

SHARP

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MAY/JUNE 2016

YOUR GUIDE TO CYCLING

GET ON YOUR
BIKE AND RIDE

SCORE
SOME SERIOUS
STYLE POINTS

BRIGHT SUITS,
WASHED DENIM
AND GYM GEAR
THAT ACTUALLY
LOOKS GOOD

THE REVENGE OF
EMILY
VANCAMP



AED 20

1958-2016
PRINCE
THE ARTIST.
THE GENIUS. THE LEGEND.

KEEP AL
WEIRD
AN INTIMATE
CHAT WITH
MR. YANKOVIC

2016
SHARP
LIST

Perfect gifts for
the man who has
everything

RYAN
GOSLING
the art of cool

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VOLUME 3 | ISSUE 3 | MAY/JUNE 2016

SHARP (CANADA)

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A WORD FROM OUR EDITOR-IN-CHIEF

LOOK BETTER, FEEL BETTER, KNOW MORE

"Desire is the starting point of all achievement, not a hope, not a wish, but a keen pulsating desire which transcends everything." Reflecting on the passing of Prince, these words by Napoleon Hill ring so loud and true. The great legend, who came from humble beginnings, desired to create music that was beyond his time, beating the odds to breakthrough commercial success in a tightly knit music industry.

Indeed, achievement comes at a price – it takes a lot of sacrifice and hard work to make it the top. But that's the journey is real beauty of it all. Ryan Gosling knew he wanted to become an actor when he was only a child. Being bullied at school, diagnosed with attention deficit disorder and having difficulty reading did not stop him from pursuing his long-life ambition. Today he is one of the most successful stars in Hollywood – at the peak of his career – and we are proud to celebrate his story in this issue.

With summer kicking in, we've packed this edition with the latest fashion trends, stylish outfits and recommendations from the world's most coveted menswear designers. And you sure want to make the most of being outdoors – whether it's in your favourite convertible car, in your backyard with the coziest home furnishings to accentuate your environment or at the golf course with the latest tech gadgets that will make you a better pro at your game.

Enjoy the issue.

Bassem Terkawi
EDITOR-IN-CHIEF

LETTERS TO THE EDITOR

WRITE US AT info@oryxgulfmedia.ae



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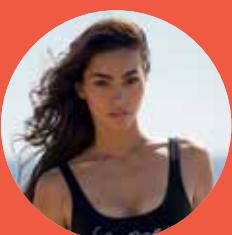
Head to our freshly renovated website for all the latest in style, culture, gear, travel, and more.



In-depth essays, sexy photos, and step-by-step guides for improving your life.



**COOL
LOOKS**



**BEAUTIFUL
WOMEN**



**BIG
PLAYS**



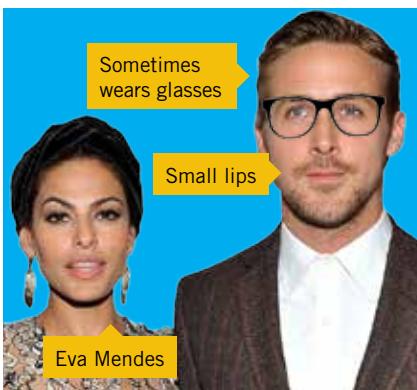
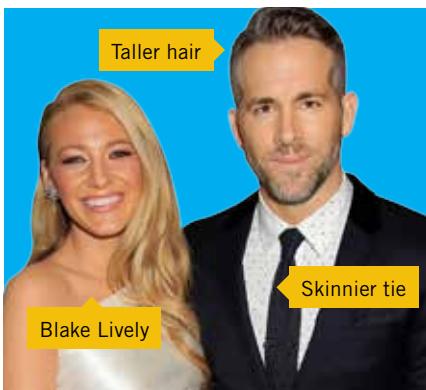
**FRESH
GEAR**



**AND
EVERYTHING
ELSE WORTH
TALKING ABOUT**

Ryan Reynolds vs. Ryan Gosling

The Gos (pg. 124) and Van Wilder are often confused – for good reason. Herewith, an annotated guide to distinguishing Canada's two Ryanest exports



THE WEIRD SHALL INHERIT THE WEB

Ever sing along with a pop hit only to wind up belting the Weird Al (pg. 42) version instead? Us too. To gauge His Weirdness' cultural dominance, we matched up his parodies with the originals to see which tunes have more YouTube views.



"White & Nerdy"
Weird Al
104,922,953 VIEWS

vs.



"Ridin'"
Chamillionaire
101,398,490 VIEWS

Winner: Weird Al



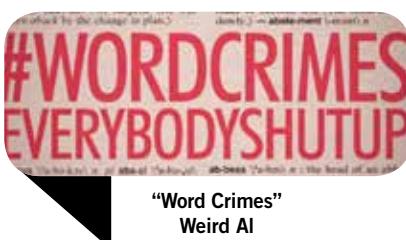
"Amish Paradise"
Weird Al
35,581,255 VIEWS

vs.



"Gangsta's Paradise"
Coolio
16,398,568 VIEWS

Winner: Weird Al



"Word Crimes"
Weird Al
30,506,404 VIEWS

vs.



"Blurred Lines"
Robin Thicke
367,385,098 VIEWS

Winner: Robin Thicke... but his video has hot babes!

THE “Who Won It?” GAME

HERE'S HOW TO PLAY:

Watch an older movie or television show and decide who, amongst that particular cast, has gone on to have the best career. E.g.: Who won *Friends*? Jennifer Aniston (whether you like it or not).

On page 44, we catch up with Keegan-Michael Key and Jordan Peele. They bring up an interesting round:

Who won *MADtv*?

WINNER



KEEGAN-MICHAEL KEY AND JORDAN PEELE (OBVIOUSLY)

CLOSE SECOND



ALEX BORSTEIN

You know her from voicing Lois on *Family Guy* and from the more nuanced HBO comedy *Getting On*. Usually an HBO show would win it for you...

THIRD PLACE



MICHAEL MCDONALD

The Will Ferrel of *MADtv* still pops up in Paul Feig movies (*The Heat*, *Spy*) but mostly he's pulling a Fred Savage and directing episodes of your favourite sitcoms like *Brooklyn Nine-Nine*.

HONOURABLE MENTION



Mo Collins, for her work on *Parks and Rec*; Will Sasso, for being himself.

NEXT UP:

Who's going to win *Key and Peele*? Give it a year or two, and we'll talk. But our money is on A-Aron



RITA MOUSSA AND LEONORA DEWAPOL



EVENT LAUNCH

ROBERTO AND FEDERICA DA NABOLI;
ELENORA AND UMBERTO CINI

ZIAD AND RITA MOUSSA

OSAMA BISSISO AND
MUSTAFA KAMAL

MASERATI

Al Tayer Motors, the UAE's importer-dealer for Maserati, launched the Italian supercar brand's first ever SUV for its customers at the Armani Hotel Dubai. The event hosted Emirati pop jazz singer, Rashed Al Nuaimi who entertained guests with his popular renditions for the evening. The Levante's name – inspired by a warm, Mediterranean wind that can change from mild to gale force in an instant – mirrors the character of the car which offers on-road drivability and competitive off-road capability, with comfort and practicality. **S**



HUMAID AL TAYER, ASHOK KHANNA, TARIQ AL TAYER, SAEED AL TAYER AND UMBERTO CINI



Coralia Trifan



TIEN TAL AND YUJUNG KWON



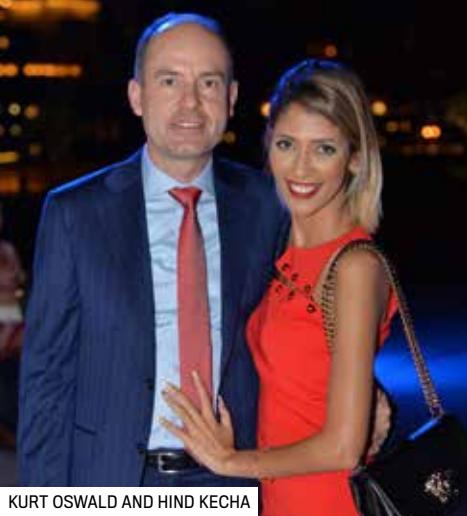
ALISSA AND NICOLAS MARINA



ANTONEWLA AND LUCA DELFINO



YANA VALLARIO AND SENINA CAMPETI



KURT OSWALD AND HIND KECHA



LUCA COMELLA, ALENA ODGENA, SIMON FEDEBEL AND GULNARA ARAMAN



ANDREW WINGROVE, ARBI TRIKI, RICHARD AGYEMANG



DMITRY DOLZHANSKIY



MAN
ABOUT
TOWN
DUBAI

SAI, PARUL AND AMOUR



NATALIA SHUSTOVA



GRACE KHOURY, GEORGE ARNOUK



HASSAN AL AKHRAS AND ZINA HASHEM



MEDITERRANEAN ESCAPES

TUMI's celebrated the launch of its Spring 2016 Mediterranean-inspired collection in a lavish cocktail party on the rooftop of Al Qasr Hotel in Dubai. Hosted by celebrity presenter Shereen Mitwalli, the event revealed the new collection via a mini catwalk show. The collection's designs and colours which evoke the old world charm of the Mediterranean, truly embody the meticulous craftsmanship, technical innovation and functional superiority that TUMI is renowned for. Guests were also given the opportunity to learn about the art of packing with tips on how to separate items based on colour and occasion, and prevent wrinkling. **S**



YEGHIA AND CHANTAL



SHEREEN MITWALLI AND THE MARMAR



SERGEY AND ELENA OLKHOVSKAYA



GILDA, KENZA & PATRICK



SULEIMAN DAWOOD, MOHAMED YAGHMOUR, HAMED YAGHMOUR & ALI AAGHMOUR



WALID & SULTAN BIN KHALIFA BIN ZAYED AL NAHAYAN

LAYNE & MYRIAM

CONCEPT-ME

The latest design and art store Concept Me was launched in Dubai's artistic hub of Al Quoz. Guests were welcomed to the two story 'creative den' full of eclectic design pieces, abstract art, unique crafted artefacts and interiors. The dynamic space intends to give a new perspective in the region's creative scene, by integrating design, interiors, art and architecture. ☰



MAHMOUD EL NOURI, ZLATKO DELIC & MARCO SOPIC

**MAN
ABOUT
TOWN
DUBAI**



LARISSA & DAVID

SAMIR & AMIE



HELAY, PHUONG TRAN



MOE, ZINA & FABIANA

FLOATING SPACE

Japanese artist Yasuaki Onishi was recently in Dubai for the unveiling of his latest installation 'Reverse of Volume' during Art Dubai and Design Days. Showcased at the Vida Downtown Dubai, in collaboration with The Mine Gallery, the artwork is designed from the simple materials of plastic sheeting and black hot glue to create a monumental, mountainous form that appears to float in space. The process that Onishi calls casting the invisible involves draping the plastic sheeting over stacked cardboard boxes, which are then removed to leave only their impressions. This process of reversing sculpture is Onishi's meditation on the nature of the negative space. ☰



STEPHANIE & DANIEL KINGSTON



ADRIEN PIOT & SYBEL VAZQUEZ



FAISSAL EL-MALAK & LANA SHAMMA



SARA ABOU KHALIL & ALIA MOHAMMED



MITSURO HONIE & YASUAKI ONISHI & MIE OZAKI





MICHAEL AND FARAH



BRITISH POLO DAY

British Polo Day returned to its birthplace in the UAE in March for the first of its 2016 events where Abu Dhabi and Dubai played host to some 400 guests. The Abu Dhabi event, which took place at Ghantoot Racing and Polo Club and was sponsored by the fashion brand Hackett, hosted two unusual takes on the traditional game of polo: one on camels and the other on bicycles. The event concluded with a charity auction raising around AED 168,000. British Polo Days have become a platform for elite engagement and business in emerging markets, in addition to its philanthropic efforts – in 2015, over AED 6.5 million was raised for good causes. ☐



**MAN
ABOUT
TOWN
DUBAI**



OLA FARAHAT



MOHAMMED HINDASH & GUEST

**MAN
ABOUT
TOWN
DUBAI**

FOOT OF PRIDE

Tod's has brought together a diverse group of regional personalities in a campaign to highlight its latest collection. Signifying part of its international Tod's Bands initiative, the recent drive centers on a cast of four men and four women who hail from the worlds of fashion, music, photography and art. While the women were chosen to promote the Italian fashion label's latest Wave Bag, the men projected a backdrop for Tod's new Leo Clamp shoe. ☐



GIUSEPPE PANICO, ROSEMIN MANJI & ZEINA EL-DANA



MOHANAD HATTAB & GUEST



SHAWN STEPHENS & ELIZA



ROSEMIN MANJI



GLEN MARTIN, HENRY HALL AND MR. NEWTON



DANIEL GIACOMETTI, SUNAZ SHARAF AND GUESTS



ESTHER QUEK, LARA MANSOUR, SAWAYA AND ZEINA EL DANA



DENIS AK, SHAWN STEPHENS AND DMITRY DOLZHANSKIY

ART OF STYLE

Italian label Pal Zileri put on an event that blended fashion and art at the Cuadro Fine Art Gallery, to celebrate the opening of its newly refurbished store in the Mall of the Emirates in Dubai. The exhibition showcased the brand's Spring/Summer 2016 collection injecting art through a stunning installation. Inside floating metal cubes, four iconic spring garments epitomised the collection's 20th century optical art inspiration of squares, diamonds and graphic 3D effects. Videos of the runway show and ad campaign were peppered throughout the interiors of marble, bronze details, polished stainless steel and etched wood. **S**



JOHN BAKER AND GARETH DAVIS



PAOLO ROVIERA AND A FRIEND



ENRICO DAL BUONO, ANNA KOLGA AND A FRIEND



ADRIAN ZODI AND AZIZ MULAYSHAH



MAN
ABOUT
TOWN
DUBAI



DESERT ADVENTURE

and Rover and tour operator Platinum Heritage have teamed up to offer adventure seekers in the UAE stunning luxury desert safari experiences. With its collection of Series I and Series II Land Rovers, Platinum Heritage is showcasing the incredible natural landscape of the UAE while delving into the rich heritage of Emirati and Bedouin traditions. The safari offers exclusive fine dining, nestled around a small oasis with cuisine prepared by an onsite chef. **S**



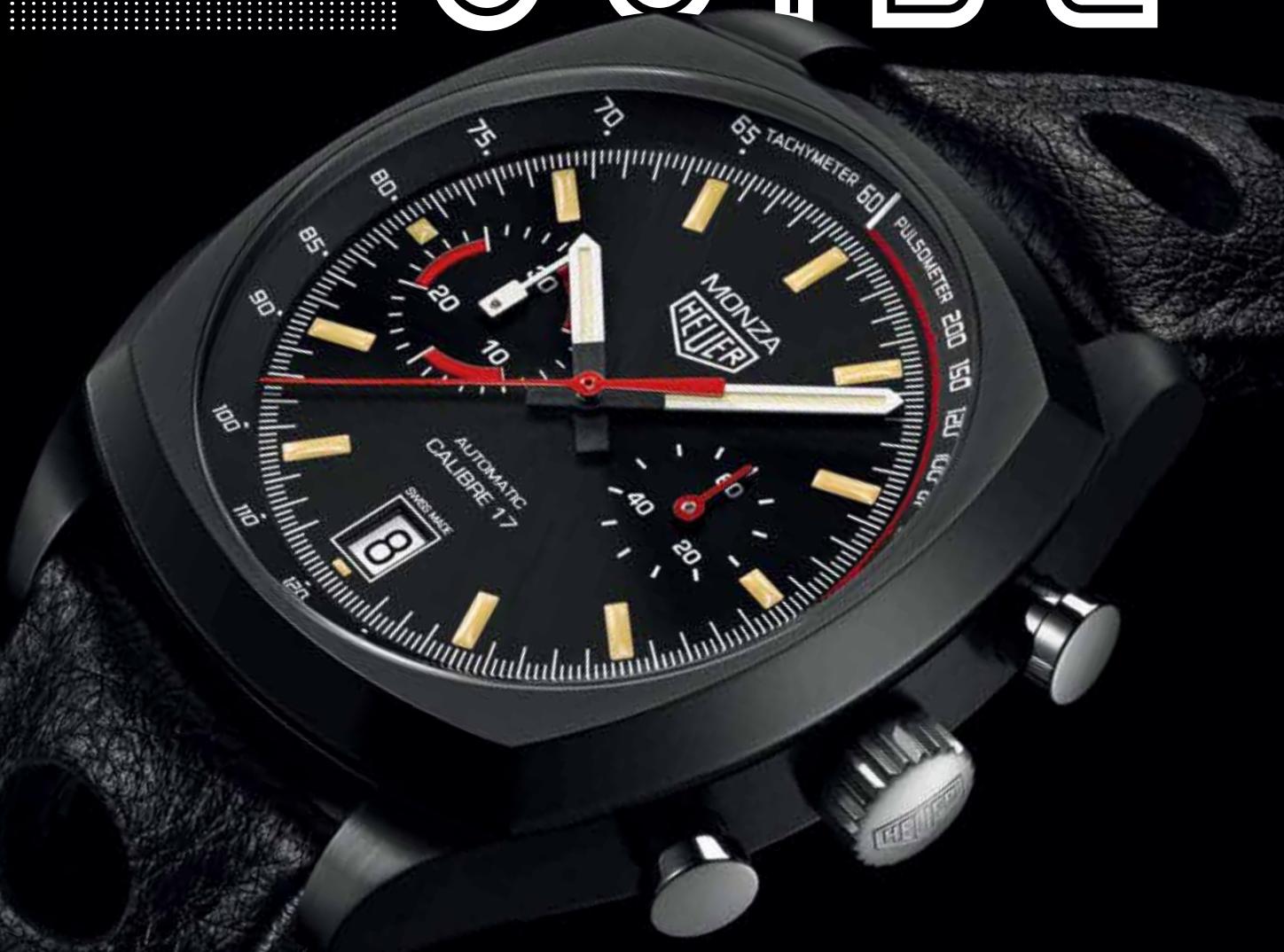
MAN
ABOUT
TOWN
DUBAI

LOUIS VUITTON AMERICA'S CUP WORLD SERIES

After dominating the first day of racing, a nail-biting 'Super Sunday' saw the Land Rover BAR team come from behind to claim the title of Louis Vuitton America's Cup World Series regatta that recently took place in Muscat, Oman. Olympic hopeful, Giles Scott, team Tactician, made the right choices at crucial moments and despite having difficult starts, the team used their combined strength, grit and determination to put the bad starts behind them and were consistently the fastest America's Cup boat on the water. The British Challenger is the only team to have won two of the four regattas in the America's Cup World Series, since the series launched at the team's hometown, Portsmouth, last June. **S**



SHARP GUIDE



FAST TIMES

YOU REALLY SHOULD DRESS FOR SUCCESS. It's a trite adage, sure, but recent studies show people who wear nicer things do, in fact, achieve more. So why not rock some victory on your wrist? Consider TAG Heuer's reissue of the Monza – a watch initially born to celebrate Niki Lauda's first Formula 1 win for Ferrari in 1975. Echoing the aesthetic of the original, albeit with lighter grade 5 titanium, the all-black timepiece features a pulsometer (to measure heart rate), a tachymeter (converting time into speed) and elegant red touches reflecting its triumphant racing heritage. Only for the driven. **§**
AED 19,300 (APPROX.) TAGHEUER.COM

A WELCOME INTRODUCTION

CAITY LOTZ

FOUND HER BUTTERFLIES

BY BIANCA TEIXEIRA

CAITY LOTZ is nothing if not at least resourceful. Only a few short years ago, Lotz was earning a living as a backup dancer, touring with Lady Gaga and appearing in videos with Selena Gomez and David Guetta. She was living the dream! Only problem: it was the dream of some character in an imagined *Step Up* sequel, not hers. "I knew it was time to quit when I stopped feeling butterflies in my stomach before a big arena show," she says. "It started to just feel like a job. I wasn't sure if acting was for me, but I was 21 and in the mindset that I could try anything. So, I did." Good thing. Not long after her first audition, she landed the role of Stephanie Horton, Anna Draper's adorable niece on *Mad Men* – not only did the work come quickly, she got to act with Jon Hamm. The butterflies returned. But her dancing talents still come in handy for her current gig, playing White Canary on DC's *Legends of Tomorrow*. "I actually traded a few breakdancing lessons for Muay Thai lessons at my gym," she says. So, to sum up: she can dance, kick your butt, and she has a head for business. She's got resources is the point. **S**



Photo: Tony Duran

HALT AND CATCH FIRE

JOE HILL'S LATEST NOVEL IS A REAL PAGE BURNER

BY GREG HUDSON

THERE WAS A TIME WHEN, if you wanted to praise a television show, you'd compare it to a book. *The Wire*, for example, was said to be like a Great American Novel: richly layered, sprawling, complex, and deeply human. And while all that is accurate, the comparison felt defensive. Sure, you binge-watched season four in a week, but it wasn't a waste of time any more than reading Charles Dickens would have been a waste of time.

We've moved past that. Great TV is its own justification without the desperate comparisons to highbrow literature. Actually, when you consider television's quality (and ubiquity) and measure it against the declining popularity of the printed word, the metaphoric pendulum has swung the other way. It's time to reverse the comparison.

So, here goes: Joe Hill's new novel, *The Fireman*, in which a spore-based epidemic causes spontaneous combustion in the infected, along with the inevitable deterioration of society, is like reading the best never-produced series from AMC (or HBO or Netflix). Like good TV, it's propulsive and intimate. The core characters revolve around a sympathetic, fully realised protagonist – Harper, a pregnant nurse – who is taken in by a community of infected people who seem to have a way of keeping the spore from burning them up. There are small subplots, but nothing tangential or discursive, much like a controlled, disciplined television B or C plot.

All of Joe Hill's work is like that. He's a masterful storyteller, expert at crafting and controlling plot in a way that feels distinctly contemporary, as if he's been trained by Twitter and TV recaps to know what leaps of imagination would be too great, what twists would be too telegraphed. Everything seems real, as if it's been fact-checked by an easily dismissive

viewer. Or, in other words, by a modern fan. People say his father, a fellow you might have heard about named Stephen King, is the quintessential storyteller – and he is, or at least the most famous – but Hill's works are somehow tighter and more urgent, even if they aren't any shorter.

It's not just that Hill's writing feels younger (in the best way possible); it's that – and this could be paperback blasphemy – sentence for sentence, Hill may be a better writer. Keener observations, smoother metaphors, generally more "literary," while still pumping out the juiced-up plot. As a Gen-Xer, Hill is comfortable writing in the space between pulp and highbrow, so much so that the distinction becomes meaningless. In the hands of someone less comfortable, *The Fireman* could have become a pretentious parable, as narratives about disease often are. Hill ensures that the epidemic is scientifically plausible so that the supernatural stuff, when it comes, is grounded in realism. The spore feeds on the stress and fear of the infected. They burn when they are most afraid. It manages to raise questions about the dual nature of community: they can be safe havens on the one hand, but quickly turn tribal and aggressive on the other. The fact that we're dealing with an enemy, so to speak, that leads to something as primal as fire, which can warm or burn, is spot on. If Hill wasn't as interested in that issue, if he just wanted to tell a gripping story about survivors surviving, it could have become like his father's famous epidemic/apocalyptic novel *The Stand*, which is a ripping epic but is as morally complex as a bible story. *The Fireman* is safely both, or neither. It's a page-turner that compels, seduces, and ultimately rewards a thoughtful reader.

It's good TV. **S**



PHOTO: VIVIAN LAI STYLING: STEVIE VISSER

DEATH OF A FRONTMAN

ON THEIR NEW ALBUM, EDWARD SHARPE AND THE MAGNETIC ZEROS MURDER THEIR IMAGINARY BANDLEADER

BY ALEX NINO GHECIU



THERE'S AN EPISODE in the latest season of *Girls* (don't act like you've never watched it) where Marnie arranges a laughably fauxhemian, Laurel Canyon-inspired wedding, all Coachella floral crowns and group meditations. "This is part of a very specific vision that I had for this wedding," she says, "a vision from an Edward Sharpe video, and it's mine!"

That's how music writers view Edward Sharpe and the Magnetic Zeros: inauthentic hippie. It doesn't help that Edward isn't real – he's the messianic alter-ego of Alex Ebert, frontman of the 10-person psych-folk troupe. While the act's highly contagious, Aquarian Age sound has made them festival and satellite radio favourites, Ebert routinely gets knocked for his smiling, robe-wearing, beard-donning aesthetic. He's not an actual guru!

Except, that's the point: Edward Sharpe, the character, is a satirical take on the rock star myth. "The messianic thing was a story I wrote flippantly for our first press release," says Ebert. "Everyone ended up taking it far more seriously than I expected. I guess if you have a beard and you're white and a frontman, you're playing into something." So, to end the rampant conclusion jumping, Ebert's killing Edward. On the cover art for *PersonA*, the band's fourth LP, the fictional singer is boldly crossed out of the band name. To drive the metaphor home, the video for lead single "No Love Like Yours" sees Ebert attend his own funeral. The memo: Ebert's being reborn...as himself – who he's been trying to be all along.

The great irony of Ebert's career

is that he was accused of phoniness the minute he strove for honest-to-god authenticity. In the early aughts, he struggled with alcoholism (and a tragically asymmetrical haircut) while fronting LA electro-punks Ima Robot. "I'd become a robot in so many ways, obedient to fear-based institutions like relationships and AA and major label process and success."

He decided to abandon it all: his band, his girlfriend, his 12-step programme, even his cellphone. He moved off the grid, studied with Indian mystic Osho, and began penning joyous, sing-songy folk numbers harkening back to his childhood, when Americana was a bit more earnest. He assembled a band and, yes, an imaginary frontman, symbolising his transformation, to go with it. He regrets that last part.

While many great artists adopt stage personas (Bowie had about 12), Ebert

actually aims for the opposite. "There's this perception that you're wearing a mask when you're onstage, and offstage you're your regular self. I think it's the reverse: the more unhinged performers are from self-censorship and social anxiety, the more in the zone they are."

