on *Congratulations* that will become a wedding DJ staple, like "Time to Pretend," or that fits nicely

between old Chili Peppers and Green Day hits on your local FM, like "Kids." But it's still classic rock—in the sense that the band is looking back, with bong-blurred vision, to the suzziest sounds of heroes like T. Rex, the Beatles, and Bowie. "*Congratulations* is a headphone album," VanWyngarden says, and—with all due respect—the isn't talking about those dinky white earbuds... WILL WITCH



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More by Marc Jacobs
SHIRT \$130
Band of Outsiders
TIE \$30
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DAVID BYRNE

with
**SANTIGOLD &
ST. VINCENT**

Here Lies Love out April 6

Hold on to your hats, people: David Byrne's new album with Fatboy Slim is a song cycle that dramatizes the life of the swan-song party girl and first lady of the Philippines, Imelda Marcos. The hypercollaborative album *Here Lies Love* features twenty female vocalists. (Byrne and Steve Earle are the only men.) It's two discs long. And it took Byrne five years to finish. "I've gotten practiced at keeping several balls in the air," Byrne says. "Since I started this, I've done a couple of other records, a couple of tours... I've been around for a while, so there's a bit of a 'don't give a shit' attitude."

With Fatboy Slim handling the beats, *Here Lies Love* is by far Byrne's most wide-ranging and dancest recent record—disco, Curtis Mayfield, wah-wah funk, musical theater, and electro are all represented—and in that sense it's an appropriate homage to Marcos, who built a disco on the top floor of her palace and used to shake a tail feather at Studio 54. The album is also a pitiful review of some badass female vocalists—Sharon Jones, the B-52's Kate Pierson, Martha Wainwright, and Tori Amos included. But our favorite collaborators here are two young New Yorkers: St. Vincent (center), who brings a folksy touch to a heavy Latin groove, and Santigold, who brings her antidotal energy to a jam that's vintage Talking Heads. But were there any ladies Byrne couldn't get? "There were a few requests," he says. "I really wanted an old school disco diva. But it was like, 'David who? Talking who?' And I thought, 'That's a shame! We played some of those clubs, too, you know!'" —W.W.

**CRANK UP A
DAK SUIT—WEAR
WHITE SHOES**
BYRNE: DAVID
TON FORD

**WOOD THREE PECK
SUIT**
SANTIGOLD:
DIANE VON FURSTENBERG

SHIRT
ST. VINCENT:
PAUL & CO.

YELLOW DRESS
VENICE
BLACK DRESS
CHLOE

Santigold's hair (for
Factor), Cosentino
Makeup by Phyllis
Santigold's shoes (for
St. Vincent's hair
by James Mooney for
Hedley, Cosentino
and St. Vincent's
makeup by Kari Cray
for the album)

For additional credits,
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The NATIONAL

High Violet (out May 13)



From left: Bryan Devendorf, Matt Berninger, Scott Devendorf, Bryce Dessner, Aaron Dessner

"Our records have never exploded right away," says Matt Berninger, the self-effacing vocalist for the National. "People can't say we're a flash in the pan. We're more a smudge in the bottom

of the pan that you can't get rid of." The last time the National descended into a recording studio, the live-unprepossessing but intense liberals

graduates quarreled bitterly over every chord and drumbeat. "We were worried that this was the end of our band," Berninger recalls. Instead, the result was *Boxer*, a melodic, moose, and aggressively retro (in a Joy Division-fronted-by-Leonard-Cohen kind of way) record that transformed the Cincinnati-to-Brooklyn migrants into one of America's most inspired acts.

Liberated from career anxieties, the National returned to the studio simply determined, as Berninger puts it, "not to bore people—not to repeat ourselves." The recording sessions for *High Violet* were no less painstaking—except that the bandmates had now accepted their

intermediate nit-picking as "checks and balances against making a bad song." Constant along this arc is Berninger's ruminating baritone—and his gift for terse melancholy. *Sorrow found me when I was young / Sorrow waited / Sorrow won.* —ROBERT DRAYEK

with the rousing "Bloodbuzz Ohio," and then builds to a grandly textured climax in "England." Constant along this arc is Berninger's ruminating baritone—and his gift for terse melancholy. *Sorrow found me when I was young / Sorrow waited / Sorrow won.* —ROBERT DRAYEK

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