He'd know: *PersonA* finds the Magnetic Zeros deep in a serious groove, leaving their superegos at the door. Their first record written collectively (and without long-time singer Jade Castrinos), it's their most freewheeling yet, flowing between sunny handclap ballads ("Free Stuff") and wistful, sprawling folk-rock epics ("Hot Coals"). Lyrically, Ebert is tremendously candid, writing about fatherhood, love and life. It's big, open-hearted stuff. And, at a time when irony and cynicism course through pop music like countermelodies, it's something we definitely can handle. ■

NAMASTE RIGHT HERE

The feel-good '60s psych revival isn't going anywhere. Really, it's been going strong since the '80s. Some bands spreading the love today:



TAME IMPALA

Sounds like: Syd Barrett + Cream + The Doors + a rave
Listen to: Currents (2015)



TY SEGALL

Sounds like: Hawkwind + The Stooges + The Byrds + a scrap metal shredder
Listen to: Twins (2013)



OF MONTREAL

Sounds like: The Beatles + The Kinks + The Zombies + many unicorns
Listen to: Aureate Gloom (2015)



WEIRD AL YANKOVIC

GETS THE LAST LAUGH

BY ALEX NINO GHECIU

T'S TIME TO TAKE WEIRD AL YANKOVIC SERIOUSLY. That sounds counter-intuitive, given his parodic persona, but for too long he's been written off as a joke. When he debuted in 1979 with "My Bologna," a send-up of The Knack's "My Sharona," record execs dismissed him as a novelty act. His brand of musical mockery – recasting mainstream pop hits with banal, oddly specific lyrics – seemed worth no more than 15 sniggering minutes of fame. Now, nearly four decades later, Weird Al is a platinum-selling, Grammy-winning, worldwide megastar who's outlasted most of his targets (see: MC Hammer, Coolio, The Offspring). And at 56, he's still peaking: his latest release, *Mandatory Fun*, was his first No. 1 album, and the only comedy record to ever debut atop the US charts. As his calendar keeps filling up – he's hanging with the comedy cool kids by replacing Kid Cudi as the bandleader on *Comedy Bang! Bang!* and is currently on another sellout tour – it appears Yankovic's pop-skewering humour has finally fully aligned with (and possibly influenced) the zeitgeist. Just look at the glut of YouTubers uploading song spoofs daily, or the latest Adele lampoon on *Saturday Night Live*. Weird Al is, weirdly, more relevant than ever. And once you glean his other qualities – insightful, culturally literate, sensitive – it's clear the man's value is no laughing matter.

I recently watched a clip of Tom Green handing you a framed Billboard chart with your album at No. 1. You nearly teared up. I was really holding back. I got very emotional that week because things were happening in my life I never dreamed would happen. To see the physical chart in front of me... it was really tough for me to hold it together. I just figured there was a glass ceiling for comedy albums. And it was the last album on my record contract, so I thought I'd just put this out there and quietly fulfill my obligations. But then it wound up being the biggest album of my career.

Why do you think you're finally blowing up now? Are your parodies perhaps resonating with a generation of sarcastic millennials? That could be! It's hard to articulate why, after all these years, my career is starting to peak. A lot of the people who were fans of mine in the early '80s are still fans today, and now they bring their kids to the shows. I also read a think piece a few years ago where the writer called me the godfather of YouTube, basically saying I was doing YouTube videos before YouTube existed. Maybe my sensibility has always been there, but now it's in vogue and people are finally catching up with it.

When I was growing up, the Weird Al parody was the only parody around....

Right. I had the game to myself for a couple of decades. Then YouTube happened. And now, in a sense, I'm competing with hundreds of thousands of other people trying to do comedic and parody videos. I think it's healthy. It makes me want to up my game. I guess the biggest change is I can't go for the low hanging fruit anymore. If an idea is very obvious, you can bet that thousands of other people have thought of it already. If "Beat It" had been a big hit in 2014 instead of 1984, there would've been 1,000 parodies called "Eat It" on the Internet. But we also don't live in the monoculture we had in the MTV era. Back then, the videos in rotation were ingrained in your mind. Now, our culture is so fragmented that you don't see superstars today quite on the same level. It makes it more difficult to define what the mainstream is before I can lampoon it.

There's an inherent anxiety that comes with keeping up with what's current in pop

culture. Your music makes it feel okay to be slightly square and out of touch.

That's been the subtext. I think there's an underlying current of thumbing your nose at the cool kids. My message has always been that music is supposed to be fun. Don't take it too seriously. Don't get too full of yourself. There are lots of music fans who sometimes get a little too self-serious. If I've got any kind of mission in life, it's to get them to lighten up a little. There are also some people in the music industry who've always taken themselves too seriously. I don't think that's ever going to change. But the nice thing about pop culture is it's always ridiculous. It's always changing, but there's always something to make fun of, so I'll never run out of source material.

Which artists have flat-out refused to be parodied?

The only person who has consistently said no over the years has been Prince. And full disclosure: I haven't approached him in about two decades. I got the message loud and clear in the '80s and early '90s that he just wasn't into the whole parody thing. So I've just given up on asking. But I've had very good luck since then. Most artists these days see the Weird Al parody as a badge of honour.

How did you first start hearing funny lyrics? Did they just manifest in your head while listening to pop songs?

Pretty much. And it's certainly not like I invented that. Every eight-year-old kid in the universe makes fun of the songs they hear on the radio. When I was in my early teens I was a big fan of the *Dr. Demento Radio Show*, and he played all sorts of funny music and parodies by people like Allan Sherman, Spike Jones, Tom Lehrer and Stan Freberg. That was hugely inspirational. It was just one of those phases I never grew out of.

Maybe more people would benefit from

"I'VE HAD MORE THAN A FEW PEOPLE COME UP TO ME AND SAY THEY WERE IN A VERY BAD PLACE IN THEIR LIFE – SOME OF THEM WERE SUICIDAL, IN FACT. AND LISTENING TO MY MUSIC SNAPPED THEM OUT OF IT."

never outgrowing that phase. Is our society too uptight these days?

Yeah, people do tend to get more offended today than they did a couple of decades ago. There are a few songs I wrote in the '80s that wouldn't fly now. I'm a big believer in free speech, but there are a lot of things I personally wouldn't want to put out into the world.

Most of my humour isn't mean-spirited. It's more kind-hearted than what you'll see in the comedy world at large. It's just a matter of lines we choose to draw for ourselves.

I'm surprised you even have a line. I always assumed you were an Absurdist, to whom the universe is ambivalent.

You know, I don't think in those big terms. I choose to think the universe isn't totally meaningless. I don't obsess about the infinity of the cosmos too much or else my mind starts to explode! I don't think my music is a reaction to any overriding sense of meaninglessness or lack of purpose.

What is your intent then?

[Laughs.] It's all for grins! There is no larger meaning to what I do other than making people laugh. But even though my work is ostensibly kind of silly, it's had a profound effect on people's lives. I've had more than a few people come up to me and say they were in a very bad place in their life – some of them were suicidal, in fact. And listening to

my music snapped them out of it; they were able to move on and get through whatever sombre phase they were in. Sometimes, when I think what I do is somewhat pointless, I remember those people and how even my stupid music served a real function for them.

In 2004, both your parents died of carbon monoxide poisoning. That same night, you played a concert. You didn't cancel a single date on the tour. Why was that?

It was a real "the show must go on" mentality. It's not just me on the road; it's me and a whole crew who are looking at me for their livelihood. And you've got all those people who've hired babysitters and reordered their lives to be in the audience. I have to think about more than just my own pain. I decided that I had to move on, but I cancelled all the meet and greets because I didn't want to be around anybody. For two hours every night I just lived in a state of denial and tried to pretend everything was okay. And it was a bit cathartic for me because it was a nice break from the emotional pain I was going through. Certainly fans were more than supportive. Again, my music did help a lot of fans get through dark periods of their lives. And at that point, I have to say it did the same for me.

It seems your music has always acted as a soothing balm, especially for those cynical of the mainstream. But now you're part of the mainstream! Doesn't that complicate things?

It's made things odd for me because, yes, I've always been proud of my outsider status. I've always been the guy poking fun at the people inside the circle. And now, because of my success over the years, I find myself at the same parties, award shows, and functions as the people I'm poking fun at. I'm friends with them! So it does diminish my position as an outcast. But hey, I'm still giving it my best shot. ☐

Photo: Robert Trachtenberg

CULTURAL EQUATION





THEY OUGHTA BE IN PICTURES

AFTER MAKING THE MOST CONSISTENTLY FUNNY (AND SMART) SKETCH SHOW FOR FIVE SEASONS, WHAT ELSE IS THERE LEFT FOR KEEGAN-MICHAEL KEY AND JORDAN PEELE TO SAY? ACTUALLY, A LOT. HERE GOES

BY GREG HUDSON

WHEN DAVE CHAPPELLE WAS IN TORONTO, he had some unkind words to say about Key and Peele. During one of his five sold-out shows, Chappelle landed an aside about how tired he was of watching them do his show for five years – a not-so-subtle accusation that comedy duo Keegan-Michael Key (the tall, bald one) and Jordan Peele (the not so tall, rounder one) stole his lines. On the one hand, you could see where Chappelle was coming from. Similarities do exist (and some, like having Key and Peele introduce their sketches in front of a live audience, were mandated by Comedy Central – though that setup ended after their second season); after all, both were sketch shows starring African-Americans that managed to talk about race in a way that was at times searing, but still palatable to mainstream (read: white) audiences. So, sure, Chappelle can feel annoyed that a new show replaced the memory of his. On the other hand – and here we tread on dangerous territory – isn't throwing that particular shade kind of, um, racist? Because, really, the only reason Chappelle is calling them out while on his comedy tour is that Key and



Technically, both are bi-racial.

Peele happen to **BE BLACK**. He didn't call out Amy Schumer, or Nick Kroll, or Bob Odenkirk and David Cross – all funny people who recently had popular sketch shows that also addressed social issues.

But if it's racially motivated, Chappelle isn't to blame. Mainstream (again, mostly white) audiences have always had trouble accepting more than one performer at a time who isn't mainstream. Amy Schumer is the Funny Woman of the moment. Before her, it was Chelsea Handler, and before her Joan Rivers. There are other female comedians, just as there are other black comedians, but success is a bit like politics – every community only gets so many representatives.

The kind of pressure that could drive one to, say, quit their popular show and move to Africa under mysterious circumstances.

Basically the George Martin of *Key and Peele*, who directed most episodes of their show.

Key is in Los Angeles, incidentally.

Starring the lovely and talented Alison Williams.

I get the sense that both of you really think about the full cinematic package when you're working on both your sketches, and now your films.

KMK: Yeah absolutely, from the lighting and the cameras we use, and also what's the universal theme of this sketch. Of course, we start out with "what's going to make it funny?" If nothing else, it just has to be funny, and other things follow in the wake. There's always been something in our creative process, and in our aesthetic, that we wanted the sketches to look like small movies, or to look like the funniest five minutes of a

movie, so you would have some desire to go "where do these characters go from here?" or "where did they come from before I saw them in this three-minute sketch?" You have to put all those elements together to make it happen; you have to think about all those elements.

A lot of times people in your position make their first movie based on a character they created for a sketch. You didn't do that.

JP: No, we didn't. There have never really been roles out there for us to star in a film. It has taken awhile, the last couple of years on *Key and Peele*, to help establish who Keegan and I are as people and as performers. In our show it's much more about what character can we play that we haven't been before? But when it came to our movie, we realised that there's a full movie that explores characters pretty similar to ourselves that's never been done before.

That reminds me of an episode of AZIZ ANSARI'S SHOW. One episode is about how he and his other Indian friend were going to be cast in the same show until someone in charge was like "Well we can't have two of them." Yet somehow we have *Keanu* coming out that has **TWO BLACK LEADS**, and it's not a **TYLER PERRY MOVIE**. How did you make that happen?

JP: When we were both on **MADTV**, no one said anything outright, but there is this sense with a sketch show that everyone in the cast is competing against each other to stay on for the next year. But also, at least for me, there was a feeling in the back of my mind that Keegan and I were probably competing for the same spot. Since there hadn't been a sketch show since **IN LIVING COLOR** that seemed to have embraced diversity.

KMK: More than one black person

JP: So very early on Keegan and I banded together. Once that began, it was kind of like a bike race, where we can kind of break each other's path or whatever.

KMK: Draft, like car racing, like you draft off the other driver.

JP: I almost said we break each other's wind but I knew I couldn't do that.

KMK: When we were doing **MADtv** one time Jordan said, "Why don't we take this sketch that we've written and rehearse it and rehearse it and rehearse it, and when we get to the table read, we will perform the sketch at its optimum, and that way they can't say no." Doesn't



Master of None, "Indians on TV."

Honestly, other than *Bad Boys* and *Bad Boys 2*, name a film not explicitly about street gangs (*Boyz n the Hood*) or rap music (*Straight Outta Compton*) or aimed directly at African-Americans (*Friday*, *Barbershop*) that has two black male leads...



Tyler Perry in Madea costume



MADtv, SNL's red-headed, pop culture lampooning step brother. It ran from 1995-2009.



Where Jennifer Lopez, Jamie Foxx, Damon Wayans (and his brothers), and a white kid named Jim Carrey first got famous. It ran from 1990-1994.



Larry Bird



You know this one...

Code-switching: "Both in popular usage and in sociolinguistic study, the name code-switching is sometimes used to refer to switching among dialects, styles or registers, as practiced by speakers of African American Vernacular English as they move from less formal to more formal settings."

Thanks Wikipedia!



That's Second City Detroit, if you're keeping score. This is what Key looked like in 1997.

matter that you're black, doesn't matter that you're anything. It wasn't a question of diversity; it was a question of the quality of the pieces that were presented to them. They couldn't say no, and then these two characters that we created became a staple on the show. And I think the same thing happened with *Key and Peele*. It's the **LARRY BIRD PRINCIPLE**: just out-work everybody, and then the product that you put out transcends race, the quality transcends anybody at a network or at a studio feeling gun-shy about pulling the trigger and making a movie with two people of colour in it. At the end of the day, it's **MARTIN LUTHER KING**, it's content of character not colour of skin. So as long as we're easy to work with and we're making really, really good, thought-provoking, quality content, who cares what we look like.

I have this friend who has noticed that, especially when I talk to women, I use a "feminine voice." I sound more effusive, friendlier. So, I explained **CODE**.

SWITCHING. It looks like *Keanu* is kind of "code-switch: the movie." What is it about that that you love exploring?

JP: We like to find comedy in the truths that everyone experiences, and code-switching is something that everybody does to an extent. It's not an African-American thing; every race does it. You speak differently to your grandmother than you do to your friends at a bar. Keegan and I view it as an exploration of masculinity and what it means to be a man, as much as it's about race. It's something that reveals a very universal human quality, and it's underexplored.

When did you first become aware of it in your own life?

KMK: I would say, maybe fifth grade, when the strata stuff really takes effect, and you understand the kids who are the most popular are speaking in a particular vernacular, and the kids who aren't are speaking in another one.

You two met at **SECOND CITY**, became friends at **MADtv**, have basically been working together for years. But there is this moment where two people's friendship is now a business. I wonder how you navigate that?

KMK: It really is a mutual adoration. There are things that he observes that make his comedy very unique to him; there are things that I observe that make my

comedy very unique to me. We enjoy those differences in each other, but then also we're symbiotic in a way, too. Very often when we're together, people will see us get into a hive mind – not really a hive, since it's only a hive of two people – but we kind of get into a hive mind and I only have that kind of relationship with Jordan.

JP: Going back to when we first started working together, that sort of set the tone for us, outside of ego, outside of who gets to win this scene, or anything like that and it became this true collaboration. We are students of collaboration, and they can go wrong very easily – you see it with bands. Something we always discuss is guys like **JIM HENSON**: his whole philosophy was if everybody can get rid of the ego, what's left is this vessel for total collaboration, and you can do some amazing things.

KMK: We also deify the process of making the comedy. You've got to serve that idol and then everything else is blasphemy. The discussion should be about, not if they're going to laugh or if I think it is funny, it's how much harder can we make them laugh. The craft is paramount.

JP: We're selling fun. I think early on in the show there was this **question** from the network of **what do you guys disagree about?** What's your comedy duo's **DYNAMIC**? Who's the smart one? And very quickly we rejected that notion, first of all because it's just not true to us, and we realised what we sell isn't conflict, it's fun. So anytime you capture Keegan and I legitimately having fun, it seems to really pop and make people happy.

Are you guys responsible for Donald Trump? **LUTHER, OBAMA'S ANGER**

TRANSLATOR was so popular it seems like now people are just voting for a Luther, without the Obama.

JP: But Luther was kind of honest though. Luther broke it down, He broke down the truth. Trump is just a political amoeba. Nothing he says sounds truthful to me. He convinces a lot of people that he is being straightforward and real, but if you peel back that one layer, you'll see all the inconsistencies and all the nonsense he makes up and all the crap he says just to get attention. I would vote for Luther any day before I'd vote for Trump. He's just making stuff up. **S**



Interesting fact: Peele first attended Sarah Lawrence with the hopes of becoming a puppeteer. As one does.



The show was initially going to be called *Key Versus Peele*. After all, that seemed to work for Kenny and Spenny.

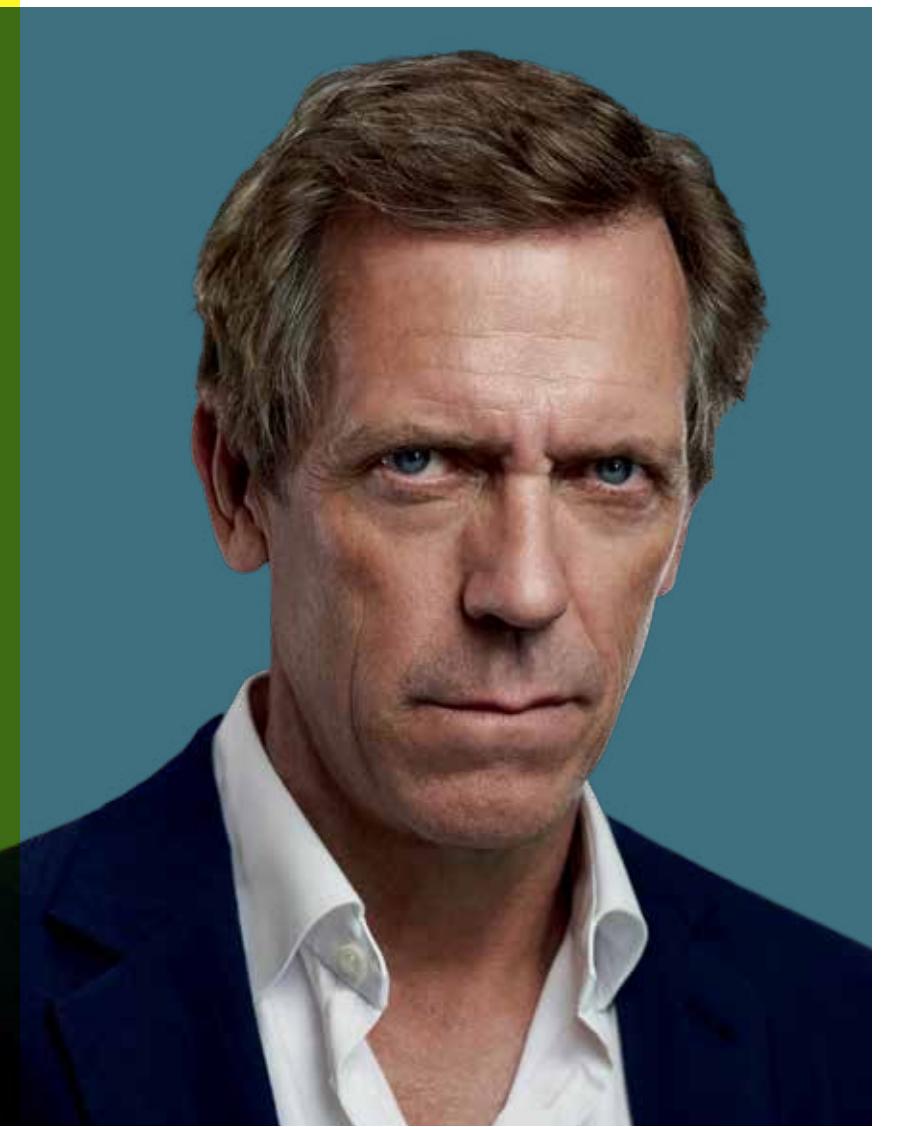


A recurring sketch on their show wherein Peele's spot-on Obama was aided by Key's easily riled Luther, essentially Obama's Id that the mild-mannered president never allowed himself to show. The character was so popular he performed a bit with the actual Obama at the 2015 White House Correspondents Dinner.

HUGH LAURIE

HAS THE BLUES

BY PETER SALTSMAN



YOU PROBABLY KNOW ONE OF TWO HUGH LAURIES. For those who still remember the '80s and '90s, or who inexplicably keep their TVs on at all times, he was the gangly straight man to Stephen Fry's bumbling goofball in shows like *A Bit of Fry & Laurie*, *Jeeves & Wooster*, and *Blackadder*. For those whose cultural diet consists mainly of US cable TV, you'll know him as Dr. Gregory House, the curmudgeonly diagnostician with a limp and a flawless American accent. But the truth is, there are many more Hugh Lauries than that. He's the author of a comic spy novel, *The Gun Seller*. And he's recorded and toured two albums of New Orleans blues, on which he sings and plays the piano. These days he's back and forth between England and LA, moving between comedy (he's a regular on *Veep*) and drama – his latest project is an adaptation of the John le Carré novel *The Night Manager*, wherein he plays Richard Roper, an arms dealer often referred to as "the worst man in the world." As for the Laurie you'd know if you really got to know him?

He's a reader, an art lover, a big thinker. He's someone who sees the light in the dark – and, just as important, the other way around.

What compelled you to do *The Night Manager*?

Are you a big Le Carré fan?

Always have been. Le Carré was a sacred text growing up. When the Cold War was officially pronounced over, I feared that Le Carré would be out in the cold, to use his own phrase – that spies would be out of a job, and so would spy writers. *The Night Manager* was the first novel he did that was not set within the confines of the Cold War. I was nervous about it. I remember, I sat down to revisit it – it had been about 25 years – and I got three chapters in and I actually stopped and got on the phone to try to option the rights to turn it into a movie. It was the only time I've ever done that – I'm not a producer. But this was a story that had to be told. The novel is actually rather different, in that the world into which Richard Roper is trying to sell these deadly weapons is the world of the Colombian drug cartels. That has been transplanted into the modern age, where it's set in Egypt and Syria and all those countries that dominate the headlines. Even though, I suspect, the Colombian cartels are no less deadly than they were 25 years ago.

Why do an update now? What do you hope it says about our modern world?

Well, the spy genre is sort of eternal. It's like our [British] version of the Western. I mean, Tarantino has a Western in a cinema near you right now. They've never gone away. (The only problem with Westerns is that you cannot find actors who can ride horses anymore. Although the same can probably be said of actors who can drive cars in a Cold War spy movie.) I think that, rather like Westerns, there are certain rules that serve both the storyteller and the audience. There are a number of givens about the world that you're watching: what's at stake, what we believe to be good and evil, what betrayal means, what honour means, what sacrifice means. And that allows storytellers to go further in a short amount of time, because there's a familiar vocabulary. That allows someone like Le Carré to get into a certain amount of depth. *The Spy Who Came In From The Cold* was a defining novel – without it, perhaps there wouldn't have been 10,000 novels

since about a spy trying to find honour in a shabby world. More than perhaps any modern writer, he can claim ownership over this particular dramatic world. And more than all that, I just think he's a terrific writer. He's funny. He's righteous. That's an uncommon thing in writers these days, for him to have maintained his anger and sense of outrage. I mean outrage not as a petulant, complaining thing, but as a sense of life and justice and fairness. I think it's a really wonderful thing. And I don't see that diminishing in him at all.

Some people might argue we're in an age of rampant outrage – where everyone is outraged all the time...

Yes, they are. But they're outraged in a sort of self-serving way. They're outraged to show that they're good people. It's a way of declaring to the world what high moral standards you have if you can show to be indignant or hurt or agitated by some high moral injustice. But that, I think, is a sort of fake version of what Le Carré has always felt very deeply. I don't think he cares what people think of him. I think he's very much offended by injustice and betrayal and all those big things that we ought to be offended by. But he's not doing it to gain favour, which I think is what so many people do nowadays. They try to gain credibility by showing how shocked and affronted they are by everything. It's very tedious. I just don't find it tiresome coming from him, because I think it's the real thing.

The other great thing about *The Night Manager* is that it proves just how great British villains are.

Someone – who was it? – first remarked that British actors get hired to play either God or the devil but not much in between. Ralph Richardson was a really wonderful God, but also could be a fantastic devil. I wonder why that is? It's an interesting perspective. We in this country – in England – we would think – you're Canadian right?

Yes.

Over here, we regard Americans as... the fringes of their bell curve always extend farther than anybody else's. They're both smarter and dumber. They go in both directions. Their craziness is crazier than anybody's, their sanity is saner than anybody's. They have a very large footprint. Is that how Canadians see them?

I think so. We have the same critical distance as you, only we sound like them, which is confusing for us.

Only a tiny bit, but I've got the measure of you now. I've worked with Canadians for years doing *House*. David Shore, the creator, is Canadian. He had a kind of sardonic distance from the normal American dramatic landscape. He could look at the idea of the conventional hero in a slightly more ironic way because he was not from there. I think it was maybe to his advantage, and maybe to mine.

Speaking of *House*, has it been difficult to make career choices in the wake of such a profoundly successful show?

Maybe it's a failing of mine. Maybe I should be fretting about that more than I am. But I'm so proud of *House* and what that character stood for and what the show stood for and the things that they did, that I can't see it as any kind of confinement. I think there are actors who become known for that laxative commercial and never shake it off, or some role that they hate or didn't feel was worthwhile. I'm not that person. I'm immensely proud of *House*. If anything it's the reverse. I think it's given me opportunities that I otherwise wouldn't have had.

And you've had lots of opportunities. You're a bit of a polymath: you act, written a novel, you have a couple of blues CDs. So what did you really want to be when you were a kid?

Well, who didn't dream of being a

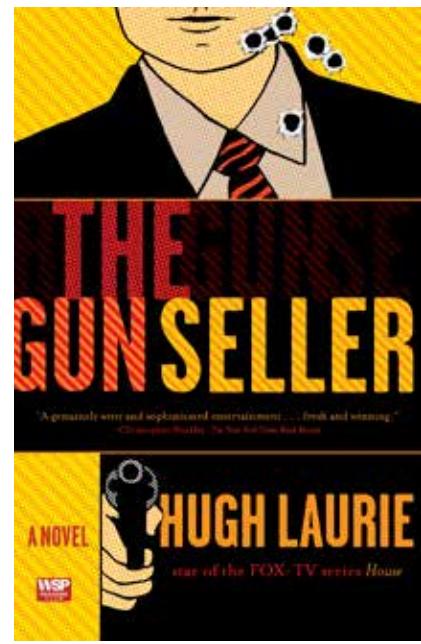
musician? As teenagers we all go through a phase of wanting to be Jimi Hendrix. And then we realise that's not going to happen. I always thrilled to jazz and blues. It was something I wanted to play. I suppose, if I could go back and make a choice, that would be the one. I'd have worked harder on my scales, certainly. I don't think there's a human alive who's glad they gave up the piano. Everyone wishes they'd done more of something, and that happens to be mine. I wish I'd started earlier.

What is it about the blues that speaks to you?

I honestly don't know the answer to that. I do know that I'm definitely not the first Englishman to have responded to this music from thousands of miles away and about a hundred years. Why did it speak so deeply to me? I just know that the first time I heard it, it was like an electric shock. And I'm still reverberating from that shock. I suppose a musicologist would say there's an English resonance – that it's folk music, Celtic music, church music that have bounced back and forth across the ocean, and when the dice finally stopped rolling, it came up with blues music written on the top. I really don't know. But I do know that from the first moment I heard it, it was what I wanted to hear, what I wanted to play, what I wanted to know more about, to be a part of. I listen to it every day. I try to play it every day.

Do you think you'll go back to comedy?

I hope so. I mean, I think I had the best of all possible worlds with *House*. I found *House* a very funny character on a very funny show. I thought his wit and his sense of place and his comedy were a very big part of who he was. And honestly, I think it's a very big part of who people are. No drama can be good drama – truthful drama – if it isn't on some level funny. Because life is comic. It's the way people deal with all kinds of things. I'm always looking for it and always hoping that it'll be present in what I do. And actually, I think it's in music too, as in all good drama. In a way, I don't separate them. I don't think of comedy as a genre, I think of it as being an element of life – and one of the greatest elements of life: that we find humour in existence. It's of the essence. It's what it means to be human. Boy that was a resonant last phrase, wasn't it? ☺





iVIVA MEXICO!

WHY CHEFS COULD LEARN A LOT FROM A VISIT TO NORTH AMERICA'S SOUTHERNMOST COUNTRY

BY JUSTIN LEBOE

WHEN I TURNED 40 a couple of years ago, my girlfriend took me to Mexico. She organised the whole trip. And while I was leery of the idea of Cabo (too touristy, too loud, too many all-inclusive resorts), I was touched by the work she put into the planning, and was excited to get away. Staying on the eastern side of the Cape, we spent less than an hour in the predictable show that is Cabo San Lucas, quickly turning our attention to the surrounding area. With help from cab drivers and locals, we went on a mission to discover the city beyond the resort walls.

At the end of the first day, any doubts I had about the gastronomic state of affairs for our trip were dispelled with some fish tacos at a little place on a dirt road called El Marinero Borracho ("The Drunken Sailor"). Their fish, bought straight off the docks, served grilled or fried, was so fresh it was practically still swimming. With an icy cold Pacifico, we were off to the races.

Since that first trip, I've been to Mexico three more times. I'm fascinated by the country's rich food culture: the regions, the nuances, the shared flavours. I am officially hooked on corn and agave, Cochinita pibil, and queso fresco. Forget the restaurants of New York or Los Angeles, the urban farms of Calgary or

Vancouver, the celebrity chefs of the Food Network – if we're talking food culture, Mexico simply has the best, most exciting one going anywhere in North America.

With the exception of the American South or Quebec, most of North America has little or no authentic food tradition or table culture to speak of. Most of the continent is very young; a few hundred years is not long enough for traditions to develop and become ingrained. The modern culture of Mexico draws heavily on its Mayan roots and the Colonial influence brought from Spain, without self-identifying as either. Examples of borrowing and grafting from one to the other are evident, as well as subtle shifts between regions.

Take, for example, the city of Mérida, my destination for two visits in the last year. People have been cooking food here for over 1,000 years. But my hands-down favourite place in Mérida is not focused on Yucatán cuisine at all.

Apoala is a modern Mexican restaurant, rooted as much in Oaxaca (the chef, Sara Arnaud, is from a small town there) as it is the Yucatán. Arnaud brings flavours from her home and incorporates them seamlessly into her cuisine, which screams of a sophistication beyond her years – and this is somehow unthinkable in other parts of the North American continent.

Mexico City has become one of the world's best food destinations. A group of chefs have returned home, after working internationally, to create a restaurant scene that rivals that of New York or London or Paris. I made my way there recently to meet up with some Latin American chefs and a foodie from Vancouver who was making the introduction. Pujol, Enrique Olvera's flagship restaurant, remains on people's lists (including my own) as one of the best in the world. Some may argue with me on this; it's OK to be wrong. This is Mexican cuisine distilled to its essence and finessed to its fullest expression. The street snacks that start the meal show a complete and utter devotion to Mexico. The smoked baby corn seasoned with ants and chili mayonnaise demonstrate the importance that Mayan culture continues to play in Mexican cuisine. Absolutely brilliant.

The country is filled with living expressions of Mexican Cuisine – remarkable, considering its cuisine has one foot in Colonial Spain and the other in a 2,000-year-old civilisation. Needless to say, this should serve as a kind of cultural road map, to experiment within the confines of history.

The key to understanding Mexico's food culture is the generosity and spirit of the people. The locals I met were always willing to share their food and talk about their traditions. I was invited into debates about where the best markets were. Locals lamented that my visit didn't coincide with the season for this item or that. Surely, I was told over and over again, I would need to come back. This should be the lesson Mexico teaches the rest of the continent: to revere your traditions, but be dynamic in your execution. There are a handful of restaurants adhering to these ideas in Canada, including Raymond's in St. John's and Toqué in Montreal, both of which have taken traditional cuisines – Newfoundland and Quebecois, respectively – and reinvented them. There, as in Mexico, there's a reverence for ingredients and regional traditions, and unpretentious respect for cultural influences.

Remember that the next time you think Mexican food is just guacamole and hot tacos. ■



Justin Leboe is the chef/owner at Model Milk and the recently opened Pigeonhole in Calgary.



SALMON CEVICHE

INGREDIENTS

- 30 gms fresh salmon
- 30 gms red onion
- 70 gms red chili pepper
- 30 gms fresh coriander
- 10 gms fresh mango
- 20 gms corn kernels
- 25 gms fried banana

MARINATION

- 1 cup lime juice
- 1 cup coconut milk
- 1 tbsp sea salt
- 3 tbsp chili garlic sauce
- 1 tbsp Sriracha sauce
- 2 tbsp ice cubes

METHOD

First, mix all the marination ingredients together and reserve in the fridge. Cut the salmon in cubes, slice the red onion and chili pepper in slices, and finely chop the coriander. Also cut the mango in cubes to similar sizes as the fish. Mix all the ingredients together and season with sea salt and add the marination. Leave in the marination for two minutes and serve with fresh lettuce.

MIXING IT UP WITH CHEF ROBERTO

PERUVIAN FOOD CONNOISSEUR OF CHEFXCHANGE BLENDS JAPANESE INGREDIENTS AND FRENCH TECHNIQUES

I first got into cooking at the age of 11, and I shared a lot of memorable moments with my father. By the time I turned 15, I knew what I wanted to in life. However, I struggled with convincing my parents in turning my passion into a career.

So I decided to kickstart my career to bring satisfaction to my family at an early age. Cooking has always allowed me to transmit a certain energy; and if my guests are satisfied, I truly feel proud.

My specialty is Peruvian food, as well as Italian and French cuisines. But I enjoy cooking a variety of foods, and I really revel in creating my own recipes, especially mixing ingredients from Peruvian cuisine.

What attracts me to Peruvian food is that it is unique with its fusion of influences and ingredients. Not many people know this: soya sauce is an important

part of Peruvian dishes. In fact, it comes from a blend of cultures spanning over 500 years back to the time when the Spanish first conquered South America – and the influences from travelers that migrated from Asia, Africa and Europe. This historical impact created a Peruvian traditional cuisine made out of the basic ingredients from the country such as grains, wild animals, chicken, stew and the newly introduced ones from different influences.

Peruvian cuisine is divided into two types: Chifa, which is a combination of Chinese and Peruvian foods, and Nikkei, which mixes Japanese and Peruvian foods. One of my favorite dishes is the traditional Ceviche. This was made by fishermen who would journey several days in the high seas catching fish, where they would only take along lime, onions and salt.”

TIPS FOR A PERUVIAN DINNER SETUP

- Pay attention to details while cooking and preparing the setup. If you cook with passion, it is more important than the taste itself.
- Display flowers in crystal clear pots and add quinoa (coloured) in levels
- Music recommendations: Gianmarco and Miki Gonzalez

 Chef Roberto is the cofounder and chef of Craft Café in Dubai, and can be booked for a private function via ChefXChange: www.chefxchange.com





LOBSTER ALL THE WAY

THERE'S SOMETHING ABOUT THESE CRUSTACEANS THAT PLACES THEM IN THE HIGHER ECHELONS OF SEAFOOD CUISINES

HOW TO EAT LOBSTER

First, you need the following: a bib to protect your clothing from sprays of lobster juice and butter; a claw cracker to extract the claw meat; a lobster pick, a seafood fork, for extracting meat from difficult, bony places; and a bone dish to deposit empty shells and picked-over parts.

Start by twisting and pulling the large front claws away and off of the body.

Then, separate the pieces of

the front claws at the joints. Crack the larger part of the claw with the claw cracker and pull the meat out with a lobster pick or seafood fork. Twist the tail and the body in opposite directions, pulling the tail free. You might see a green substance near the body cavity; that's tomalley, the lobster's liver - it is advised you remove and discard.

You can dip the meat into the butter or sauce and eat with a fork or your fingers.

If you're feeling bold and wish to explore further, there is also meat in other parts of the body, such as the smaller

claws (especially at the point at which they attach to the body) and the eight legs. For the claws, crack them open with a nutcracker. For the legs, some suggest cracking the legs with your teeth and removing the meat with the pick.



THE GREEN STUFF

The greenish bits of flesh you find in the head, the carapace, of cooked lobsters are the lobster tomalley, which serves as the lobster's liver and pancreas. Although some people consider it a delicacy, and eat it along with the rest of the lobster, there are health concerns, which should be carefully considered.

The tomalley acts as a filter that can accumulate pollutants from the environment, and therefore can be contaminated with dangerous levels of toxins. Rest assured, lobster meat itself is typically unaffected.



AUTHENTIC LOBSTER RECIPES

Amhad Al Fakir, the executive chef at the Emirati restaurant Siraj, shares his recommended lobster recipes that are one of a kind. His mission is to ensure he delivers an authentic taste with a modern twist to every dish: and that's been the specialty of Siraj. The sophisticated restaurant, based at Souk Al Bahar overlooking the famous Dubai Fountain, offers a contemporary menu with a blend of delicious Emirati and Levantine flavours.

SHRIMP MAJBOOS



INGREDIENTS

- 500g shrimps
- 50 ml Arabic ghee
- Olive oil (as required)
- 1 dry lemon
- 2 chopped onions
- 5 bay leaves
- 4 cloves
- 4 cinnamon sticks
- Arabic bazaar spice
- Black stone flour
- 1 kg fresh chopped tomato
- 100g tomato paste
- Salt (to taste)
- 1 tsp turmeric powder
- 1 kg basmati rice - 1 kg
- 400 ml chicken stock
- 4 green chillies
- 1 chopped ginger
- 1 chopped garlic
- Fresh coriander
- Fresh parsley



INGREDIENTS

- 600g Canadian live lobster
- 150g saffron butter
- Sea salt
- Olive oil (as required)
- Garden cress (for garnishing)
- 100g baby potato
- 1 lemon
- Curry powder
- Chili powder

PREPARATION

Boil water in a pot. When the water is boiling, blanche the live lobster for 4 minutes. Then immediately put the lobster in ice water to stop cooking. Take the meat out and reserve the shell for presentation. Cut the meat into big chunks, and cook it in a hot pan with a little oil. Add saffron butter and cook on a slow fire.

Serve the Lobster on its shell and garnish with cress, chilli powder and sea salt. Parboil the baby potatoes and deep fry. Toss the potatoes with curry leaves, powder and salt, and serve with the lobster.

LOBSTER KIBBEH



INGREDIENTS

DOUGH:

- 500g fine wheat bulgur
- 380g hammour fish fillet
- 1 ½ tsp marjoram powder
- ¼ cup chopped red onions
- 3 cloves garlic
- Sea salt (to taste)

STUFFING:

- 100g Canadian lobster (finely chopped)
- 100g guacamole
- Olive oil
- 500g chopped red onion
- Finely chopped parsley
- Finely chopped celery
- Finely chopped leek
- Finely chopped mint leaves
- Finely chopped coriander
- ¼ cup finely chopped carrot
- Grated nutmeg

PREPARATION

DOUGH: Soak the fine wheat bulgur in water for 15 minutes, then drain the water. Add the red onion, marjoram powder, whole garlic and salt. Put the mixture through a meat mincer twice. Add the hammour fillet and pass it through the meat mincer one more time.

FILLING: Heat some olive oil in a pan. Add the onions, carrots, leeks and celery and sauté until the onions appear golden brown. Add the lobster, and then add parsley, mint and coriander. Finish with some grated nutmeg and allow the mixture to cool.

KIBBEH:

Take 30g of the dough in your hand for each Kibbeh. Make them into thin, even circular shapes. Add the filling and lock the ends by pressing the ends of the dough together, making it into the oval sphere shape of a Kibbeh. Deep fry at 180 degrees Celsius for 5 minutes. Serve hot.



WHAT'S IN THE AIR?

SPRINGTIME IS A COLOURFUL AND ROMANTIC SEASON, BUT THE WARM WEATHER AND ITS BLOSSOMING FLOWERS ARRIVE WITH UNTOLD SUFFERINGS – ALLERGIES

Springtime brings an abundance of tree and grass pollens which are typically small and light, enabling to be windborne for longer periods. Pollen is used by plants to reproduce. Come springtime, many plants dress themselves with beautiful flowers in an effort to attract birds and bees, which transport pollen around from flower to flower.

Meanwhile, less flashy plants, typically grasses, weeds and trees, often make smaller, lighter grains of pollen and depend on the wind to scatter them freely. This windborne pollen, not produced by flowers, is responsible for most hay fever symptoms. During their mating season, some plants pump out millions of grains of pollen each day. On dry days after the spring rains, the pollen count is at the highest especially when it is windy; hence, symptoms of nasal allergies are at their peak.

ALLERGIES, ALLERGIES!

Grass pollens, which are most abundant worldwide, show 'cross reactivity' amongst themselves. This means that if you are allergic to one type of grass pollen, you are usually allergic to them all. Bermuda grass is the exception and does not show this cross reactivity with other grasses. Pollinating trees and flowers will irritate the mucous membranes in the early spring, and freshly cut grasses and weeds tend to be more of a summer problem. Affected areas are the upper respiratory passages, mainly the sinuses, eyes, nose and throat.

NUTRITION FOR GOOD PREVENTION

- Studies show an association between sugar consumption and allergic symptoms. Eliminating sugar from the diet, including natural sugar found in fruit juices goes a long way towards normalising the immune system. Eating plenty of raw foods and drinking

chlorophyll-rich vegetable juices purify the blood and stimulate the immune system.

- Give preference to non-mucous forming foods such as fresh fruits and vegetables, whole grains, natural unsweetened yoghurt and kefir, and seafood. Avoid fatty meats and processed dairy products which are mucous forming.
- Common white beans are beneficial to people suffering from hay fever because of the pantothenic acid (Vitamin B5) it contains. Other foods with pantothenic acid are peas, carrots, cauliflower, soybeans, nutritional yeast, bran, nuts and eggs.
- Sufficient Vitamin A is essential for the health of the mucous membranes throughout the respiratory tract. Vitamin E is an effective antihistamine. Taken together for three months before the season begins, Vitamin A and E have been used effectively to treat hay fever. Vitamin C and bicarbonate powder can also be used to neutralise allergic reactions.

HERBAL REMEDIES: When you're under the weather

Even though allergies aren't contagious in traditional ways, one should get in the habit of treating all respiratory secretions as potentially infectious. Covering the nose and mouth during coughing or sneezing is more than polite – it is a public health priority. Carefully disposing of tissues and washing the hands is more than neatness – it is preventive medicine.

- Nettle juice or tea can help relieve inflammation caused by allergic reactions and alleviates stuffy nose, watery eyes, congestion in the chest and other hay fever symptoms.
- Eyebright soothes mucous membranes and conjunctiva and decreases nasal secretion.
- Ground ivy reduces phlegm.
- Camomile, calendula oil, rosemary oil and thyme oil salves applied to the chest and face (avoid the eyes) relieves congestion.

TAKE NOTE:

Hay fever is an allergy, an overreaction of the immune system to a particular substance in the environment. It is not known exactly what causes the immune system to react so strongly, but the number of allergic responses is definitely on the rise, indicating environmental and lifestyle causes.



COPENHAGEN

A FEW DAYS IN THE CAPITAL OF GOOD DESIGN

BY PETER SALTMAN

COPENHAGEN IS A QUIET CITY. It doesn't have the same restless bustle of London or Paris, nor the rabid political or financial propulsion of Geneva or Brussels. And that's just how the Danes like it. They have a word: "hygge." It doesn't have a direct English translation, but the closest we come to defining it is "the art of living cozily." To wit, the city is a master class in enjoying the finer, more comfortable things in life: good food, good design and those precious, quiet moments spent unhurriedly enjoying the two together.



STAY 1. HOTEL NIMB

This 17-room hotel is located just inside the Tivoli Gardens, Copenhagen's famed urban playground (and the oldest amusement park in Europe). Do not be put off by this idiosyncratic touch, or the fact that from the outside it looks like a lit-up model of the Taj Mahal. Nimb might just be the nicest hotel in a city built on good design and luxury – a paean to Old World comfort and minimalist Danish opulence, complete with wood-burning fireplaces in almost every room and a calming, fiercely attentive staff, not to mention one of the best hotel breakfasts (yogurt, cheeses, fresh

juices, so much more) in the world.

NIMB.DK

EAT BAEST

Forget Noma. René Redzepi's restaurant, which stole the title of World's Best from El Bulli in 2010, closed at the end of last year – but you weren't going to get a table there anyway. Instead, sample Noma's legacy in the form of pizza. Christian Puglisi worked under Redzepi for years before opening his wood-fired pizza and salumi joint in hip Nørrebro in 2014. The place is now one of the best – and most affordable – meals in town. As a bonus, it comes with Michelin Star pedigree.

BAEST.DK

MADKLUBBEN
This sprawling restaurant, filled to almost overflowing with Danish wing chairs and sumptuous leather banquets, is where the city's cool kids go for a night out. The bistro menu is small and simple: if you're looking for a good burger while you're in town – and one should always be looking for a good burger in every town – this is the place.

MADKLUBBEN.DK

2. TORVE- HALLERNE

A trip to this market, just minutes from the Nørreport metro station, can take all afternoon. With more than 60 stalls selling everything from fish cakes to fresh vegetables to wine, it's the perfect place to assemble a picnic – or just to gorge on Danish delicacies. If you run out of steam, head to the Coffee Collective kiosk for a refreshing cup of some of Copenhagen's best coffee.

TORVEHALLERNEKBH.DK



LOUNGE VED STRANDEN 10

With just a few seats and almost no signage, this wine shop and lounge is easy to miss. Their selection is curated from small, trendy vineyards, each bottle an exciting surprise, especially for North Americans. Best to aim to get there on a Monday, when you can have a staff meal prepared by a rotating cadre of in-the-know Copenhagen chefs.

VEDSTRANDEN10.DK

LIDKOEB

This three-level venue offers something for everyone: a sunny, laid-back cocktail lounge, a darker, more intimate atmosphere on the floor above, and, on top, a cloistered lounge, complete with leather couches and lots of dark wood.

LIDKOEB.DK

EXPLORE 3. LOUISIANA MUSEUM

Copenhagen's best museum is actually

in Humlebæk, a 40-minute train ride north of the city, on the windy shores of the Øresund Strait. The campus of the Louisiana Museum is home to some of the country's most important contemporary art, including works by Yayoi Kusama, Alexander Calder, and Alberto Giacometti. Go on a nice day, when you can walk the sculpture-lined gardens and stare out across the water at neighbouring Sweden.

LOUISIANA.DK

SHOP 4. ILLUMS BOLIGHUS

The flagship location of this massive department store is on Strøget, the world's longest pedestrian shopping street, which can make it especially overwhelming. Inside you'll find a menswear section stocked with Danish goods like Rains bags, a home décor section fronted by an outpost of the design chain Hay, and all manner of goods from the likes of Georg Jensen and Royal Copenhagen.

ILLUMSBOLIGHUS.COM

5. PLAYTYPE

This may be the only store in the world dedicated to fonts. You can buy posters emblazoned with Helvetica, or mugs with individual letters on the side, or whatever the designer-in-residence is reservedly excited about that day. It is, in short, the most quintessentially Danish souvenir store in all of Copenhagen.

PLAYTYPE.COM



THE MERCEDES-BENZ 300SL took the world by storm in the 1950s. Superbly designed, strong, sexy and streamlined, it became a true icon with its daring gull-wing doors. Now the furniture brand MARIANIQ has encapsulated the essence of this legendary car into its bespoke Roadster collection of chairs, sofas and lamps. The pieces are just like the car: strong, bold and sleek. While some armchairs are postured to offer maximum comfort, echoing the elegant wing-like doors of the Mercedes inspiration; other chairs in the collection boast high backrests and the line's signature metal framed crystal balls, giving this piece some movie-star charisma. Part of the collection includes a square ceiling light panel that is studded with crystal balls just like the car's headlights; it is created with crystal, glass or semi-precious stones in an opulent luxury design twist.



IN THE DRIVER'S SEAT

A LEGENDARY ROADSTER BECOMES AN INSPIRATION FOR CHARISMATIC INTERIOR DECOR



LOUNGING AROUND

WHEN A CHAIR TRANSCENDS ITS ESSENTIAL FUNCTION OF BEING SOMETHING MORE THAN TO SIMPLY SIT UPON, IT TRANSFORMS INTO AN OBJECT OF DESIRE. IT'S ALL PART OF OUR IRRESISTIBLE FASCINATION WITH 21ST CENTURY AESTHETICS



MEROWINGS FOREST COLLECTION

As the home office is becoming more of an interiors focus, this water-resistant, photo-printed tree bark takes the prize. The collection's soft surface texture and interior filling adapt to each posture and body contour, and the pieces are very inviting to sink into and relax.

AED 1,100 – tree trunk; AED 625 – tree seat;

AED 250 – log

merowings.com

CUBOLIBRE POUF

Creativando's square-shaped ottoman, the Cubolibre, can be used as seat, stool or even a low table. It is coated in artificial leather, and padded in expanded high-density polyurethane foam.

AED 700

creativando.nu



ESMERALDA ROUND CHAIR

This retro chair has come a long way with its delightful contrasting combination of raffia, metal and velvet. The soft green velvet buttoned cushion adds to its comfort while the curvaceous frame boasts angular brass legs.

AED 3,000
miafleur.com



KAE COLLECTION CHAIR

Made from mahogany and upholstered in velvet with double-piped edging, the smart royal blue Kae Collection chair is a smart statement-making style.

AED 935
frenchbedroomcompany.co.uk



KARTELL MASTERS CHAIR

The latest Philippe Starck chair – the Kartell Masters – features a woven backrest with three lines interlinking and slim legs which give it a space age look. Made from polypropylene, it can be stacked up to four chairs high. It is available in seven colours, including this copper design.

AED 1,900
design55online.co.uk



MUNNA BABE ARMCHAIR

This armchair holds the graciousness of modern mid-century design, with irresistible cutting-edge appeal. The haute couture upholstery and detailed seams, glossy lacquered legs and outline piping underscore its voluptuous shape.

AED 10,800
swankyinteriors.co.uk

KOKET DRAPESSE CHAIR

As a tribute to Dorothy Draper's high style, the classic Drapesse chair has been transformed with lavish and edge from design company Koket. Complete with lux velvet and metallic cream leather, the chair is finished with polished brass feet.

Price upon request
bykoket.com



THE LANTERN

This lantern by Barloon creates the perfect mood to any outdoor setting, be it your home garden or terrace. If you like to host outdoor dinner parties or you're just fascinated with the nocturnal world this will certainly add a warm touch to any occasion. It is available in white, cream, yellow, orange and red colours.

AED 735

barloon.com



LET'S GO OUTSIDE

FORGET YOUR AIR-CONDITIONED LIVING ROOM, CABLE TELEVISION SERIAL DRAMAS AND THAT BULKY FAT COMFY LEATHER SOFA. YOUR GARDEN COULD TURN OUT TO BE YOUR FAVOURITE HAVEN, AND THE SUN YOUR BEST FRIEND. WITH A FEW UPGRADES, YOU'LL ENJOY BEING OUTDOORS MORE THAN EVER. HERE ARE SOME PRODUCTS THAT MAKE ALL THE DIFFERENCE

**THE LITTLE THINGS**

Excuse the cliché but it is the small things that make a big difference – and that applies to your garden as well. Just be careful not to overdo it with nouveau-riché trinkets; you certainly want to avoid the usual claptrap. This tortoise – made from a mixture of polyresin and fiberglass, and designed with mossy-like armour – radiates soothing tranquillity on your patio.

AED 170

proidee.de

**THE PICNIC HAMPER**

If you fancy an ultra-chic picnic outing right in your backyard, this basket is perfect with its genuine grained stitched leather, porcelain plates and monogrammed cloth.

Made with honey-coloured wicker and handcrafted willow, it comes with a half-dozen set of porcelain plates, tall goblets, knives, forks and teaspoons. It also includes a salt-and-pepper shaker, waiter's corkscrew/bottle opener, wood cutting board, insulated bottle holder, cotton napkins and a waterproof picnic blanket.

AED 960

lesjardinsdelacomtesse.com

**THE FIRE**

The Firecube 16" is Solus Decor's answer to smaller outdoor spaces, adapted for contemporary city living. Although small in size, the stylish concrete cube is a substantial outdoor heater, manually lit and fuelled by either propane or gas. It comes with a burner, lighting wand, rocks, firestone and table top which allows it to transform into a side table when not in use.

AED 11,000

solusdecor.com

**THE GRILL**

This portable Kikkerland charcoal grill is a great way to barbecue your food when you are concerned about space. It can accommodate cooking for two people so it's perfect for an intimate gathering, not to mention it looks really stylish. With its convenient mess-free ash catcher, it closes securely for easy and safe transport.

AED 370

kikkerlandeu.com

**THE HAMMOCK**

This bow hammock is the epitome of elegance and craftsmanship. The contemporary design of this hammock complements any garden or patio and the ample canvas will provide the perfect place to take an afternoon nap. The frame is made from pre-treated larch wood, which means it can be left in the garden all year round.

AED 815

livingitup.co.uk

SHARP
WEEKLY

OF FORTUNE

MAYBE YOU ALREADY RIDE YOUR BIKE TO WORK, BECAUSE YOU'RE ECO-CONSCIOUS LIKE THAT. WHAT WE'RE TALKING ABOUT IS COMPLETELY DIFFERENT. ROAD CYCLING IS AN EPIC TEST OF WILL: MAN VS. ROAD, PEDAL VS. THIGH MUSCLE. THE WORLD'S GREATEST ENDURANCE SPORT OFFERS THE THRILL OF ADVENTURE AND THE SATISFACTION OF CONQUERING MOUNTAINS, COUNTRIES, AND PERSONAL BESTS. THIS IS WHAT YOU NEED TO KNOW TO DO IT RIGHT.

BY ANDREW D'CRUZ



MEET YOUR NEW RIDE

Whether you're new to the sport or looking to upgrade, you'll want (at least) one of these new bikes

1. GIANT DEFY 3

You don't need to spend a fortune on your first good bike. The Giant Defy 3 is a classic all-rounder: it's not the lightest, nor the most aggressive, but it's got a great frame and solid starter components. If you're susceptible to the road bug, it'll make sure you catch it. [AED 3,100](#)

2. TREK DOMANE 4.5 DISC

This all-carbon endurance bike, with fatter tires and relaxed geometry, is perfect for centuries (100-milers) and other rides where speed isn't the only thing that matters. The Domane's innovative "IsoSpeed decoupler" allows the seat tube to move independently of the rest of the frame, taking some of the edge off those cobblestones or dirt roads. [AED 10,750](#)

3. CERVÉLO'S S5 DURA-ACE DISC

To purists, the aerodynamic tubes on this bike are both ugly and excessively heavy. But those extra 200 grams buy you insane sprinting power, thanks to a shape that's obsessively engineered and fine-tuned in aerospace wind tunnels. It also has programmable electronic shifters that let you shift 10 gears at a press of a button. [AED 21,750](#)

4. FOCUS IZALCO MAX DISC

By itself, the frame on this bike weighs a mere 790 g, which is about as much as three copies of this magazine. That translates into swift acceleration, speedy hill climbs and speedier (i.e. more fun) descents – at which point you'll appreciate the disc brakes, which only recently started appearing on road bikes after being standard for years on mountain bikes. [AED 25,000](#)

5. RITTE SNOB

It's been more than 20 years since a steel-framed bike propelled its rider to victory in the Tour de France – it just can't compete with carbon-fibre in lightness or stiffness. But the comfort, durability and style of a classic steel frame remains unmatched. This bike combines that old-fashioned appeal with modern geometry and features. Sure, it's heavy; but it's real. [AED 13,000](#)



The Climber

Michael Woods was one of Canada's best runners. His left foot had other plans

MOST RIDERS on the UCI World Tour probably couldn't point out their navicular bone if you asked them, but Mike Woods sure can. In fact, the Ottawa native owes his cycling career to the small, boat-shaped bone in his left foot – or more precisely, to the series of stress fractures it suffered a decade ago. At the time, Woods was one of Canada's top young middle-distance runners: a five-time national champion, he ran the mile in a tidy 3:57.48 and was ranked in the top 50 worldwide for the 1500m. But like so many guys in his early twenties, he didn't exactly keep his long-term fitness in mind during his training: bad shoes, calorie counting by way of TV dinners, and, crucially, a post-adolescent impatience that didn't allow injuries to get a proper chance to heal.

His running career on the skids, Woods started working a series of dead-end jobs, including a stint as a manager at a Running Room. "I felt like a Michelin-starred chef cooking at McDonald's," he says. "It wasn't fun." He also started getting on a bike for group rides and amateur races, mostly just to keep in shape. Still, it took four years and a broken foot in a 2011 10k race before he realised what everyone around him already knew: he was never going to make that glorious return to the track.

And that's when the road started to look appealing. Woods called his local bike shop, asked if he could ride for their team, and soon started the tortuous ascent through

professional cycling's regimented hierarchy of teams and race classifications. Using the screen name Lance Bass, he also had a pretty prolific run as a troll on Strava, the competitive cycling app where pros and amateurs alike upload their best times to vie for the coveted "King of the Mountain" designation on a given course. "I just got this satisfaction – people take it so seriously – when they'd get emails that said, 'Lance Bass just stole your KOM.'"

At the end of last season, after four brutal years of blood, sweat and broken bones, he signed with the Cannondale Pro Cycling Team, joining only four other Canadian men in road racing's top echelon.

At 29, Woods is one of the tour's older "neo pros." He specialises in climbing, the part of a race that's most like a run. In climbing, he says, "the draft's less important, the effort's a lot more consistent. And the pain's a lot more consistent." It was a notable climb – besting fellow Canadian Ryder Hesjedal's record ride up the Haleakala volcano in Maui – that brought him to the attention of Cannondale manager Jonathan Vaughters. But Woods is the first to admit the learning curve's been, well, steep.

"I totally had to reset my brain a couple times," he says. He had to get used to cycling's quicker pace, and the myriad split-second tactical decisions that mark the difference between leading the pack and crashing your AED 30,000 bike. In running, it's the strongest guy in the field who wins the race. But in cycling, it's often the smartest. "I thought I'd throw caution to the wind, and prove how strong I was, but in doing so, I'd also come last in the results sheet."

No longer. Woods made his pro debut at this year's Tour Down Under in Australia, where he placed fifth overall and third on two different stages. He also had a strong showing at the Volta a Catalunya in Spain, coming in 18th against a field stacked with the winners of last year's three Grand Tours, the Tour de France, the Giro d'Italia and the Vuelta a España. He's now one of the top contenders for Canada's three spots at the Summer Olympics in Rio, where the hilly, inner-city road cycling course is right in his comfort zone.

All of which isn't to say he feels totally at home in his adoptive sport. "I still look like an idiot occasionally," Woods admits. "Bikers in particular are such snobs! The best part about it now is people will correct me on something" – socks worn too high, say, or some other random infraction of the sport's unwritten codes – "and I'll just be like, well I'm a pro."

Three Key Workouts from Mike Woods

If you're looking to move up to the next race category, or just improve your form, you could do worse than following the advice of a guy who went from beginner to pro in less than four years.

THE GROUP RIDE

"No matter your skill level or ability, this is something most riders should aim to incorporate into their weekly schedules. Group rides are where the sport is at its most dynamic: they're fun, social and can push you harder than when you're riding on your own. You can learn rider etiquette, bike handling skills, new rides – and where the best coffee shops are in the area."

TABATA INTERVALS

"My coach incorporates Tabata intervals – intense efforts with relatively short periods of recovery – into my training on a regular basis, and they're a great way to prep for group rides and harder climbs. Doing something like alternating 15 seconds at a sprint pace (almost max. effort) followed by 45 seconds of a threshold pace (something you can maintain for a one-hour effort) over a 5-to-10-minute period is a good example. This will help habituate you to the fluctuations of pace in a group ride, and give you that extra juice to out-sprint your rival for a town sign."

THE LONG RIDE

"Cycling for me is about exploring. When I'm done racing, I'll do without the intervals and the power meters, but I'll still map out cool new roads and places to explore. Finding a new road and seeing things that I wouldn't see in a city are what I like most about this sport. Health benefits aside, I think going out and riding your bike for several hours in the pursuit of finding a new place makes you a better person."



TALK THE TALK

First you learn the names for all the parts of your bike. Then you learn the complicated technical terms related to racing. And then? Then there's a whole world of road bike slang to master. Here's a sampling:

"BONKING"

Sudden dizziness or a total energy crash brought on by ultra-low blood sugar when you haven't loaded up with sufficient carbs before your ride. Basically your worst nightmare. *I bonked so bad last week I didn't think I'd make it home.*

"FRED"

1. a goofy cyclist with tube socks, khaki shorts, blinking lights, and a mirror firmly attached to his helmet. *Jeez, this ride is full of Freds. What are we doing here?* 2. a beginner cyclist who drops thousands on his first bike but doesn't really know how to ride it. *Oh man, I saw the saddest Fred last week. Had a sweet S5 but didn't even know how to clip in. (Yes, these two definitions are totally contradictory.)*

"SQUIRREL"

A nervous rider who you can't trust to keep a straight line. *I rode like a total squirrel last week, but I was on the verge of bonking.*

"WEIGHT-WEENIE"

Someone who's excessively concerned with shaving precious grams off his bike, even if it probably makes no difference in his riding. *Call me a weight-weenie, but I couldn't imagine using steel beaded tires anymore.*

"WHEEL SUCKER"

A rider who drafts behind you without taking their turn up front. A.k.a. a leech. *Man, I was towing that wheel sucker for 10 miles before I slammed on my brakes. Got what he deserved.*

Gear Patrol

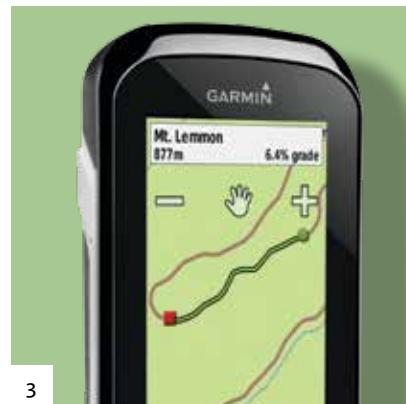
A new bike isn't the only thing you'll need to up your cycling game



1



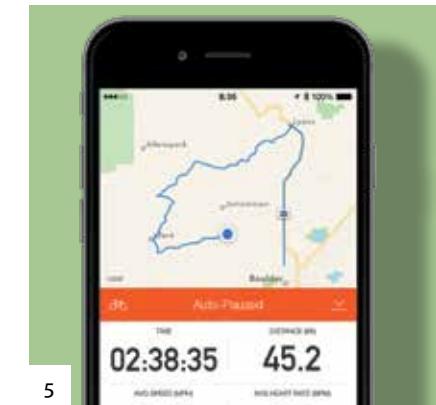
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5



6

1. KINETIC ROCK AND ROLL SMART FLUID TRAINER

There are days – when it's raining, say, or during the interminable winter – when you won't be able to go for a bike ride. This stationary resistance trainer works with your favourite steed, mimicking the side-to-side motion of real road racing, so you can work on your core, balance and power, keeping you road-ready all year long. **AED 500**

3. GARMIN EDGE 1000

For many cyclists, the unquantified life just isn't worth living, and the Garmin Edge 1000 is the ultimate quantifier. In addition to the standard turn-by-turn route mapping and tracking, the Edge 1000 can plug into power meters to gauge your cadence, balance, and performance in real-time. **AED 1,650**

2. ENDURA FS260-PRO SL SHORTS

These shorts come in a range of leg lengths and chamois pad widths, and are made from space-age "Coldblack" fabric

that's breathable and highly compressive, while staying cool in the sun. Unlike other high-performance bike gear, they're not covered in embarrassing neon logos and racing stripes. You won't look cool, exactly, but you'll look cooler. **AED 500**

4. OUTLIER NEW OGs

New York-based Outlier is one of a handful of companies marrying cutting-edge technical materials with styles that, you know, actually look good. The OGs have enough four-way stretch, toughness and water resistance to weather your commute, and a tapered cut that won't look out of place with a pair of oxford shoes. **AED 750**

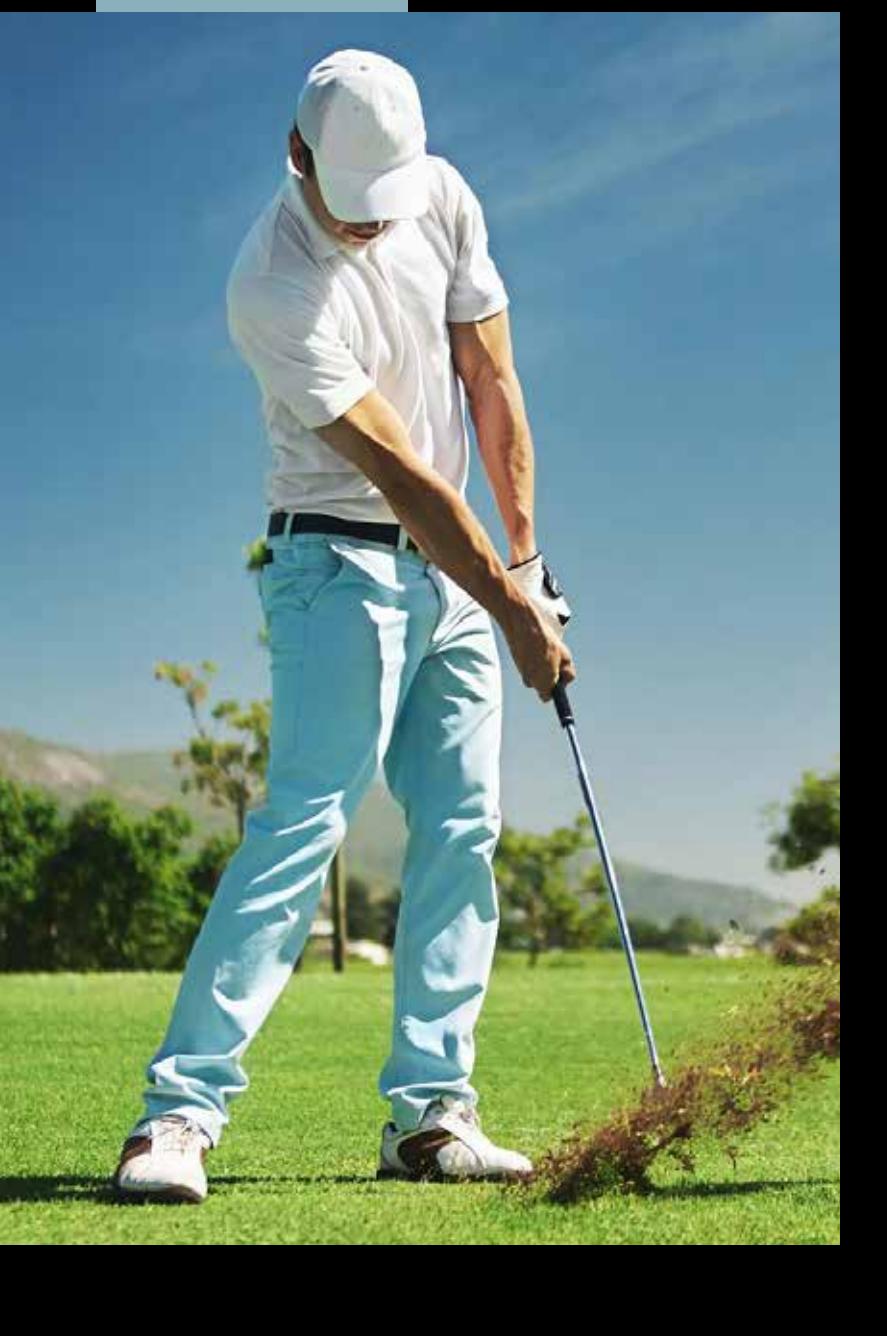
5. STRAVA

It's not hard to find out who scored the fastest time on, say, the iconic Alpe d'Huez (Marco Pantani, 37:35, in 1997). But what about your local offroad trail? Enter Strava, a new bike isn't the only thing you'll need to up your cycling game



CURVES MAGAZINE

Road cycling might just be the most aesthetically advanced sport out there. Its appeal isn't just physical, it's all about the promise and fantasy of the open road. Curves (curves-magazin.com) is a German magazine that celebrates that soaring feeling of seeing the empty road ahead, through incredible imagery of some of the world's greatest routes. Even if you don't cycle, you can't help but admire how beautiful it all is.



LINKEDIN

AS GOLF SEASON REARS ITS CATHARTIC, ENERGIZING, INFURIATING HEAD, HERE'S EVERYTHING YOU NEED TO SWING LIKE A PRO

BY BIANCA TEIXEIRA

GOLF IS HARD. It's physically straining, mentally challenging, and often emotionally taxing. Plus, it's pretty easy to look like an idiot doing it. A good driver and a well-fitting polo can go a long way to making you look the part – which, no matter what anyone says, is half the battle. That's why we rounded up the best new gear for 2016. Remember: Jordan Spieth didn't get where he is without all the right swag.

Attire



Adidas TOUR360 Boost Shoes

Comfortable footwear is an absolute necessity when walking a golf course. This shoe from Adidas has midfoot support for enhanced arch traction and all-around flexibility and structure. The S-curve of the heel helps stabilise your foot for more control during each swing. [AED 725](#)



Nike MM Blade Polo

It's time to ditch the plaid. Instead, go out on the links in something more modern. Nike's newest polos boast a clean collar and aggressively tailored silhouette. The sleeves are shorter, the fit is tapered and the Dri-FIT technology will keep you cool and dry no matter how many mulligans you take. [AED 260](#)



Bionic PerformanceGrip Glove

Designed by an orthopaedic hand surgeon, the Bionic glove was made with flexibility, comfort, and moisture control in mind. Inside each glove are 15 mini terrycloth towels to absorb all that pesky palm sweat. Your natural hand movement won't be constricted, but your grip will be elevated. Bionic sound effects not included (but highly encouraged). [AED 90](#)

Tech



TruGolf Simulator Home Fixture

Screw rain cheques. TruGolf's simulator is the most authentic golf experience you can get without actually stepping on the greens. Thanks to the realistic graphics of over 85 world-renowned golf courses and the 36 modes of play, you'll constantly be upping your game, even during a downpour. [AED 202,000](#)



Arccos Golf Sensors

These weightless sensors attach to the top of each club grip and track every single shot you take. An app takes in all your stats and analyses them to unlock your golf "DNA." You'll be able to evaluate your game and identify patterns and weaknesses before, during, and after each round. It's the best caddy money can buy. [AED 1,150](#)



Golf Buddy Voice 2

Consider this a FitBit for your golf game. And a talking one. The Voice 2 is a stylish, water-resistant device that contains the information of about 40,000 golf courses from around the world. Once it syncs up to a satellite, it will provide everything from the number of holes at your course to the distance between each one to the number of steps you've taken over the course of the day. [AED 725](#)

Clubs



ArGolf Putters Le Graal

The founder of ArGolf is also an executive at an aircraft-manufacturing firm, which, if you know anything about how they make airplanes, bodes well for the quality of these clubs. These putters are made from nearly indestructible titanium and are as top-of-the-line as you can get. [AED 4,350](#)



Titleist Pro V1 & V1x Balls

Most of a golfer's time and energy are spent picking out clubs with less resin, Nike has released a driver with lots of it. A full 60 per cent of their Flex 440 driver is resin, which means it's an entirely different shape – and half as dense – as other drivers. Be prepared for a whole new kind of launch in your swing. [AED 1,500](#)



Nike Vapor Flex 440 Driver

At a time when most companies are rolling out clubs with less resin, Nike has released a driver with lots of it. A full 60 per cent of their Flex 440 driver is resin, which means it's an entirely different shape – and half as dense – as other drivers. Be prepared for a whole new kind of launch in your swing. [AED 1,500](#)



Parsons Xtreme Golf 0311 Irons

It seems weird to refer to a golf club as "sexy," but you can't blame Parsons for trying. Their PXG 0311 irons in a sleek, all-black finish are made with an ultra-thin face, which results in faster ball speeds – which looks pretty sexy, and ups your performance. [AED 1,150](#)



Odyssey Toe Up Putters

Do you worry about twisting while you putt? You probably should. Named for the balance of the putter head, these clubs from Odyssey have more weight closer to the face than most other putters. You're rewarded with a smoother, more consistent, less-twisting roll. [AED 580](#)



Sun Mountain Stand Bag

This leather golf bag calls back to Cary Middlecoff and the 1950s, successfully marrying old and new: the supple leather contrasts with the carbon-fibre legs, and multiple pockets (including a velour-lined one) ensure that you're not skipping performance for presentation. [AED 1,750](#)

The Ultimate Golf Vacation Has nothing to do with playing golf yourself



> The Masters gets all the love. There's the sweet grass of Augusta, Georgia, the green jackets, the pimento sandwiches. But if you're a real golf fan – if you like being close to the action, spending the day on the greens, following the leaders up close – skip the Masters and head, instead, to Ponte Vedra Beach, Florida, in May for the best-kept secret in sports spectatorship. The Players Championship is the second-biggest tournament of the year, which makes it the biggest party. The course at TPC Sawgrass is nicknamed "The Stadium;" it was built, above all else, for watching golf. And while you can walk the course unnervingly close to Rory McIlroy, you can also spend the day at the beer tent (which, actually, also serves sophisticated cocktails) on the 17th hole – the famous Par 3 with the island green – and watch Tiger whiff from climate-controlled comfort. Plus, the tournament is now offering a premium ticket that includes valet parking, entry to the Clubhouse and two special suites, free golf gear, and all kinds of unprecedented access – all for a mere AED 14,500.

LOOK BETTER • FEEL BETTER • KNOW MORE

SHARP



S.T.Y.L.E

BACK AT IT AGAIN

The new must-have bag is a blast from the past

BACKPACKS LONG AGO graduated from grade-school staple to grown-up accessory – and if you don't have one already, you should consider going in for your EDC GED (lesson one: EDC means Everyday Carry). To catch you up: backpacks are a lot more multifunctional than a more traditional briefcase, and hold a lot more, too, so you can take everything you need for work, the gym and post-gym accessories without looking like a pack mule. The best bet is a classic shape – you know the one, exactly like you used to have – but this time in fine-grain leather, and probably in a fun colour or pattern, like this version from Coach. Consider yourself schooled.

LEATHER BACKPACK
(AED 1,850) BY COACH



PHOTO: MIKE FRASER STYLING: JOANNE JIN



COS AND EFFECT

SCANDINAVIAN FASHION LABEL TAKES ON AN ARTISTIC PERSPECTIVE

The fashion label COS (Collection of Style) is well recognised for its high-end designs and competitive pricing. But since its launch in 2007, this Swedish brand owned by H&M has set a benchmark for cutting-edge styles and artistic inspirations. Its most recent collaboration is with Japanese architect Sou Fujimoto on an installation at Milan's famous Salone del Mobile - the world's largest furniture trade fair - held in April.

Inspired by the COS Spring-Summer 2016 collection, 'Forest of Light' explores ideas of interaction and perspective, where darkened space is illuminated by towering cones of light that instantly respond to people's movements. Meanwhile, specially composed sounds, subtle fog and mirrored walls create an immersive, infinite landscape where the conical spotlights become abstracted trees in a

shifting forest.

Fujimoto was commissioned to create the immersive installation inside the Cinema Arti in Milan's San Babila district, a derelict theatre built in the 1930s by Italian architect Mario Cereghini. "The COS pavilion is the purest realisation of the forest concept," he explained. "This forest is not static, but light and people interact with one another. This interaction connects fashion, space and the forest as a form of architecture."

Some of Fujimoto's most well-known architectural projects such as the 2013 Serpentine Gallery Pavilion blur the parameters of space, with edges dissolving into their surrounding environment.

"Sou Fujimoto has really grasped the COS aesthetic, creating an installation that is so special in its simplicity and surprising in its approach," said Martin Andersson, COS's head of menswear design. **S**



BODY BREAK

It's time to make Hal Johnson and Joanne McLeod proud. You put in the work to keep yourself in shape, so do the same for your gym wardrobe

PHOTOGRAPHY BY LANE DORSEY • STYLING BY MARK JOHN TRIPP • GROOMING BY RICHARD J



VARSITY BLUES

Unless you're actually working out, you shouldn't be in your gym kit. Except, maybe, if you're wearing this jacket. It blends the structure of a blazer with the details of a varsity jacket, and looks killer paired with trousers with ribbed-knit cuffs. The word you're looking for is "athleisure," and somehow it works.

NYLON JACKET (AED 870) BY SCOTCH & SODA; COTTON T-SHIRT (AED 115) BY KOTN; WOOL PANTS (AED 1,150) BY PAUL SMITH; LEATHER SHOES (AED 550) BY ECCO.



SPEED DEMON

Sloppy dressing doesn't just look bad; it's also inefficient, from a sporting point of view. Fitted pieces, like this slick jacket and compression tights, cut down on wind resistance while keeping you cool and dry as you push out one more round of wind sprints.

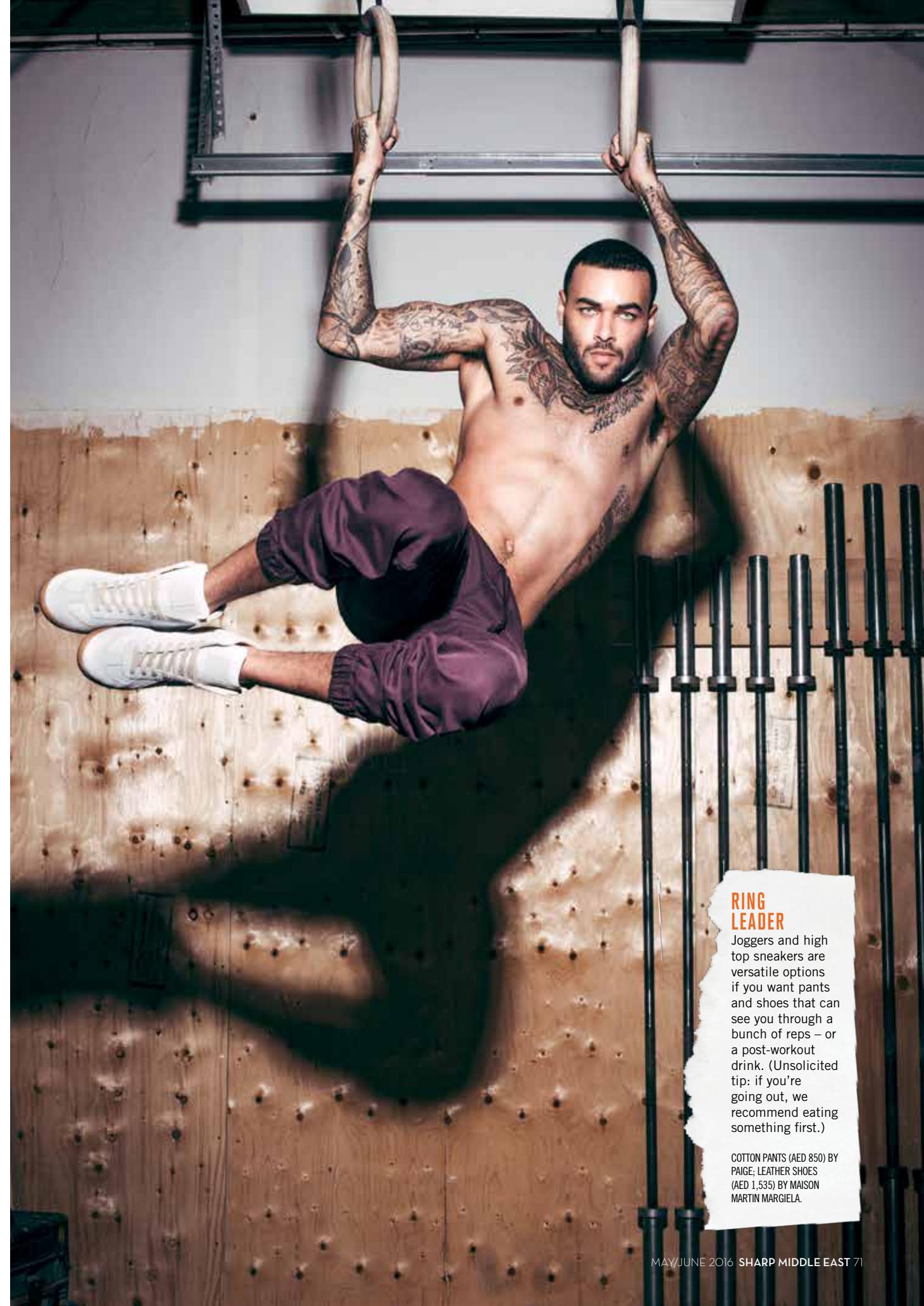
POLYAMIDE JACKET (AED 5,700) BY GIVENCHY; LYCRA COMPRESSION TIGHTS (AED 435) BY 2XU; RECYCLED POLYESTER SHOES (AED 450) BY NIKE.



SWEAT IT OUT

Rocky swore by a grey hoodie while he was getting in shape, and quite honestly, if it's good enough for him, it's good enough for you. Today's version of the gym classic shares the same shape and quality as Rocky's, but adds better, bolder graphics for a modern touch.

COTTON-POLYESTER BLEND HOODIE (AED 350) BY ADIDAS; COTTON-POLYESTER BLEND SHORTS (AED 60) BY JOE FRESH; SUEDE SHOES (AED 870) BY NEW BALANCE.



RING LEADER

Joggers and high top sneakers are versatile options if you want pants and shoes that can see you through a bunch of reps – or a post-workout drink. (Unsolicited tip: if you're going out, we recommend eating something first.)

COTTON PANTS (AED 850) BY PAIGE; LEATHER SHOES (AED 1,535) BY MAISON MARTIN MARGIELA.



IN MOTION

That last thing we said about fitted clothes? It doesn't work for every activity. Elongated cuts look relaxed and provide the range of motion needed to overcome any obstacle in your way.

COTTON HOODIE (AED 520) BY TIGER OF SWEDEN; COTTON TANK (AED 60) BY H&M; MODAL SHORTS (AED 680) BY MIIK MEN; POLYESTER SHOES (AED 855) BY BOSS.



COOL DOWN

Don't be the guy that leaves the gym in soaking wet clothes – you owe it to yourself, and those around you, to throw on something dry (and a little less odorous). You should always have an extra shirt on-hand, and a good pair of shorts – and, crucially, a techy jacket that will help regulate your temperature after crushing your 'personal best.'

POLYAMIDE JACKET (AED 1,015) BY STRELLSON; COTTON T-SHIRT (AED 230) BY BEN SHERMAN; SILK-COTTON BLEND SHORTS (AED 2,000) BY GUCCI; LEATHER SHOES (AED 700) BY LACOSTE.



PUBLIC SCHOOL

The American brand makes their international debut alongside Cadillac's new XT5

BY MATTHEW BIEHL

DESIGNERS DAO-YI CHOW and Maxwell Osborne have an innate understanding of how men want to dress today, blending a streetwear obsession with their interpretation of New York City tailoring. For their latest collection, the duo partnered with Cadillac for a dual presentation in Dubai. "If you think about the luxury consumer, they're fairly sophisticated and aren't really interested in being engaged in a traditional way," Andrew Smith, Cadillac's Executive Director of Design, explains, "It's about resonating with their lifestyle, their choices, and their personal aspirations." With that in mind, we quizzed Chow and Osborne on the state of menswear right now – and how it feels totally disrupting it.

Why did you want to show your Pre-Fall 2016 collection in Dubai?



Chow: Concept-wise, it matched up with the collection. Our designs play into the contrast between technology and nature, where one ends and the other begins. And when you think about Dubai – this huge city in the middle of the desert – it's a great example of how those two slash into one. It was a weird match that turned out to be a perfect backdrop.

Car design and fashion design seem like very different beasts, not least because while you're working five months in advance, Cadillac is working five years ahead. How do you think about that timing, and what can you learn from each other?

Osborne: We went to the Cadillac design offices in Detroit and they showed us everything from sketches to the finished product and how long the process was to build the XT5. The same way we build our season, they build out theirs: they have mood boards, they project and forecast all their colours. We've been to their factory rooms and saw their leathers and wood trims, and it's how we would treat trim or zippers. Our turnaround is a lot faster, but it's the exact same process.

Do you want your designs to be internationally focused, or do you want them to be seen as American?

Chow: The connection between being American designers and trying to reach people globally definitely is something we think about all the time. Public School is a new example – if you think about American designers, you have Ralph Lauren and Donna Karan and Calvin Klein. We consider ourselves the new generation, which includes a more global view.

When you design, what do you strive for? What's the story behind it?

Osborne: It's the idea of new luxury. For us, Public School is a mixture of high and low and the idea of conversions. We use New York as our backbone; it's a melting pot for the world. We always try to mix the idea of high and low within luxury and everything that New York is. For example, being on the train in New York City, you can stand next to a billionaire and a homeless person. That's what Public School is. With the proportions of fabrics, the pricing, the layering, everything about Public School is that. It's the idea of New York and the idea of a global citizen. ■



AMETORA: HOW JAPAN SAVED AMERICAN STYLE

Japan has long been obsessed with good ol'fashioned Yankee work clothes, but as W. David Marx explains in *Ametora* (a hybrid of "American Tradition"), it goes beyond simple imitation – the Japanese have refined and improved on US classics (selvedge denim, the perfect Oxford) to make them distinctly their own.

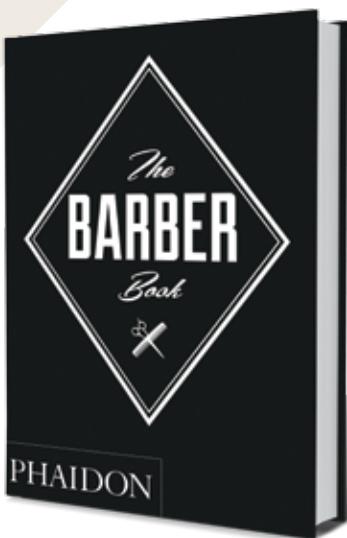
AED 100

BASICBOOKS.COM

HIT THE BOOKS

Don't need any more clothes?
(Of course you do. But that's another story.) Up your style game by upping your coffee table's style game

BY MATTHEW BIEHL

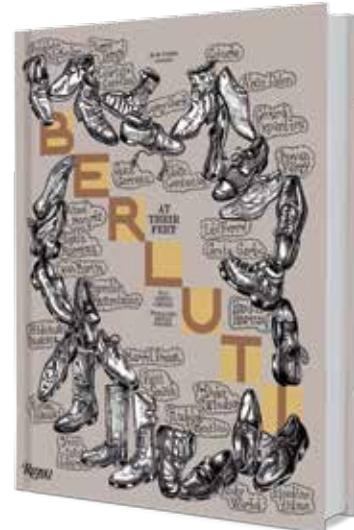


THE BARBER BOOK

This book delivers exactly what it promises: an in-depth look at the history and culture of the most enduring hair styles (and stylists) from the past century, paired with illustrated instructions on how to ask for the look yourself.

AED 87

PHAIÐON.COM

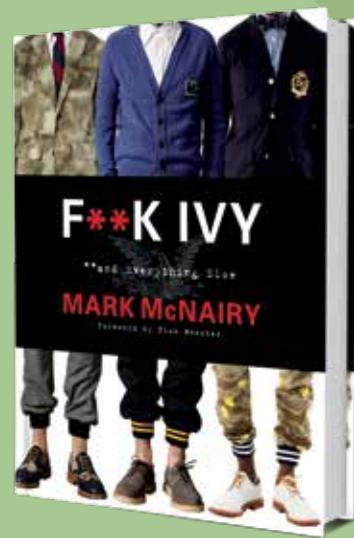


BERLUTI: AT THEIR FEET

In celebration of Berluti's 120th anniversary, Glenn O'Brien, a certain magazine's ex-style guy, explores the craftsmanship and creativity of the bespoke shoemaker, alongside anecdotes and images of shoes made for icons like Andy Warhol, Frank Sinatra, and Robert De Niro.

AED 220

RIZZOLIUSA.COM



F**K IVY AND EVERYTHING ELSE

Designer Mark McNairy likes to stir things up. In his new book, he takes on traditionalists everywhere, admonishing current trends and long held style heroes like Cary Grant and Steve McQueen. (And when he's done, he also offers some advice of his own.)

AED 110

HARPERCOLLINS.COM

**SK-II****FACIAL TREATMENT ESSENCE**

This new essence from the Japanese brand contains over 90 per cent Pitera, the active ingredient at the core of every SK-II product. The skin readily absorbs this clear, cool and watery skin conditioner. And in just two weeks, expect your skin to become smoother, firmer, less oily and vibrantly clear.

AED 690, AT PARIS GALLERY

**AESOP****PARSLEY SEED FACIAL CLEANSING OIL**

The formula in this cleansing oil offers generous doses of emollients, anti-oxidants and vitamins that act to calm and replenish – including macadamia seed oil and ingredients rich in Vitamin E and Vitamin A. The gentle, water-soluble cleanser is suitable for all skin types – even dry and sensitive – and for use throughout the year, in all climates.

AED 205

TOM FORD**OUD WOOD CONDITIONING BEARD OIL**

This scented beard oil is suitable for all hair and skin types, and can be evenly distributed throughout the beard with a decent comb – try one from the Tom Ford's collection. The conditioning formula is infused with Vitamin E, almond oil and jojoba.

AED 252, AT PARIS GALLERY

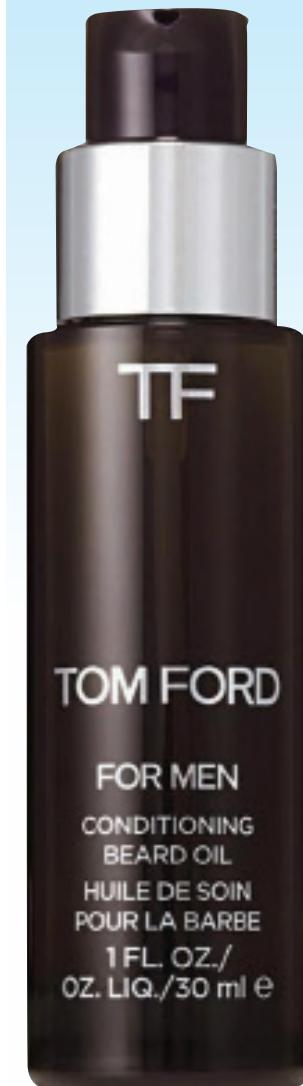
GIMME SOME SKIN

With some hot and humid climate kicking in, you need to seriously hydrate

**SHISEIDO****HYDRO MASTER GEL**

Quick-absorbing, lightweight and refreshing, this moisturising gel instantly refines skin's texture as it blends into skin for long-lasting moisture. Dryness, roughness and oiliness are improved while the look of visible pores is reduced.

AED 202



BLURRED LINES

What's the deal with all the girly stuff men's designers are making?

BY MATTHEW BIEHL



GOT THE EMAIL the same week David Bowie died. Sharp's publisher – a man who, unsurprisingly, is a sharp dresser – sent a link out to a story about the future of men's fashion. The photos that accompanied the piece had groups of slight men, standing together wearing matching formless tunics, like they walked off the set of *Star Trek*. Is this really what men are supposed to be wearing now, he asked. He joked about throwing away his tailored suits in order to prepare the way for this genderless future. That this all happened as the world was celebrating the life and style of Bowie clinched it: androgyny, which Bowie defined, embodied, and popularised in the '70s, was back.

Instead of theatricality and making a statement, the androgynous fashion of now is more about rethinking established menswear codes – using

The
Sweet
Spot

fabrics like lace and silk, cropped silhouettes, blush tones and floral prints to reinvigorate our more traditional military-inspired duds. Of course, we're not talking crocheted tops and dresses for men. Rather, the takeaway for guys who like their style with a sturdy helping of suits, shirts, slacks and ties is an invitation to step outside your comfort zone. For example: take a classically masculine item in cut and colour, like a black or midnight blue tuxedo, and introduce a detail that wouldn't immediately seem to fit in, like the dinner jackets worn by Eddie

Redmayne and Ben Stiller that are embroidered with bees (Gucci) and butterflies (Valentino) respectively. The other is to pick a piece like the string of patterned shirts – ranging from leopard to florals – donned by Harry Styles (the One Direction singer, whom you know from your daughter's Tumblr) that manage to straddle the line between button-up and blouse. There's room for experimentation, some blurring at the edges. It's already happened, whether you recognise it or not: slim cut suits and Chelsea boots, both staples of menswear for years, wouldn't have come around if people hadn't started bending the rules years ago. And, who knows: rebelling against the standard male dress code just might make you feel like more of a man than any navy, double-breasted suit ever could – not that they're going anywhere anytime soon. It's like that old saying: where Jaden Smith goes, so go we all.

**AMERICAN CREW NINE**

Best known for keeping your hair on point, American Crew's Nine proves the brand is equally adept at making you smell fresh. Citrus top notes grounded by sandalwood and clary sage are livened up by the unique combo of floral lavender and savoury rosemary in the middle.

AED 100

DIESEL ONLY THE BRAVE EXTREME

For Only the Brave Extreme, Diesel has added apple to the original fragrance's citrus top notes, creating a crisp contrast to the strong leather and tonka bean base. This sharp and earthy foundation will linger on your skin long after the other notes fade.

AED 275

YSL L'HOMME ULTIME

Ultime continues the tradition of YSL's L'Homme collection: bold, woody scents for men who want to make a lasting impression. Vetiver and cedar do the heavy lifting in this iteration, while the lighter scents of grapefruit and rose are enriched by ginger and geranium, respectively.

AED 305

FRESH PRINCE OF BELLE AIR

There's more to warm-weather fragrances than citrus. Here's proof

BY MATTHEW BIEHL

SUMMER SCENTS can be easy to spot: they come in white and blue bottles (like summer skies!) and they smell like citrus or some approximation of ocean mist, minus the fish. The whole thing can seem like the olfactory equivalent of a tacky

beachfront resort. But these fragrances go deeper by mixing reliably masculine notes like sage and wood with lighter, warm-weather hints of florals, fruits, and spices. The refreshing result is something completely different – or a little less on the nose.

Photo: Adrian Armstrong

FRESH START

CAROLINA HERRERA CH MEN CENTRAL PARK

Now you can explore the impeccable style and effortless uptown attitude of New York, where life is full of spontaneous moments and cool encounters. The fragrance consists of pure ginger tea which meets the spicy vibrancy of black cardamom, immersed in the opulence of cedarwood.

AED 351 (100 ML)

**EISENBERG**

J'OSE INTENSE

José Eisenberg invites you to rediscover his iconic men's fragrance in a vibrant olfactory interpretation. Subtly enhanced, audacious notes envelop one into a deep and exquisite warmth. Head notes of mint and armoise meet the richness of mocha coffee at the heart of the perfume. The generous warmth of amber and patchouli in the base notes instil the passionate sensuality of this fragrance.

AED 518 (100ML), AT PARIS GALLERY

Make an impression with these cool, vivacious and elegant scents

BOTTEGA VENETA

POUR HOMME ESSENCE AROMATIQUE

Fresh and casual, this cologne emanates an unexpected and captivating aroma – breezy and long-lasting, cool yet luxurious. Made with the finest essences, it unfurls to surprising and dynamic effect, exuding a relaxed masculine elegance.

AED 350 (90ML)



SCENTS OF ADVENTURE

Davidoff's Horizon new fragrance ad campaign follows the journey of a man, featuring Italian model Simone Bredariol, on his mountain ascent. The TV ad was shot amidst real sandstorms, extreme heat and tough terrain, and features an eagle soaring overhead, mirroring the man's journey toward the summit. The perfumer interprets the scene as a "story of a man achieving his own goals, reaching his own top, searching his own horizons."

The fragrance's grapefruit, rosemary and ginger elements reflect the vibrant sense of adventure of Horizon's philosophy, while the vetiver and patchouli reflect a strong, down-to-earth texture.

AED 360 (125ML)

STYLE ESSENTIALS

EVERY OCCASION DESERVES TO HAVE ITS MOMENT OF GLORY, AND THESE FASHION ACCESSORIES WILL SERVE YOU JUSTICE

BY MAAN HAMZI



URBAN ADVENTURE

Cities like New York, Berlin and Tokyo are made for endless exploration. And with so much to see and do, you want to take on these trendy metropolises in pure panache. This **Dolce & Gabbana** jacket, made of soft dyed lambskin, features metal zip pullers, oblique pockets and a motorcyclist style snap collar that is perfect for your urban escapade. AED 11,000

ON THE ROAD

Switzerland's meandering Alps, Tuscany's pastoral charms and Bavaria's medieval towns are tempting destinations for a road trip. This backpack from the **Longchamp Yacht Club's** sporty chic line is perfect to pair on that open road. It's lightweight, spacious and boasts hardwearing cotton canvas that has an authentic nautical look accentuated by rustic leather trims.

AED 1,500





RED CARPET

If you want to stand out like a true celebrity on the red carpet, then you have to act and be like one. You really don't have to go as far as the many famous actors who invest in intense personal improvement for that one picture-perfect moment at the Academy Awards. Start with these **Montegrappa NeroUno** cufflinks in rose gold and onyx inlay that match any fancy designer suit – for sheer elegance.

AED 1,115, AT PARIS GALLERY



YACHT PARTY

Who would resist an exclusive invite to a luxury yacht party? You may not sport that six-pack you always dreamt of, but you can still look damn well stylish. To go with your designer wear swimming trunks, you can don a luxury watch (make that waterproof) and these **Gucci** aviator sunglasses with their three-layer acetate frame, white-injected rubber temples and grey mirror silver lens. Here comes the sun.

AED 1,480, AT PARIS GALLERY





AT THE RACES

This **Santoni** leather loafer with tassels in calfskin – hand-coloured and polished in tones of brick red and natural linen – will make your evening at the races even more eventful. The moccasin, with leather sole, features brogue-style punch detailing in an impeccable combination of brown shades.

AED 3,000

CLOSING THE DEAL

The true essence of any given timepiece lies in the detail, which is why you need to make the right impression when you're finalising that deal of a lifetime. This steel and rose gold watch – accompanied by a leather strap – from **Gianfranco Ferre's Diamond Collection** will certainly drive your confidence up a notch.

AED 3,875, AT PARIS GALLERY





CLOCKWISE FROM TOP LEFT:
COTTON DENIM JACKET (AED 440)
BY LEVI'S; COTTON DENIM SHIRT
(AED 650) BY DIESEL; COTTON
CANVAS SLIP-ON SHOES
(AED 275) BY TIMBERLAND;
COTTON-ELASTANE BLEND JEANS
(AED 550) BY BUGATTI.

TRUE BLUES

Just in time for summer, denim is getting lighter, in weight and wash. Step into the light

BY MATTHEW BIEHL

INDIGO SHOULD NOT BE A SYNONYM FOR JEANS. The dark blue colour, which has been popular for so long thanks to thick selvedge denim, is the last thing you want to wear on a scorching hot summer day. Luckily, a wave of washed denim is on the way – whether patchworked together like Levi's new limited-edition Celebration trucker jacket, or in a uniform wash like this pair of jeans by Bugatti. We're not saying to get rid of your broken-in, well-loved dark jeans; just add something lighter into your rotation. If nothing else, your sweat glands will thank us.

SHORT AND SWEET

TIME TO
REPLACE YOUR
CUT-OFFS WITH
A REAL PAIR OF
JEAN SHORTS.



G-Star
AED 470



Guess
AED 230



Wallace & Barnes,
at J.Crew
AED 710

CARS, CULTURE AND A CUP OF COFFEE

'Intersect by Lexus' is a great place for diners to experience the Japanese automotive brand without getting behind a steering wheel. And this eatery, with its cosmopolitan vibe, is a perfect place to unwind to a delectable meal and some high-grade organic Ethiopian coffee. But more so, it has become a meeting place for artists, designers and culture-hungry individuals. This uber-trendy café, which recently launched at Dubai International Financial Centre - its first after Tokyo - has now introduced a selection of high-end luxury products that would be the perfect addition to your cosmopolitan lifestyle. The 'Crafted for Lexus Collection' represents an exclusive line of design pieces born out of a series of collaborations between traditional artisans and young designers. And, they're all handcrafted.

KANEKO OPTICAL HANDMADE SUNGLASSES AED 800



BROOKLYN MUSEUM TRAVEL CASE AED 1,400



SASHIKI HAT AED 500



TAMAKI NIIME WOOL AND COTTON SHAWL AED 550



ROBERU LEATHER TRAVEL BAG AED 1,500



R&D.M.CO LAMBS WOOL BLANKET AED 500



ALL WHITE KICKS

Lacoste latest shoes pays homage to its iconic polo

THE FRENCH LABEL has long offered the perfect polo – comfortable cotton piqué fabric, trim and fitted silhouette, lots and lots of colours – and their new L.12.12 footwear collection follows the same successful formula. Sharing both details and the name with René Lacoste's Original L.12.12 polo, the sneakers are constructed from premium leather, with a piqué lining that offers breathability and moisture wicking, and a cupsole borrowed from the brand's archival court shoes. The kicks come in six colours, all matched to the iconic shirts. The polo has proven itself to be a versatile staple in a man's wardrobe, and these sleek shoes are a similarly reliable go-to, no matter what you're wearing.



HOW TO PAIR ANYTHING WITH SNEAKERS

WITH A SUIT

You put in effort to pick out a suit and get it perfectly tailored, so it's a shame if you only end up wearing it to work. To break out your suit in the evenings or on weekends, pair it with a polo and some sneakers. You'll want a minimalist leather pair – nothing overly sporty – to keep your look fresh and modern.

WITH SHORTS

Loafers and boat shoes are always good go-to companions for shorts, but a sneaker can easily take their place. Wearing a pair of loafer socks will give you the same sockless look as those slip-ons, while keeping your feet and shoes dry and odour-free.

WITH JEANS

Your sneakers are nice. Why would you want to cover them up under your jeans? Keep your pants slim, with the hem just touching the top of your shoe. Or better, cuff 'em to show off your kicks even more.



SECURITY AT THE SEAMS

In response to an increasingly security-driven world, one fashion label has handcrafted the world's first leather collection embedded with tracking and RFID blocking technology

Tradition. It's a nice, cosy word, imbued with nostalgia, and a feeling of things going back to times far more sanguine than the frenetic existence of today. Indeed, the United Kingdom's department store Selfridges, which has been around for over a century, could probably claim a better understanding of the term than nearly any of its rivals in the commercial world.

As, for that matter, is Royce, which recently entered into partnership with Selfridges with its ground-breaking tracking bag collection. The company's CEO, Andrew Royce Bauer, knows better than to use tradition as an excuse for stagnation.

"Every advance in technology is a business opportunity," he says. "There is no limit to how far we will go to provide our customers with the comfort and security we think they deserve."

But what makes this product quite the first of its kind is Royce's refusal to let security impinge on fashion. The collection bridges traditional luxury accessories with contemporary, 21st century technology to create styles for the forward-thinking consumer by offering discreet protection coupled with a slim, sleek silhouettes, hand-milled hardware and genuine Saffiano leather. Radio-frequency identification's (RFID) blocking technology to thwart

electronic identity theft, which reportedly affects over 20 million British shoppers, reaffirms the security of this collection.

Royce was born in 1944 when leather artisan Eugene Bauer created his first leather wallet, beginning a rich tradition of luxury leather goods. Three generations later, the Bauer family and Royce brand continue to thrive with his vision in mind. "I don't need to look at



our balance sheets to know when we've had a good year. If our people have been motivated, respected and dedicated, that finds a way of showing up in our accounting statements," says the company's managing director William Bauer.

Add to that the tradition of craftsmanship embedded deep right through the Royce family tree, elegance mixed with pragmatism, combined with competitiveness, and it isn't hard to see why a small family business has lasted the test of tough economic times, and the often-fickle fashion world.

This latest collection, which makes the shelves at Selfridges, is vindication of how this small business is mixing it with retailing giants.

Royce founder Kathy Bauer has a simple explanation for it. "We might not have the highest budgets, but the best ideas and concepts don't cost a dime. Your own imagination is your worthiest asset, and believe we can mix it with the best in that department."

The partnership between Royce and Selfridges is a natural one. According to Director of Menswear Bosse Myhr, "We here at Selfridges always enjoy working with new brands to introduce innovative projects to the market. The wearable technology collection from Royce is a perfect example of a product that combines the best of traditional and future-gazing ideals."

Harry Gordon Selfridge famously once proclaimed, "Develop imagination, throw away routine". This sentiment has manifested into a "shopping experience that promises to surprise, amaze and amuse its customers by delivering extraordinary customer experiences".

Myhr agrees with the erudition of the company's namesake founder. "It's important for Selfridges to be at the forefront of fashion and we see developments in wearable tech as central to this movement. Royce is pioneering product that teams tech with imagination."

While Selfridge might not have had Royce in mind when he offered that simple, yet sage advice, but were he to look across the pond today, he would find his beloved organisation has much in common with its new American partner, who, in turn, have reaped rich rewards from heeding the great entrepreneur's words. This is simply the next logical step. ☐



IN THE SPOTLIGHT LUCAS OSSENDRIJVER

Lanvin's menswear director marks a decade of avant-garde fashion

For Lucas Ossendrijver, who is celebrating ten years as head of men's ready-to-wear at Lanvin, the studio is first and foremost a laboratory where each collection redefines a style inspired by new fabrics and fresh techniques. "When I think Lanvin, the first words that come to mind are suits, beautiful fabrics and luxury," says the Dutch designer.

From cashmere to kangaroo, stag to alpaca, matt python to technical satin-finished silk, each texture defines a shape simultaneously flowing and geometric, urban and sportswear, designed for the cosmopolitan and emancipated contemporary man.

Ossendrijver re-imagines the look of this man every season, combining impeccably cut suits and tailoring traditions with volumes and details borrowed from sportswear. "I began by rounding the shoulders, lightening the suits by removing fabric from the jackets without fracturing the construction," he explains.

In his latest 2016 menswear collection, Ossendrijver remains focused on "redefining the pillars of a wardrobe: a jacket, a tuxedo, a suit, pyjamas, three shirts, a mackintosh."

The Lanvin man, who he describes as "more self-confident, calmer and more settled," has imposed his easily



recognisable signature with such lean and oversized outfits.

In his spring/summer look, Ossendrijver imagined a personal dressing room, one without confinements in order to display aspects of a wardrobe where a man would keep his prized items. Black trousers are worn with an oversized grey polo shirt, reflecting the nostalgic comfort in treasuring an old garment. The collar of a grey suit features a zip closure and a denim-like suit jacket. A utilitarian parka looks as if it has lived a thousand lives: patches and pockets are arranged asymmetrically on the fabric,



with a python print on the lining and hood, yet always maintaining Lanvin's essence of luxury.

"I like clothes that live; clothes that age with dignity and elegance," discloses Ossendrijver. "A piece of clothing is designed to be of service, to accompany the wearer. It should emphasise a personality, not overpower it. The worst transgression of taste is uniformity."

With a resolutely fad-free style imbedded in the roots of Lanvin's philosophy, luxury is intertwined with freedom. Ossendrijver is well aware of this, and his designs are created with a firm focus on the emotional. "I like

garments which have lived. There is something very moving about clothes that tell a story," he explains.

The modern strength of this 127-year-old French fashion house is in its rebuttal against interchangeable fashion. The Lanvin man stands out as contemporary and an aesthete, yet does not embrace fashion in order to follow the crowd. There's no question about that when looking at Ossendrijver's designs that personify a confident, daring man.

Take his footwear designs, for example: the monk shoes, with their buckle, boast an elegant shape and a classic contrast with plaited nappa leather and smooth calfskin toe. Sometimes even velvet finds its place

in the mesh of the shoe – it's a clever mix of noble materials and casual sportswear.

Then there's that sharp rock look that is suggested with a black patent leather jacket, with futuristic inspiration evident in shoes reminiscent of diving boots. A retro romanticism emerges from a very baggy suit or a long red coat. This laidback look is all about accuracy, but also audacity. Raw seams, metallic pieces, washed effects and leather inlay are all involved in this discreet revolution supported by an obsessional rigour for cut and finish.

In the end, it is the touches that make all the difference – from the grosgrain ribbons to the iconic and infinitely varied sneakers. And then there is the reefer jacket which returns season after season, a veritable exercise in style reinvented: "a defined shape with as little shoulders as possible, a flexible but never unstructured architecture, nothing should gather or crease."

The outfits are fringed, but there are no added frills. On the contrary, these are the technical elements that the designer wanted to preserve.

"There is no ready-made formula," concludes Ossendrijver. "We must let accidents happen." ■



TOP TRENDS OF SPRING/ SUMMER

2016

PREPPY SHORTS

AC/DC's frontman Angus Young made preppy schoolboy shorts look so rock n roll – and we like it. This season, it's cool to mix shorts with suits, casual wear or what have you. Pal Zileri has embraced the trend while taking a bold leap with patterns and colours inspired by 20th-century kinetic and optical art. The Italian brand's collection comprises geometric and chromatic progressions of subtly layered colours building upon each other, evident in the shirts, knitwear and silks – and more discreetly revealed in the suiting.



RETRO PRINTS

Salvatore Ferragamo has developed a concept of clashing rhythms this season by shaping a style centred on refined imbalance that is designed with idiosyncratic combinations and individual gestures. Sharp graphics and luxurious materials compliment abstract geometrics and organic textures, where aplomb and nonchalance merge into a perfectly balanced symphony of eclecticism. We are talking cactuses and monkeys whimsically appearing on patches and embroidery. Now that is bold.



WHITE SHOES

The reality about the colour white, whether it's for shoes or whether it's for your suit jacket, is that it will draw attention. And the right attention is great for your ego. Paul Smith certainly knows how to play on our strengths incorporating bolts of bright summer hues of blue, orange and green alongside more tonal shades in the brand's latest collection. With no fixed silhouette for the season, every look is different but unified through tailoring, confident and positive use of colour, and a free-spirited attitude.



PURE PASTEL

Etro combines male and female elements to create a style that has been conceived, cut and handcrafted with a resolutely modern man in mind. Pure, pared-down shapes generate a powerful mood, while suits in pastel colours add 'freshness' to the overall look. Surfaces have been swiped of buttons, visible seaming and lapels, leaving just a slice for pockets. Even the insides of the suits feature precious, artistic renderings of stylised snakes and tribal emblems on silk linings.

**CULTURE SHOCK**

You want to make your entrance, then let your clothes scream: SHOCKINGLY COOL! Coach has instigated a nostalgic look towards '60s West Coast psychedelia, remixing the Beach Boys with '90s New York hip-hop. Its perennial American masculinity of the Kennedy boys meets the irreverence of counterculture: utility and authenticity are reworked with a playful, surf-punk attitude.

**HIPPY TRIPPY**

Gucci's designer Alessandro Michele has taken the Italian house to a new and brighter level – simply psychedelic. Suits with shrunken sleeved jackets and slim bell-bottom trousers appear cut in distinctive wallpaper prints embroidered with groovy flower designs. A strong element of nature is infused into the collection with sweaters, well-trimmed lace tops and tightly fit jackets boasting embroidered patches in the forms of bees, butterflies and blooms.



RACE AGAINST TIME

What happens when the best in automotive and horological engineering team up

PHOTOGRAPHY BY ADRIAN ARMSTRONG
STYLING BY JOANNE JIN

Capeland Cobra 10281 (AED 16,800)
by BAUME & MERCIER

Audio Sport Limited Edition (AED 13,900)
by ORIS



Watches and cars were meant for each other. What is the point of going fast, after all, if you have no means by which to measure just how fast you're going? Both cars and watches are technological marvels – precise, complicated feats of engineering on two different scales. Not to mention they're both unavoidable status symbols, too. But, when watchmakers partner with automotive brands, the stakes are raised immeasurably. These are watches that strive to capture the speed, seduction and unbridled majesty of some of our favourite cars. They might actually make it feel like time itself is going faster.

INTERNATIONAL STYLE

Getting to the roots of minimalist timepieces

BY ARIEL ADAMS • PHOTOGRAPHY BY ADRIAN ARMSTRONG

LEFT TO RIGHT

A. Lange & Söhne Saxonia Thin
Extremely thin on the wrist and priced as “entry-level,” the Saxonia Thin is perhaps the most direct nod to Bauhaus design from any luxury watchmaker.
(PRICE UPON REQUEST)

Braun BN0021 Classic Watch
Yes, Braun makes consumer electronics, but they’ve been in the watch game for ages, too. Using quartz movements and skilfully refined modern designs, the BN0021 Classic is the brand’s best expression of Bauhaus.
AED 650

Movado Edge by Yves Behar
Working with modern industrial designer Yves Behar, Movado re-imagines the Museum Dial for a new generation, mixing modern natural curves and organic shapes into the highly mathematical and precise nature of Bauhaus design.
AED 1,500

Mondaine stop2go
This timepiece recreates the functionality of the actual Swiss Railways clocks that inspired it: the second hand stops briefly at the 12 o’clock position, before jumping forward.
AED 2,650

Uniform Wares C35
Uniform Wares’ “sterile dial” – a watch without its watchmaker’s name on the face – is a great way of highlighting design over brand.
AED 6,000

ORIS Jazz Limited Edition
The collection is full of eye-popping colours and bold faces that emphasise Bauhaus design and Jazz Age style.
AED 6,000



Today’s minimalist watches owe everything – form, style, feeling – to the Bauhaus.

The German design school emerged after WWI, a reaction to the mass production of consumer goods where traditional decorative techniques such as engraving, lathing and painting could not be effectively industrialised. The movement celebrated both form and function, with an emphasis on expressing aesthetic messages in a few broad, simple strokes. Now, almost 100 years later, the Bauhaus still reverberates through the best modern design. You might even say it’s timeless. ■

PHOTOASSISTANT: JOE VOGL



NIKE'S GREEN REVOLUTION

Five Young Guns team up with Nike to change the way you dress on the links forever

GOLF IS UNLIKE other games. There's no team, no stadium, no walk-on music, no cheerleaders. It doesn't really lend itself to casual spectating or frenzied crowds. It's an outlier, the bookish cousin to the streetwise slickness of basketball or the rough-edged realness of hockey. The dress code is part of that. It's not unreasonable to say that as long as golf requires its players to dress like active seniors it will never be truly cool, no matter how popular it is. That's exactly what Nike and its crew of rising golf

stars are looking to change. Standing together at the Los Angeles launch of its latest golf collection, Nike's newest crop of pros provide a compelling preview of what golf might look like in the not-so-distant future. They sport streetwear-inspired ball caps and high-and-tight barbershop haircuts. Their sneakers are box-fresh and their trousers are rolled up just-so. There's not a visor or pleat in sight. No one looks like they've just come from playing a quick nine at the country club. In fact, they look like they're headed out to the

club. And that's exactly the point.

For the new collection Nike has its sights firmly set on younger players – guys who play the game, but don't want to look like they do, a common sentiment held by Nike's five athletes. Tony Finau, a standout at 1.93 metres and a rising talent on the links, has been known to golf in basketball shorts. Brooks Koepka played baseball before becoming a pro golfer, and carries himself with an air of dugout swagger. None of these guys are comfortable in the golf attire of yore – they want to look good for the cameras. This being Nike, the clothes are not designed to just make them look good. Here, the shirts, trousers and shoes may be inspired by streetwear, but there's nothing casual about their design. Nike put all of its prodigious R&D resources – including input from Tiger Woods and Rory McIlroy – into creating clothes that perform as well as they look. After all, what fun is changing the game if you can't win it, too?

PRO

TONY FINAU

IN HIS BAG

Driver: Nike Vapor Fly 10.5-degree
Fairway Wood: Nike Vapor Fly 3-wood/13-degree
Irons: Nike Vapor Fly Pro 4, Vapor Pro 5-PW
Wedges: Nike Engage 50-, 56- and 60-degree
Putter: Nike Method Converge S2/12
Ball: Nike RZN Tour / Black



BIO

Finau grew up in Salt Lake City, Utah, turning pro straight out of high school in 2007. It wasn't an easy call for Finau, who also excelled at basketball (and whose cousin happens to be Jabari Parker). In 2014,

after competing on the Web.com Tour, Finau earned his PGA Tour card for the 2014-15 season. He's currently ranked second in driving distance, finishing T-14 and T-10 in the 2015 U.S. Open and PGA Championship, respectively.

STANDOUT PIECE OF APPAREL

NIKE MM FLY BLADE POLO



"I think we've got to introduce a little bit of swag to the golf world, and that's the direction Nike is heading."

PRO

JAMIE LOVEMARK

IN HIS BAG

Driver: Nike Vapor Fly Pro 9.5-degree (Oban 70X)
Fairway Wood: Nike Vapor Fly 3-wood/13-degree and 5-wood/19-degree
Irons: Nike Vapor Pro (3-9)
Wedges: Nike Engage 48-degree (Square Sole), Nike Engage 54-degree (Square Sole), Nike Engage 58-degree (Dual Sole)
Putter: Nike Method Matter B2-01
Ball: Nike RZN Tour Platinum



BIO

After turning pro in 2009 Lovemark proved himself a formidable competitor, finishing T-2 in the 2009 Frys.com Open and topping the money list of the 2010 Web.com Tour. This California-born

golfer was a standout player at USC, a two-time All-American who took home Arnold Palmer, Jack Nicklaus and Phil Mickelson awards. In addition to four Web.com top-10 finishes, Lovemark finished T-18 in last year's US Open.

STANDOUT PIECE OF APPAREL

NIKE GOLF FLYKNIT CHUKKA



"They're amazingly comfortable. The stability's great, the traction's unbelievable – not to mention they're the best looking shoe around."

PRO

BROOKS KOEPKA

IN HIS BAG

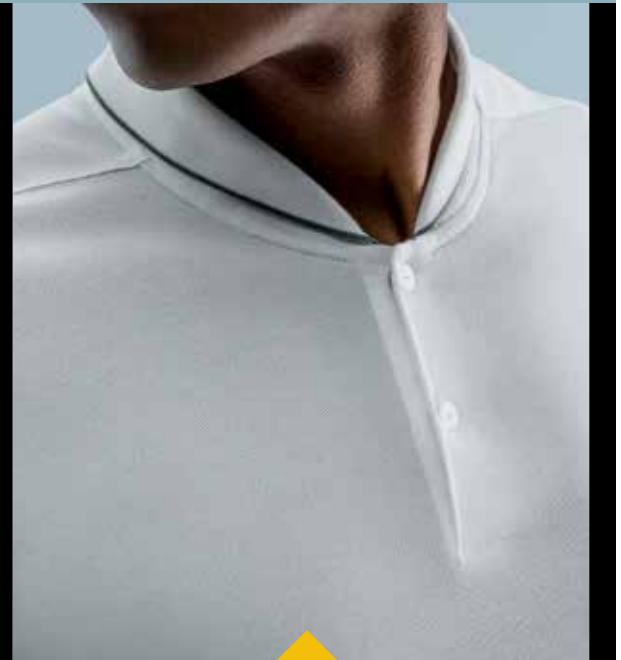
Driver: Nike Vapor Fly 10.5-degrees
Fairway Wood: Nike Vapor Fly 3-wood/15-degree
Hybrid: Nike Vapor Fly 20-degree
Irons: Nike Vapor Pro Combo 4, Vapor Pro 5-9
Wedges: Nike Engage 47-, 50-, 55- and 60-degree
Putter: Nike Method Matter B2-01
Ball: Nike RZN Tour / Platinum

**BIO**

This 25-year-old from Florida State excelled at baseball in his early years, but chose to golf at Florida State University where he was three-time All American. Koepka joined the Challenge Tour

in Europe, winning four events before heading home to compete on the PGA Tour. In 2015, Koepka was a top-10 finisher in driving distance, taking home the Phoenix open title and finishing T-5 at the PGA Championship.

STANDOUT PIECE OF APPAREL

NIKE MM FLY SHAWL POLO

"It's just a fresh look. I mean, you look at the stuff guys were wearing years ago – long shirts, baggy pants. Now we actually look good."

PRO

SCOTT PINCKNEY

IN HIS BAG

Driver: Nike Vapor Flex 440 10.5-degree (MRC Ahina 70X)
Fairway Wood: Nike Vapor Fly 3-wood/15-degree and 5-wood/19-degree
Irons: Nike Vapor Pro Combo (4-PW)
Wedges: Nike Engage 50-degree, 56-degree and 58-degree
Putter: Nike Method Prototype
Ball: Nike RZN Tour Platinum

**BIO**

Pinckney grew up in Utah and rose through the ranks of the amateur circuit alongside contemporary (and childhood friend) Rory McIlroy. Turning pro in 2011, he placed a respectable 19th in the

2012 Sicilian Open before earning his PGA Tour card with a 13th place finish in the Web.com open two years later. A 66 score led to a distinguished second place tie at last year's AT&T Byron Nelson, putting him firmly on the list of rising stars of this year's Tour.

STANDOUT PIECE OF APPAREL

NIKE GOLF HYPERWARM TIGHTS

"I absolutely love the tights when I practice and work out. I feel more athletic and my legs always feel better after I practice wearing them."

PRO

PATRICK RODGERS

IN HIS BAG

Driver: Nike Vapor Fly Pro 10.5-degree (Fujikura Speeder 757X)
Fairway Wood: Nike Vapor Fly 3-wood/15-degree
Hybrid: Nike VRS Covert 2.0 20-degree
Irons: Nike Vapor Pro (4-PW)
Wedges: Nike VR X3X 52-degree, 56-degree and 60-degree
Putter: Nike Method Prototype
Ball: Nike RZN Tour Platinum

**BIO**

A two-time All-American, this Indiana native was ranked the number one amateur in the world, tied Tiger Woods for amateur wins. He received the Ben Hogan award before announcing his decision

to turn pro. Forgoing his junior year at Stanford to join the PGA in 2015, he broke the million-dollar mark in earnings in his first year.

STANDOUT PIECE OF APPAREL

NIKE MM FLY FRAMING COMMANDER POLO

"I hate how golf has always been stuffy. If you can bring modern trends to golf – whether it's funky shoes or sleek looking shirts – it's a really good thing."

KNOW YOUR ENEMY

Nike's new limited edition Golf Club Collection, dubbed "Enemies of the Course," is a capsule of fresh basics that can easily transition from the links to the street. Here are our favourite pieces

GRAPHIC POLO

The centrepiece of the collection is this whimsical shirt printed with gophers, gators, skunks and other banes of the groundskeeper's existence.

COACHES JACKET

This bit of classic outerwear, designed to keep the wind out on chilly mornings, channels the timeless style of the varsity baseball jacket.

SELVEDGE CHINO

Crafted from selvedge fabric subtly accented with the Enemies of the Course print, these are a pair of golf pants you'll want to wear every day.



LOOK BETTER • FEEL BETTER • KNOW MORE

SHARP

CARS



DROP
THAT
TOP

ARE YOU REALLY GOING FAST IF YOU
CAN'T FEEL THE WIND BLOWING
BACK YOUR HAIR? NOW THAT IT'S
STILL CONVERTIBLE WEATHER, WE
THINK YOU KNOW THE ANSWER. JUST
REMEMBER TO WEAR SUNSCREEN

BY MATT BUBBERS





THE SOCIAL CAR

LAND-YACHTING ACROSS SOUTH AFRICA IN THE ROLLS-ROYCE DAWN

IN CHINA, if you can afford a German luxury car, chances are you can also afford a chauffeur to drive it. Nobody calls shotgun in Shanghai or Beijing – sitting in the back seat is as much a sign of status and wealth as the car itself. You'd never be caught dead driving yourself around. A Rolls-Royce owner there might never drive his own car.

SPECS

ENGINE	6.6-LITRE TWIN-TURBO V12
POWER	563 HP
PRICE	AED 1,085,000

AUDI R8 V10 SPYDER

It's not as sporty as the Ferrari or as luxurious as the Rolls-Royce, but it combines elements of both. The V10 engine endows the Spyder with a glorious soundtrack and serious pace. The interior, a virtuosic display of modern design and high technology, makes the car as calming to drive as it is rapid.



But Rolls-Royce says tastes in China are shifting slowly. The new generation of young Chinese elites want to actually drive their own cars, sometimes. They want cars that are social, cars that can carry them and their friends in comfort and style. These young people might be onto something – and not just in China.

We first meet the new Rolls-Royce Dawn near Cape Town, in the hilly Stellenbosch wine region. As the sun sets, the surrounding mountains change colour, from black to orange to red. The two-tone paint on our Dawn is radiant and polished to a mirror-finish.

In the morning we set off for the coast, three up. In most convertibles, this would mean someone draws the short straw and has to sit with their knees pressed into their chest in the back seat. But not with the Dawn. All four seats are equally spacious and well-appointed. It's social, you see. Every surface is leather or wood or metal, all hand-crafted in England.

The mountain pass is narrow, and the road is winding. But this is also a driver's Rolls-Royce. The thin leather steering wheel never gets heavy. You could drive the Dawn flat-out with just your fingertips. It's a huge machine – a twin-turbo V12-powered land yacht – but to drive it is to be in total command, to own the road. The silver Spirit of Ecstasy, the famous flying lady mascot, sits proud on the hood, faithfully pointing the way forward.

In traffic, we put the cloth roof up and it's like being sealed inside a recording studio. The sound of truck engines and honking cars and rushing wind simply disappears. The car settles into a comfortable 140 km/h cruise without making a peep. Rolls-Royce likes to describe the way its cars float over the road, as having a "magic carpet ride." Having never undertaken an actual magic carpet ride, I can't confirm how apt the comparison is, but I also can't think of a better way to describe it.

We arrive at the coast in what feels like no time at all, utterly relaxed and slightly tanned. This is the southernmost tip of Africa, where the warm Indian Ocean meets the frigid Atlantic. The sun sets on the Dawn again. We drink and eat and drink, and in the morning we'll all set off again for a new destination, together. A social car. What a wonderful idea.



SPECS

ENGINE 6.6-LITRE TWIN-TURBO V12

POWER 563 HP

PRICE AED 1,085,000

THE HARLEM GLOBETROTTERS OF CONVERTIBLES

IT'S NATURAL TO ROOT FOR AN UNDERDOG. YOU'D THINK THAT MIGHT BE A PROBLEM FOR FERRARI, A COMPANY THAT MAKES NATURAL BORN WINNERS – LIKE THE 488 SPIDER



A GROUP OF 100 COLLEGE students were asked a simple question. Two teams, A and B, are facing off in a best-of-seven series. Team A is highly favoured to win. Who would you root for? Eighty-one per cent of the students chose the underdog, according to a 1991 study by two sociologists named Jimmy Frazier and Eldon Snyder.

In other words, most people choose to set themselves up for disappointment. This explains why Leafs tickets are constantly sold out.

But why not root for the favourite, the overdog? Maybe because if team A wins it's no great victory. If they lose, it'll be disastrous, embarrassing. If team B wins, it's glorious, heroic. If they lose, well, no sweat, they didn't have a real chance anyway. Rooting for the underdog means you have less to lose and more to gain.

Where does this leave the favourites and the winners?

Ferrari's Formula 1 team is the most successful in history, with 16 Constructors' Championships, and 224 race wins from 907 starts. Even when they're losing, as they did last year, coming in second, you know they're just building up to greatness again. Their dominance feels inevitable.

Similarly, Ferrari's road car business has been dominating the market. The company only makes around 7,000 cars per year, ensuring demand far outstrips

supply. There are rumours that to even be offered the privilege of spending hundreds of thousands on a limited-edition Ferrari – like an F12tdf or a LaFerrari – you must already have a garage full of Italian Stallions.

To drive Ferrari's latest sports car, the 488 Spider, in its native Italy is to know what it's like to be on Team A, to play on the winning side. And you know what? It feels good.

The 488 Spider feels right the moment you open its door and settle down into the leather-and-carbon cocoon of a cabin. Imagine sitting in one. No, sorry, you're wrong: the seats are more comfortable than you just imagined. The steering wheel is small, and covered in important-looking switches. Hold the button that says ENGINE START and one of the world's great motors wakes up with a bark.

Unlike previous V8 engines in Ferrari convertibles, this one is turbocharged. It's a nod to ever-more stringent fuel economy rules, yes, but it also makes the car better: more driveable in traffic, and more ballistic on a mountain road. Gravity is no object. Horsepower is up to 661 and the 0-100 km/h time is down to three seconds flat. You may hear car geeks argue

SPECS

ENGINE .9-LITRE TWIN-TURBO V8

POWER 661 HP

PRICE AED 780,000

turbocharging ruins everything – ignore them; these are backwards-looking people.

Through the rough country roads of Reggio Emilia in northern Italy, past vineyards and centuries-old churches, the Ferrari is nothing short of perfect. Its performance is exciting in a way no other sports car can quite match. Want to feel like a driving champ and powerslide out of a hairpin in a blaze of smoking-rubber glory? The 488 makes it possible. Want to feel the good life, to cruise slowly through towns in unmatched style? Go right ahead. It even makes parallel parking easy. How many other AED 800,000 cars can you say all that about? ("None" is the correct answer.)

A driver will quickly realise there is, in fact, nothing the Ferrari 488 Spider is bad at. It is the Meryl Streep of cars; the Batman and Superman of convertibles.

That makes this Ferrari – all Ferraris – the overdogs, the undisputed favourites. That means it's only natural to look elsewhere for your sports car needs, to seek out other brands that might upset this dynasty. Many have tried, none have succeeded. If your own money is on the line, do you still bet on the underdog? Get ready to play on the winning team, Ferrari will be there.

ON A DARK DESERT HIGHWAY

WITH COOL WIND IN OUR HAIR, WE CHECK OUT THE CALIFORNIAN LANDSCAPE IN CHEVROLET'S ALL-POWERFUL NEW CAMARO

BY ADEL HABIB



Ah, Santa Monica, with your sunshine and palm trees – what better place for a ride in a shiny new 2016 Camaro. One thing is clear on initial inspection: the new car doesn't particularly seem smaller than the last, but it's five centimetres shorter and 91 kilograms lighter, depending on model and options. And while it's certainly identifiable as 'the new Camaro' one of the most significant changes arrives under the

hood of the base car.

Over the next few days, driving from the tangle of Los Angeles to the desert of Nevada, the car is like a new friend. General Motor's modern, technology enhanced engine gives Chevrolet claim to "the highest specific output of any naturally aspirated V6 in the segment."

This Camaro LT model, with its 3.6-litre engine, produces 335 horsepower giving Chevy claim to "the highest specific





output of any naturally aspirated V6 in the segment." Obviously Mustang is a notable rival, with Challenger marching to a slightly different drummer, so it's worth mentioning that Ford positions their four-cylinder Ecoboost turbo engine as their mid-level variant, while Camaro follows the more traditional path: the engines get bigger as the price goes up. The 2016 Camaro SS is the most muscled of these cars, commanding a new 6.2-litre LT1 direct-injected V8 engine for 455 horsepower; all while sprinting to 100kph from dead stop in 4 seconds flat.

This new car's multi-link MacPherson strut suspension claims Camaro specific geometry up front, meaning that a lot of

thought has gone into the setup. According to Chevy, this double-pivot design offers "a more precise feeling of control, including more linear and communicative feel from the quick-ratio electric power steering system," which strikes me as an eloquent way to differentiate between the old and new cars. At Spring Mountain Raceway the Camaro SS car feels lighter, more planted, and sharper on turn in – all of which translates into more agility on road and track. With this more athletic version of the car and a bit more knowledge of the track I'm able to carry more speed through each turn, adding to my confidence as we approach the short track's most severe corner. With one authoritative

SPECS

ENGINE
3.6-LITRE V6

POWER
335 HP

PERFORMANCE
0-100KPH:
5.1 SECONDS

GEARBOX
8-SPEED
AUTOMATIC

PRICE
AED 137,000



dab of the brakes the Camaro is settled enough to swing hard right, and I roll on the throttle, opening up as the steering comes back to centre. Between the track and the road drive I had enough time in the car to begin to assess its overall driving dynamics and feel, and can tell you that driving this new Chevy feels very good. This new car is reason to be excited, and confirmation that the pony wars are hotter than ever, with a clear winner on the horizon: the consumer.

So much so that I have a strong recommendation – someone needs to get this car out on a track and drive it back to back with a Mustang and a Challenger of similar specs. For my money there's a worthy contender on offer from each of Detroit's "big three," and I'd love to find out who gets to wear the crown. **S**



MY FIRST SPORTS CAR

AN ENTRY-LEVEL MODEL THAT'S ANYTHING BUT ENTRY-LEVEL

WE'RE JUST GOING to save you a lot of trouble and say that, if you're looking for a first sports car – one that'll teach you to be a better driver, one you could take on the occasional track day, one that'll smoke its tires and also handle your commute – we've found it for you. It's the BMW M2.

There's never been one of these before. M Division is like BMW's skunk works. It builds all the really cool stuff: better, stronger, faster, rarefied machines for connoisseurs.

In the M lineup, you've always had the iconic M3 and M5, which were recently joined by the M6 and M4. And now there's this

M2. Yes, sorry, it's a confusing mess of nomenclature – just because they make innovative cars, doesn't mean they come up with innovative names – but all you really need to know is that the M2 is the newest, smallest, most affordable car from M Division. It's also our new favourite.

It doesn't feel like the product of a multinational conglomerate. It doesn't look like it was built by committee. It feels special, the pet project of a bunch of very keen – slightly mad – German engineers.

The littlest M flies under the radar. It looks relatively harmless, like the BMW 2 Series upon which it's based. The big

SPECS

ENGINE
3.0-LITRE
TURBO 16

POWER
365 HP

PRICE
AED 292,000

wheels and wide fender flares make it special. Under the sheet metal, it borrows the front and rear axles from the bigger M3 and a turbocharged straight-six so powerful it has no business being in such a tiny car. But these things make it the sort of car that's fun to drive at any speed.

Cars always tend toward a bigger is better ethos, where more is more. What makes the M2 feel so special then is that it flies in the face of that prevailing wisdom. It's so simple: great engine and a great chassis. If it doesn't make you smile, then you don't understand cars.

In fact, we're putting our deposit in now. **S**



THE ROAD'S SIXTH SENSE

THE AUDI S6 IS A MIGHTY INTUITIVE CAR WITH A LOT OF GUTS

BY ADEL HABIB

As the fine people at Audi will tell you, the company takes its name from a twist on the name of its founding father, August Horch: "Horch chose a Latin translation of his name for the new company. So 'horch!' – or 'hark' – became 'audi'. It was a brilliant idea that came from the son of one of Horch's business partners."

Later still, Audi, DKW, Horch and Wanderer, four previously independent firms, were combined to form Audi AG – each one symbolised by the four rings that identify the marque. Although his name has been cleverly disguised within the brand DNA, Horch is hardly forgotten, Audi

designs cars that are clearly meant to be harkened with.

The cabin of this sports salon beats many of its luxury counterparts, with a nice mixture of stitched, carbon-fibre trim, supple leather and comfortably contoured seats. The front seats offer optional ventilation and massage function, for those long hot days of toiling in an air-conditioned office. There's also Audi's intuitive MMI infotainment system that is configured with navigation, and climate control is standard. You can also add an Audi connect module for data transfer and access to Audi's new media streaming apps. If that's not enough display real



SPECS

ENGINE
4.0 TFSI V8

POWER
450HP

PERFORMANCE
0-100 KM/H: 4.6 SECONDS

DRIVETRAIN
QUATTRO; S TRONIC GEARBOX

PRICE
AED 310,000 (BASIC PRICE)

estate, there's also an available head-up display for sundry info.

The S6 affords a robust suite of driver assistance programmes, including adaptive cruise control with full stop and go function, Audi side assist, which uses radar to look out for you behind the car during lane changes, while working in conjunction with Audi active lane assist, which helps keep you between the lines when you're zoning out on the long dry hustle to Abu Dhabi. Audi has updated the night vision assistant for the 2016 model year, and collision pre-sense is now included standard.

The car feels exceedingly smooth, even when the 4.0-litre V8 turbo and 7-speed transmission combine to deliver the car's 444bhp and 550Nm of torque to the tarmac in earnest, shuttling up to the 100km/h mark in 4.4 seconds, topping out at a healthy 250km/h. Despite its unnatural aspiration, the big V8 eschews perceptible lag, running through the gears with the pep and alacrity of a Dubai taxi driver on his last day of work.

The S6 has ample grip, hanging in on the turns to the extent that sanity and your tolerance for G-force is about all that seems to curb its limits out on the road. I didn't get a chance to try the car on the track, but I reckon that would be quite enjoyable too. If you lack an Autobahn, you may find yourself feeling constrained by any real place to put the S6 through its paces, so I suggest a visit to Yas Marina Circuit or

the Dubai Autodrome if you can swing it (and the car), of course that's just my gut talking. The ride is on the stiff side, which helps give the handling its incredibly honed feel – just watch out for those sleeping policemen.

Out on the road I found the S6 both comfortable and sporty, with plenty of power on tap whenever I needed it. It's also a great looking car that anyone would be proud to be seen in. Lighter and trimmer than the S7, the S6 gobbles up corners and loves to be hurled into tight spots with the various nanny bits defeated – assuming you've got the skills and stomach for it. Meanwhile, you could drive this thing to Yemen and barely need to stretch your legs, as it offers a great deal of comfort to match its superlative performance.

August Horch began a tradition of spare-no-expense automotive engineering and, while there's quite a bit of tech that comes optional on this car, the basic package is one serious driver's car, and that's reason to toast Herr Horch's legacy. ☈



TRENDSETTER



INFINITE STYLE

INFINITI'S DESIGN CHIEF TALKS ABOUT THE ART BEHIND THE INNOVATIONS THAT MAKE HIS JAPANESE CAR MANUFACTURER STAND OUT

Alfonso Albaisa is serious about design. A Cuban-American with his educational roots in Brooklyn's Pratt Institute and the Center for Creative Studies in Detroit, he has been Executive Design Director for Infiniti Motor Company since April 2013. As a passionate and seasoned automotive designer with more than 25 years of experience, Albaisa joined the Nissan Design team in San Diego, California in 1988.

In the world around him, Albaisa sees much to draw inspiration from. "I'm a sailor myself," he said. "I'm interested in yachts and the fluidity of water." In addition, Albaisa takes motivation from another design disciple, one that runs in his family. "My father was an architect and I wanted to be one when I was young. I definitely draw inspiration from architecture and have designed architectural projects for the company as well. Architects speak about their beautiful experiences too, so I enjoy reading about that very much."

In the world of car design, Albaisa is impressed by the way British cars exemplify their heritage through design, by the general mastery exhibited by European carmakers,



The Infiniti QX70, with its iconic performance crossover, proves that luxury doesn't have to be dull – in looks, interior indulgences or the driving experience



The Infiniti QX30 boasts a purposeful appearance that makes a bold visual statement as part of company's premium model line-up



The Q50 was developed from the outset to showcase Infiniti's daring design, dynamic performance and class-leading technologies within the sports sedan segment.

said. "This is how we mix and curate the palette. Strictly, I wouldn't say that it's inspired by nature as much as a sense of performance, which has some organic sense of muscularity and artistry." Look closely at the Q50, and you can see what he means.

It's no mistake that the Infiniti range exudes such a strong sense of power. "An arching, downward motion gives you a feeling that the muscularity, or the gesture of the vehicle, is going to pounce, is going to leap, that it can go over any terrain that it encounters," enthuses Albaisa. "This is part of the DNA of Infiniti."

Inside, the car has to be every bit as sensual and muscular as out. One way to capture those feelings is by the proper use of high quality materials. "We use saddle leather, which is quite thick and very hard to move over shapes. So those bits of surface tend to be sheer and somewhat linear or plainer. Then we have very smooth leather that is sliced and stretched out, exposing speakers from behind. For instance, the QX Sport Inspiration has a very advanced sense of artistry. In the sense of the tailor, it is very experimental with high contrasts as the blacks and the whites are next to each other – and it's quite bold. Also, the array of textures is quite impressive."

For the most part, SUV's have become a more important part of the luxury segment, and Infiniti is no exception. "As we start to look at the genres of the SUVs, you'll expect two or three cars that will have different degrees of commanding presence. If you look at today's portfolio, we have our mid-size and slightly larger cars. So we'll start to reveal in shows to come, how these aspects work their way through the portfolio."

To help bring a sense of real luxury to the Infiniti line, Albaisa and his team harness the power of Infiniti's partnership with Daimler. "When you open the door and look inside the S Class, you just see money. They're doing a fantastic job of designing an interior that looks luxurious at a glance. So we're using one of the S Class suppliers, because we want to understand this sense that they're able to create in the interior. But also, we compete – so at the same time, you don't share so much."

who essentially invented the category, and by the new frontier opened up by Chinese marques. "In my daily life, harnessing all of these things is the biggest pleasure and the biggest challenge. We want to respect what has come before, but always move forward."

Part of that strategy, relies on a cosmopolitan workforce that might feel familiar to denizens of Dubai. In such an environment, visual cues gain even more importance. "When you work in a multilingual organisation like Infiniti, the common point is in drawing and sculptures, these don't need any explanation. They speak for themselves," explained Albaisa.

Like any design pursuit, perspective is of central importance. "We express in our architecture, power through proportional clarity. We use proportion at a glance as an identifier

"Infiniti models all have some inspiration from nature, with the organic shapes that are contrasted with very sharp, angular elements," he



PHOTO: RICHARD SAKER / GETTY IMAGES

BREAKING HIGH

RYAN GOSLING – SEX SYMBOL, MEME, CANADIAN FOLK HERO – IS CAUGHT SOMEWHERE BETWEEN HOLLYWOOD SUPERSTAR AND INDIE DARLING. TURNS OUT THE ONLY THING LEFT TO DO IS LAUGH AT HIMSELF

BY ALEX NINO GHECIU

RYAN GOSLING IS NOT BEING SERIOUS.

He swears it feels like he's unintentionally yelling at me, even though he's speaking in his trademark laconic drawl – the one that's made him the go-to leading man for near-silent, damaged loner roles. I tell him his voice sounds fine. He disagrees. Then, he accuses me of yelling. I apologise, before realising he's just mucking about.

You can't blame the guy for taking the piss out of things. He's sitting in what he describes as a "strange hotel room" in Los Angeles, talking via speakerphone, flanked by note-taking members of his team. It's apparent this isn't really his scene. Not that he's being a bad sport; he's got a new film to promote, action-comedy *The Nice Guys*, and knows talking about himself to journalists is a necessary part of that process. You get the sense, however, that controlled environments grind his gears.

So he decides to violate protocol: he picks up the receiver. "Now we can talk like, you know, Canadian gentlemen," he says. "And not be yelling at each other like this."

It's a gesture both cavalier and charming – one that, for a fleeting second, makes me feel like the object of a Hey Girl meme. Even the straight male psyche isn't immune to the power of the Gosling mythos, the version of the actor relayed to us via the pop culture machine. Through that lens, Ryan Gosling is the chivalrous Canadian whose perpetually bemused stares fuel Internet fantasies. The Human Ken Doll who breaks up fights at Manhattan intersections. So genuine and pensive and approachable that throngs of online groups – from feminists to typographers – claim him



as their own. The Nice Guy.

And yet, no one takes Gosling's public image less seriously than the man himself. He's aware, better than most, of the schism between perception and reality. At 35, he's up for some career radar jamming, more willing to subvert people's expectations than ever. He's spent the last decade creeping around America's cultural zeitgeist like a vine (and through Vines), becoming one of the most sought-after Serious Actors in Hollywood. And while he could easily continue climbing, he seems just as content snipping through the tangles of success and laughing it all off.

It's fitting, then, that Gosling's now squaring up to be film's next great comedy star. And he's not kidding around.

Gosling was once bound for an eternity in small town Canada. Born in the somnambulant suburb of Cornwall, Ontario to devout Mormon parents, just about every man in his family worked at the local paper mill. As a kid, he struggled with a learning disability, got bullied often and was prone to acting out. His existence had but one bright spot: "My uncle was an Elvis impersonator."

So enthralled was young Ryan by his uncle's unconventional gig that he eventually joined the act himself. But then, as Elvis impersonators do, his uncle quit. "Life got really boring. I missed that feeling – the way it feels to put on a show. I tried to find my way back into that on my own somehow."



This performing thing, he realised, represented an escape – from the boonies, from school, from alienation. So he buckled down, taking ballet classes, transforming himself into an all-singing, all-dancing entertainment dynamo. It paid off; at age 12, he scored a spot in Disney's *Mickey Mouse Club*, moving to Florida to join the famed Britney Spears/Christina Aguilera/Justin Timberlake class. After the kids' show was cancelled in the mid-'90s, he tried toughing it out in the wilds of Canadian episodic television.

If you grew up in Canada, your initial brush with Gosling was likely on *Breaker High* – the cruise-centric teen sitcom in

which he first flexed his funny bone. Looking back, Gosling 1.0 is nearly unrecognisable: a gangly, narrow-faced 17-year-old with a penchant for mushroom cuts and silk shirts. But his comedic chops, playing a wannabe ladies' man, are undeniable – all goofy charisma, smug eyebrow raises and constant pratfalls. The kid didn't mind making a goof of himself. In fact, he wanted to make a career of it.

"*Breaker High* was a great experience," he says. "They gave us a lot of freedom to try out our ideas. I grew up watching comedies more than dramas, so it really felt natural to be doing that. But when I moved to LA, there just wasn't a lot of that stuff available to me. And these more dramatic parts were good opportunities."

It was Gosling's first starring role, as a neo-Nazi in Henry Bean's 2001 *The Believer*, that whetted his appetite for the dark and dramatic. His performance – growling out his dialogue through a sickening snarl – was powerful enough to garner comparisons to *Taxi Driver*-era DeNiro. Turned out he had a knack for playing gritty, emotionally complex outcasts. Of course he did. Gosling got isolation.

Then came that damn kiss in the rain. His swoony turn in 2004's *The Notebook* was his Big Hollywood Moment, earning him space on teenage girls' bedroom walls forever. The role cemented Gosling as a heartthrob, even if, to him, it was mostly a ticket out of drudgery. "Working at the paper mill in Cornwall – that's what was in the cards for me, I thought. So I was really just trying to keep acting somehow, to see if there was something else I could do instead."

Curious, even years after breaking out of suburban hell, Gosling still seems particularly claustrophobic. It's like he's got a nagging dread of being boxed in as the actor – and by extension, the person – the world expects him to be. Just when we're all waiting for him to zig, he doesn't simply zag – he skips town and changes identity.

After a three year hiatus from acting, Gosling's pulling a Leslie Nielsen. He's a dramatic actor playing against type, pivoting into the comedic realm. Take last December's *The Big Short*: Gosling stole scene after scene as a sardonic bank bro, hilariously tearing into his poor





assistant with flippant asides. Shortly after, he hosted *Saturday Night Live*, uncontrollably giggling his way through sketches. Now, he's in *The Nice Guys*, a '70s buddy detective comedy directed by *Kiss Kiss, Bang Bang*'s Shane Black – the guy who helped Robert Downey Jr. redefine his career in 2005. The film sees Gosling play the bumbling foil to Russell Crowe's seasoned tough-guy. He chews the scenery, screams like a girl and does shockingly well-timed slapstick. "I spent lots of time working out the physical comedy. It's not something I've done a lot of, but it's something I've always wanted to do. I didn't shadow a private eye or anything. But maybe I... I'll just say that I did."

That's not to say Gosling hasn't had his moments of indiscretion. Remember when he agreed to play a shirtless lothario in 2013's star-studded rom-com *Crazy, Stupid, Love?* Sure, it was a rare chance to showcase his raw comedic talents, and his character was a total jerk. But most Tumblrers were too busy pasting Virginia Woolf references on screenshots of his torso to notice.

piling in for superhero blockbusters, romantic features and tentpoles, and each time, the Gos has played aloof, saying he's busy. He's opted instead for twisted indie dramas, playing a crack-addicted teacher (*Half Nelson*) and a synth-pop-obsessed psychotic (*Drive*). Just listen to all that integrity: "They've been smaller films, but they've felt like better opportunities to challenge myself and see what I'm capable of." It's only made Hollywood want him more.

He's got a point; in a way, it isn't about him – not the real him, anyhow. There's perhaps no actor whose public persona is more at odds with their work. Gosling can do things like claw into Kristin Scott Thomas' womb in *Only God Forgives*, but it still won't stop *US Weekly* from plastering him on their cover. Even fronting a macabre indie-rock band, Dead Man's Bones, seems only to bolster his reputation as a super-sensitive dreamboat. He's an A-lister with few A-list movies to his name; too handsome and too charming for people to realise

just how weird he is.

And he is, to be sure, pretty weird. If you've got the stomach for it, see *Lost River*, Gosling's directorial debut, which he's spent the last few years making. The fantasy neo-noir film – a Lynchian fable about American decay, starring his partner Eva Mendes – wavers between horrifying, hysterical and just plain whatever. When the outre art flick debuted last year, it was ruthlessly panned by critics. Famous actors can anticipate some censure any time they swerve into the world of directing, but when they veer off this far, they can expect a full-on firing squad.

So, Gosling's got his hands in the air. Only he's waving them like he truly, honestly doesn't care. Rather than getting stranger, he's just as fine undermining his public image the other way: by getting goofier.

There is, of course, some overlap between Gosling the Myth and Gosling the Man. For one thing, he really is a bona fide nice guy. You can tell by the way he's always game to ham it up ("Cornwall



has a great hardcore scene? Really?"). And all those tales of his civic heroism – saving a woman from being hit by a speeding taxi, scooping a dog up from the middle of a busy road – are verifiably true. The guy feels an innate pull to do the right thing. Even if he brushes it aside modestly: "I think it's just a Canadian thing."

Sure, he's got weird skull tattoos and has starred in some messed up movies, but despite his best efforts, Gosling's got too many good qualities to be

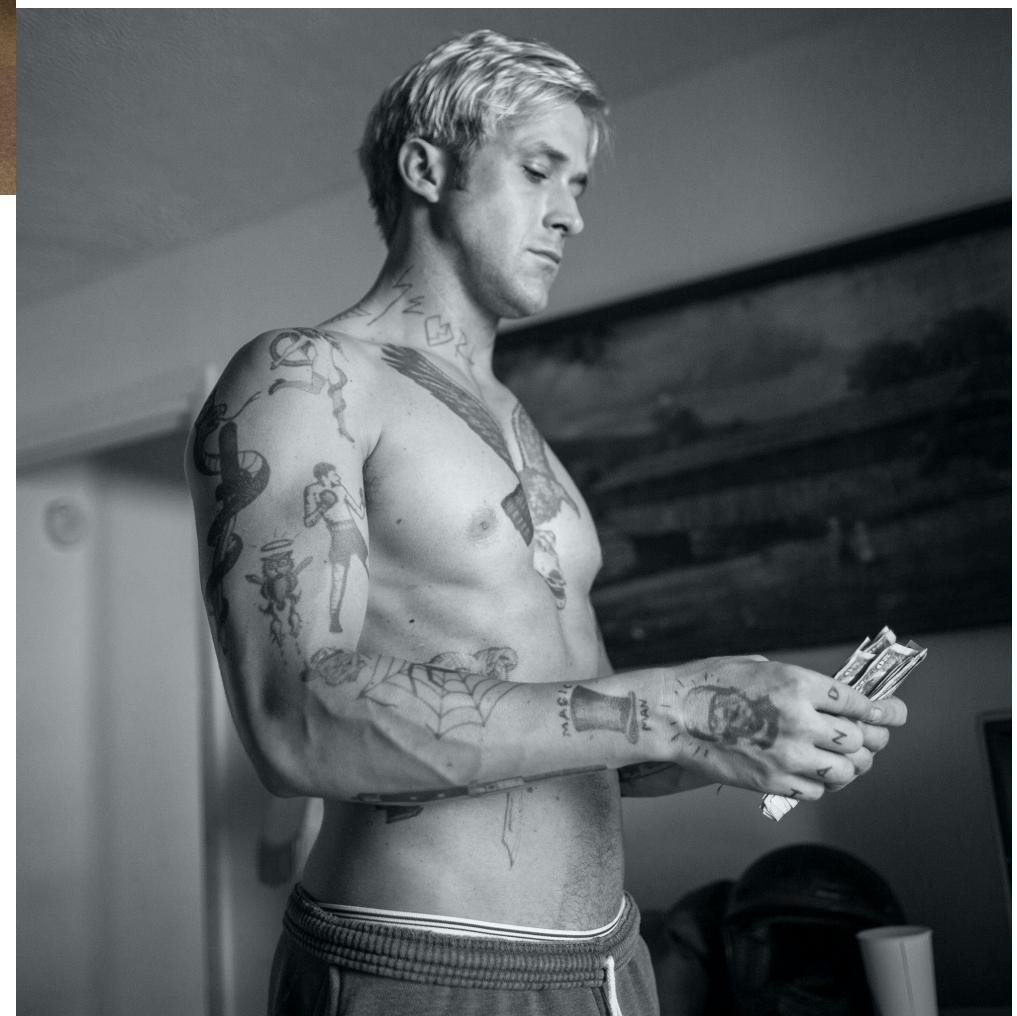
viewed as controversial: ethical, conventionally attractive, Mormon. He likes to downplay that last part. "My parents, they went through phases, and we went through phases with them. Being religious was one. But also, they were bodybuilders for a certain period of time. And they were religious about that. I think it was right around the time *Pumping Iron* came out. My mom took the Arnold side and my dad took Ferrigno's."

Funny guy, right? No wonder he wants to do comedies! In a way, though, it's the perfect metaphor: if we're to believe Gosling's story, then building is in his blood. And right now, building is what he's doing. By shaking up his leading man expectations, he's bolstering his repertoire, sharpening his toolset, proving he's got the range to do any type of film he well pleases.

"I'm scared to hang up," Gosling tells me. "I don't really know what they have in store for me."

He's joking again, because of course he knows: later this year, he'll star in *La La Land*, another comedy (shocker!) that will see him sing and dance opposite Emma Stone. (And we all know he can sing and dance.) Okay, so it sounds like the type of film big studio wet dreams are made of. But the beauty of being Ryan Gosling is, as long as no one's holding you down, you're good. When you're this reckless with your reputation, it's hard to be bothered by anything. You can film your artsy revenge thriller by day, be the best-dressed man at the awards show by night, and sleep like a log.

The serious roles? They'll still come (no really, he's got a Terrence Malick film in the pipeline). But, as of right now, Gosling's just having a laugh. **§**





THE TREASURE OF THE PIRATE BOY

PART ONE OF AN AGE-OLD ADVENTURE TALE

BY SHAUGHNESSY BISHOP-STALL

MY FIVE YEAR-OLD-son, Zev, is standing on Toronto's Queen Street, shaking his head sardonically. The storefront sign behind him reads "Pirate Booty! Bought and Sold!"

"There wasn't much real treasure in there," he says. "And I don't think she believed me."

"Who?"

"The lady behind the counter."

My girlfriend Angela nods in

agreement.

"She wouldn't know a pirate if he bit her in the bum," I say, and we laugh our way back across the street like ruffians who don't care what people think. But I know one day that might change, at least for Zev – which makes the telling of our tales even trickier.

In the three years I've been doing this column about learning things I should know by now before Zev is wise enough to realise how little I know, this has been one of the hardest ones to write: "I say we reconvene this

For one: it's about pirates, and if I've learned anything as a dad, it's that pirates are complicated. Two: it's a truly epic adventure, almost impossible to fit onto these pages. And three: I'm supposed to imbue this space with some wisdom which, at least for now, lies fathoms beyond my grasp. Nonetheless, here we go:

IT ALL STARTED OVER A MONTH AGO, at a beautiful lakeside cottage that I'd commandeered for the off-season. Zev, Angela, and I were out on the deck, doing things you might expect: tie-dying T-shirts and talking pirates – in particular, how those cool little islands out there on the lake would be perfect for digging up treasure. And that's when Zevvy pulled out his double-barrelled question. "But do you really know, Daddy, how to dig up treasure? Or even how to bury it?"

"Of course I do!" I shot back. It's one thing to challenge me on workaday, useful, meaningful skills like fishing, carpentry or car mechanics, but on being a buccaneer?

"It's what I do!" I bellowed. "I dig up treasure and bury it again!" Angela laughed, Zev gave that metaphor-defeating shrug of his, and that's when I knew: this was about to get real.

...

"SO WHAT NOW?" SAID ZEV, A WEEK later, standing on the dock beside Angela's trunk of pirate gear, a patch over his eye, a cutlass in his hand, and a newly pressed Jolly Roger on the front of his tie-dye t-shirt.

"Now we wait," I said.

"For what? Pirates don't wait!"

"Are you kidding? That's what they spend most of their time doing; waiting patiently for opportunities." We stared at the still, silent lake, the sun sinking low.

"But I want to do things now!" said Zev, shaking his cutlass at the sky.

And so we did some things: Zev and Angela fished off the dock while I prepared a dinner on the off chance they didn't catch anything. Then Zev dropped a fishing net into the deep lake, and I was sent down to try and find it.

Zev and Angela came up with a plan involving weights and a garden hose to keep me down there as long as possible. And that's when I saw an opportunity – not only to avoid drowning, but for other things, too: "I say we reconvene this

"IT'S ONE THING TO CHALLENGE ME ON WORKADAY, USEFUL, MEANINGFUL SKILLS LIKE FISHING, CARPENTRY OR CAR MECHANICS. BUT ON BEING A BUCCANEER?"

search in the morning," I said – or rather spluttered, gasping for air as I surfaced once again.

As we made do with my backup dinner, I did the one thing I'm trained to. I told a story: this one about The Pirate Boy, who'd sailed these waters a hundred years ago with his grizzly old dad Captain Joe, for whom this very lake was named....

"Maybe there's buried treasure!" said Zev.

"Maybe there is," I said. "But I'd be happy just to find that net."

...

AND SO THERE WE WERE THE NEXT morning – back on the dock, with Zevvy and Ange directing my dives. Through the deep clear water there was a flash of red near where they thought it had dropped. On my second dive to the bottom I aimed for it, and got it: the Queen of Hearts – a plastic playing card in perfect condition.

Angela looked at me quizzically. Zev said, "How'd that get down there?"

"I have no idea," I said. "But I think I saw something else down there, too." The next time I came up, I was holding a bottle.

"There's something in it!" said Zev.

That is how we found the scroll, browned and singed and tied up tight:

*Ahoy to you who's found this note,
that I, The Pirate Boy did wrote.
To share with you, you lucky soul,
All the things that I have stole.
They're buried somewhere close at hand,
But also on a distant land.
Where I buried my treasure yesterday,
Very nearby, but a long time away.
Here's a clue, it's just for you,
And should direct you what to do:
If you're fast and strong and smart,
And keen of eye and stout of heart.
Then get on all your pirate gear,
And hike to a spot that is quite near.
Where rocks there are the best to climb,
I used to do it all the time.*

*And near to them is a sort of field
And hidden there a sort of wheel.
And that is all that I did wrote,
So that's the end of this here note.*

I can tell you this: I have never, in all my piratey years, seen a soul as excited as my boy on that dock as I read the last line.

"Dada," he said. "I know where it is!"

And then it was like a dream as we gathered up our pirate gear, pulling tie-dyed shirts over our heads, tying up our boots. "I can't believe it," said Zev, over and over and over. "I can't believe this is really happening! Is this really happening, Daddy?"

"Yes," I said.

"Is this really happening, Angela?"

"Aye Aye Captain Zevvy," she said, "Call me Cutthroat Ange!" He nodded, stunned and gleeful.

We walked and climbed through the woods, until finally Zev called out: "Avast! Ahoy! There they are! The rocks! The field! And there's the wheel!"

We stood looking down at it – an iron circle, rusted and covered in vines, with a large hole in the middle. Zevvy nodded, and I crouched and began to dig with my hands, into the hole. The earth was loose and I dug down easily, deeper and deeper, until my arm disappeared well past the elbow. Then suddenly I shouted and jumped back up – in my hand a snake, or something like it, writhing in the air.

And I can tell you this: I have never, in all my piratey years seen

a soul as scared as Captain Zev as he ran screaming into the woods – except maybe Cutthroat Ange, who ran screaming even louder in the opposite direction. So there I was left, battling a rubber snake on my own, yelling into the forest both this way and that: "It's not real! It's not real!

It's a trick! Come back!"

But it took a while for them to hear, and then a while more to come back through the woods, and by then I was slightly worried: for no doubt this was just the start, and if I knew the Pirate Boy (which I was pretty sure I did) his dirty tricks would only get dirtier and trickier. And the stoutness of Zev's heart – let alone the durability of Angela's nerves – would be put to much graver tests.

Finally we were all at the wheel again, a little more sheepish now, looking down at the rubber snake.

"You know," I said. "I felt something else down there, too." And Zev dropped to his knees as I pulled out the dirt-covered scroll.

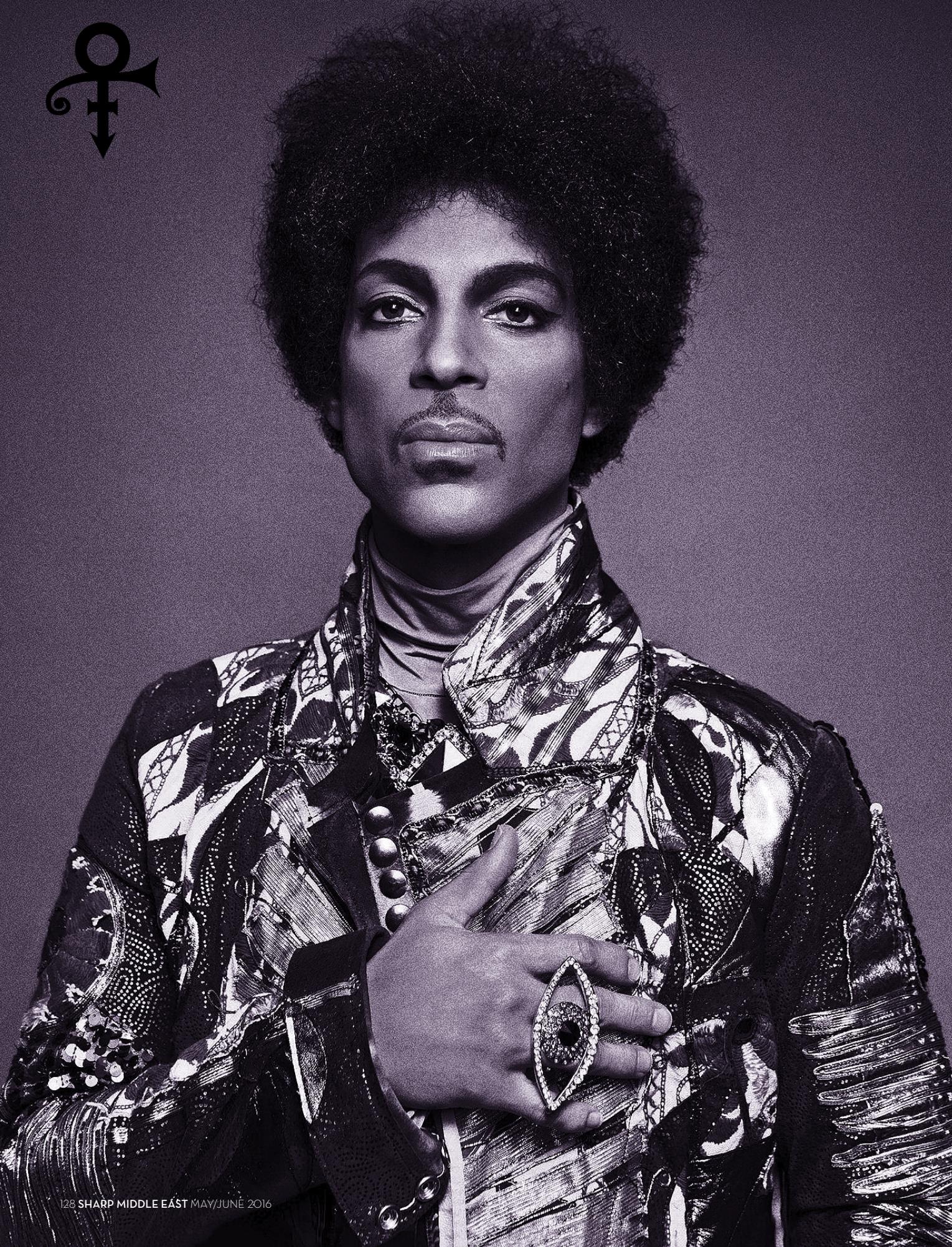
"Read it!" he said, his hands flattening the paper.

*Aha! At last Avast! Ahoy!
It's me again, the Pirate Boy!
Well now 'tis time for a longer trek.
So pull up your socks and risk your neck.
To get to where they keep the bones,
And where my crewmen now call home.
So go to where the folks are dead,
With one stone each above their head.
Find seven stones that look the same,
Seven stones without a name,
Go and find what you can see,
Among my friends and family tree.*

As Zev stood up, his eyes were steeled and glistening – those of someone who could do this forever. One day, I'm sure, he'll be better and braver than me at everything – even burying treasure and digging it up again....

Captain Zevvy stepped forward and rattled his sabre. "To the graveyard!"

Pick up the next issue of Sharp for The Treasure of the Pirate Boy, Part Two, in which graves are looted, mysteries deepened, boats capsized – and maybe, just maybe, a treasure is found.... ☐



THE LEGACY OF Prince



THE PASSING AWAY OF PRINCE ROGERS NELSON AT HIS PAISLEY PARK ESTATE IN MINNESOTA AT AGE 57 SHOCKED THE WORLD AS THE MUSIC INDUSTRY LOST ONE OF ITS GREATEST ICONS, A GENIUS IN EVERY SENSE OF THE WORD. HIS LEGACY LIVES ON

BY MAAN HAMZI

The Musician

Prince's music defied genres as he mastered the art of rock, pop, R&B and psychedelic funk. A seven-time Grammy winner, he was a profound composer, lyricist and a maestro on guitars, piano and percussions. It is even claimed that Prince tried writing at least a song every day.

Since he burst on the scene in the late 70s, he has had hits that have become timeless classics, among them *When Doves Cry*, *Let's Go Crazy*, *Kiss* and *Little Red Corvette*.

Prince sang almost about everything – love, life, sex and even politics. His 1984 single *Purple Rain* became a chart-topping global sensation that served as the soundtrack to his

eponymous 1984 film debut and was met with widespread acclaim. His songs also became hits for others, including *Nothing Compares 2 U* for Sinéad O'Connor, *Manic Monday* for the Bangles, *I Feel for You* for Chaka Khan, *Stand Back* for Stevie Nicks and *How Come You Don't Call Me* for Alicia Keys.

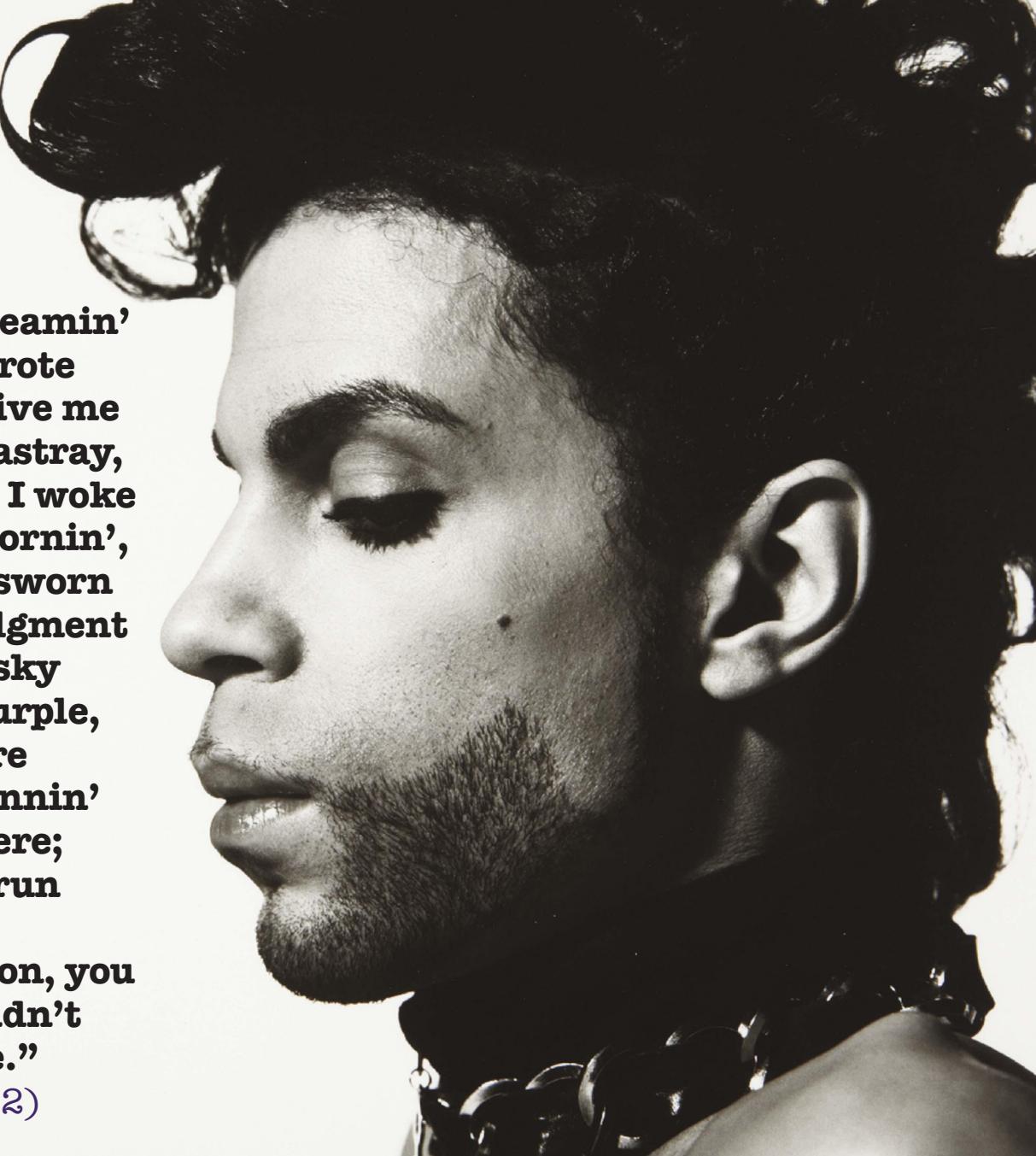
Prince produced his own albums, many of which were also arranged, composed and performed by him – you simply can't beat that. And his onstage performances were just as meticulously executed, in the refined and dramatic manner he always exemplified as a spirited, ambitious band leader.

**“Twenty-first century, oh what a shame, what a shame.
Race, race still matters. A race to what, and where we
going? We in the same boat, but I’m the only one rowing.”**

Dreamer (2009)



“I was dreamin’ when I wrote this, forgive me if it goes astray, but when I woke up this mornin’, could’ve sworn it was judgment day. The sky was all purple, there were people runnin’ everywhere; tryin’ to run from the destruction, you know I didn’t even care.”
1999 (1982)



The Genius

There are musicians and there are musical prodigies, and Prince was a virtuoso by all means. He wrote his first song *Funk Machine* at age seven, and he spent most of his time at school playing the guitar in the music room. By the time he was 13, he had learnt about the business of publishing music, copyright laws and performing rights.

He was only 18 when he signed a recording contract with Warner Bros and released his debut album *For You* a year later, in 1978. He played almost every instrument on his albums

during the early days – he's credited with playing 27 different instruments on *For You*.

Throughout his musical career, Prince recorded 39 studio albums, four live albums, 104 singles and sold over 100 million records worldwide, making him one of the best-selling artists of all time.

And there's more to come.

His much talked about secret vault is reported to contain thousands of unreleased songs, albums and movies that can produce music for another 100 years.

The Fashionista

From his high-heeled shoes to his glamorous hairstyles, the pop icon was distinctively bold when it came to dressing up. He made a fashion statement every time – on or off stage – and one that left an indelible impression on his peers and many beyond the music industry.

He was a non-conformist in his dress code just as much as he was unique in his music – not to mention not many out there would change their name to an unpronounceable symbol, ♪. He exuded a masculine sex appeal, ironically, with feminine attire – flamboyant

brocade suits, statement hoods, sequins, laces and ruffled blouses. And there were the accessories: layered gold chains, eccentric eyewear, canes, scarves and bandanas.

No show would have been as colourful had it not been for the blazers worn without shirts, bell sleeves and bell bottoms, bizarre head-to-toe prints, cropped jackets and tops, and of course, the boldest colour of all – purple.

He was the prince of passion, the king of fashion. No wonder he had even influenced Gianni Versace.



“I heard a voice on the news saying people want to stop the war. If they had a love as sweet as you, they’d forget what they were fighting for.”

Call My Name
(2004)



**“I never
meant to
cause you
any sorrow,
I never
meant to
cause you
any pain. I
only wanted
one time
to see you
laughing. I
only wanted
to see you
laughing in
the purple
rain.”**

Purple Rain
(1984)



The Humanitarian

Prince supported multiple charities and gave generously throughout his lifetime while he preferred not to publicly broadcast his philanthropic deeds. One of his initiatives saw him quietly contribute to a foundation on a mission of training 100,000 low-opportunity young adults for high-paying careers in technology.

In 2011, Prince donated \$250,000 to an organisation working to help pre-schoolers and their families in struggling areas of South

Carolina. He also helped poverty-stricken families in Harlem, New York by donating \$1 million to support their needs.

The legend even had his own foundation, Love 4 One Another, which worked all over the United States. He performed numerous concerts to raise money for causes, such as for Black Lives Matter where he, among other artists, raised \$1.5 million in October 2015. He also supported green energy solutions and relieving student loan debts.

The Influencer

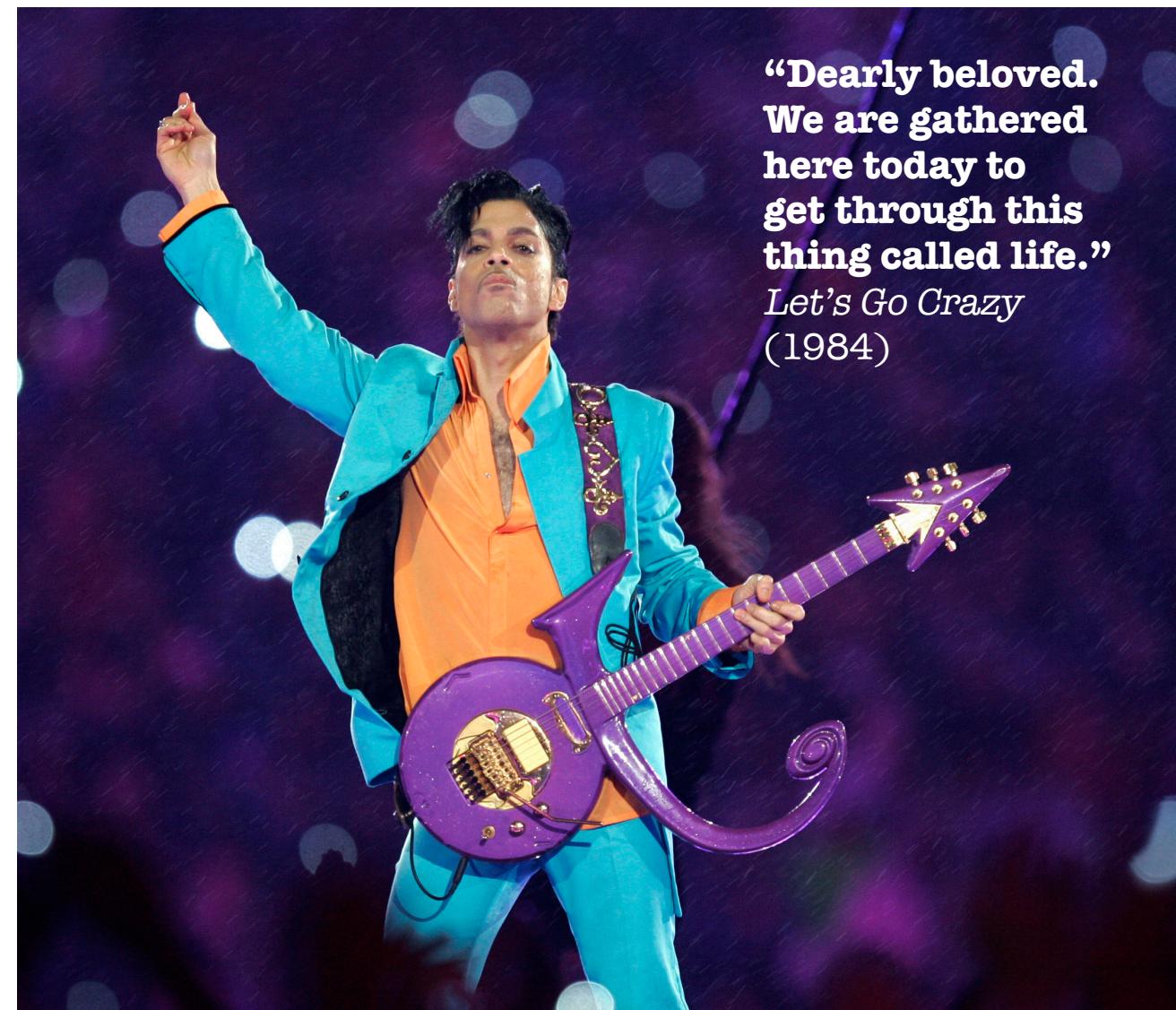
Dig deep and you'll find a little bit of Prince everywhere in the post-modern pop era. The man has been an idol from the day he produced his first album. He was physically a small man, just 158cm tall, but was a giant of artistic influence on the music scene.

As an African-American musician, he broke through tough barriers with his groundbreaking instrumental styles, controversial sexual liberation (at the time) and extroverted stage performances – although, ironically he was a timid person and very low-key in his private life. His music stood out from the crowd and he became a reference for many artists – upcoming talents studied from his innovative techniques while established musicians of various backgrounds

were fascinated enough to endorse his styles.

At the sudden news of his death, tributes poured in on social media channels from artists who claimed he had inspired their careers including Lady Gaga, Justin Timberlake, Beck, Lenny Kravitz and Beyoncé.

And the legends paid their respects, musically, at their concerts – Bruce Springsteen did a powerful rendition of *Purple Rain*, Pink Floyd's David Gilmour blended the song with *Comfortably Numb*, and Elton John paid a heart-felt tribute during a Las Vegas concert following his Instagram message: “The greatest performer I have ever seen. A true genius. Musically way ahead of any of us. Sang with him twice on stage. What an honour. Rest in peace you purple warrior.”



**“Dearly beloved.
We are gathered
here today to
get through this
thing called life.”**

Let's Go Crazy
(1984)



AS AGENT 13 IN THE UPCOMING
CAPTAIN AMERICA: CIVIL WAR, EMILY
VANCAMP IS OFFICIALLY PART OF
THE HOLLYWOOD ELITE. WE CAN'T
HELP BUT LOVE HER FOR IT

AGENT PROVOCATEUR

EMILY
VANCAMP

BY PETER SALTSMAN
PHOTOGRAPHY BY ARI MICHELSON
STYLING BY PETRA FLANNERY
SHOT ON LOCATION AT THE PENINSULA BEVERLY HILLS



Previous page: Satin bodysuit by Dolce & Gabbana; diamond ring by Graziela; gold bracelet by Cartier; leather stilettos by Christian Louboutin. **Opposite page:** Cotton button down by Dolce & Gabbana; crêpe bra and briefs by Claudielle; gold cuff by Aurélie Bidermann; gold bracelet by Cartier; leather stilettos by Christian Louboutin. This page: Viscose-silk blend blazer by Christian Louboutin; lyra bra by Emporio Armani; diamond ear jacket and diamond ring by EF Collection; diamond and pink sapphire stud by Dana Rebecca; gold necklace by Jennifer Meyer; gold bracelet by Cartier.



The sun is setting on an unseasonably cold early spring day in Port Perry, Ontario, and Emily VanCamp is starting to worry. The actress has been home for a couple of weeks, visiting family and generally taking a break from the regular jet-setting life of a Hollywood starlet. "LA is great," she says, "but I've been missing home a lot more lately." She had a play date scheduled with her nephew, and now she's looking out the window at the snow (or is it rain? No one really knows), and thinking about the drive over there, and the time, and maybe she'll have to call and cancel before it gets too dark.

The upshot is that her deliberations afford us a few extra minutes together – and a few extra minutes with Emily VanCamp is something to be thankful for. The 30-year-old actress doesn't have a lot of spare time these days. This summer is about to be particularly hectic. VanCamp will be reprising her role as Sharon Carter/Agent 13 in the upcoming superhero mega-movie *Captain America: Civil War*. In it, she'll star alongside a cast that includes nearly every working actor





I was always fascinated by people, and by behaviour. I spend a lot of time just staring, watching people on the street.

in Hollywood today: Chris Evans and Robert Downey Jr, Scarlett Johansson and Gwyneth Paltrow, Paul Rudd, Paul Bettany, Marisa Tomei and Martin Freeman. And the list goes on.

"It's just been one of those pinch-me moments," says VanCamp. She seems earnest in this. How could a kid from Port Perry, a town of less than 10,000 people about an hour northeast of Toronto, ever imagine being in the same business – let alone on the same movie poster – as the entirety of today's Hollywood elite?

The truth is, she didn't. VanCamp moved away from home in her early teens to study dance in Montreal. She was a ballet dancer for years – look hard enough and you can still kind of see it in her posture, in her deliberateness, in her almost unreasonable poise. As can happen to your childhood dreams, she soon fell out of touch with dance. "Ballet is so physical," she says. "The training is so difficult, and the odds of being successful are so slim. I started feeling a bit restricted. But I was taking an acting class in Montreal and I loved it. I looked forward to those two hours every week." It came pretty naturally to her. VanCamp has this way falling into the lives of these people she inhabits onscreen, of becoming them. That is,

she has this way of really acting – not always something you get with the waif blonde starlet type. But that's how she fell in love with the craft in the first place. "I was always fascinated by people, and by behaviour," she says. "I spend a lot of time just staring, watching people on the street."

While she makes it look easy, acting's about as sure a thing as ballet when it comes to career prospects. So she used the determination she learned in dance to take her to the next level, out of the country, even farther away from her already distant family, towards the bright lights of Los Angeles County.

VanCamp first came to fame on the WB TV series *Everwood*. She played Amy Abbott, the show's main character: an aw-shucks girl-next-door type who – let's call it a lack of imagination on the part of the show's producers – fit VanCamp perfectly. It's not completely fair to say her four years on *Everwood* changed her, and yet what else do you call it when a teenager grows up in front of the camera? Though *Everwood* was actually filmed in Utah, VanCamp clearly fell in love with Hollywood. From there, she became a mainstay of network weeknight dramas, doing two years on *Brothers & Sisters*, followed by her legitimate breakout shot: as the flawed heroine Emily Thorne in *Revenge*, a soapy, modern retelling of *The Count of Monte Cristo*. *Revenge* ran for four tumultuous seasons, until last May.

And though she's been working steadily almost her entire adult life, she still isn't entirely comfortable in the spotlight – or in her downtime. She still has plenty of pinch-me moments. "Every time you get a job is a huge pinch-me moment," she says. "It's that fear that the next call might not come – that fear never goes away." Which is a good thing. It keeps her on her toes. It keeps her hungry, keeps her working.

It also keeps her grounded – and it's the very reason she's back in Port Perry for a couple of much-deserved weeks of reading, cooking, and playing with her little nephew. She's decided to cancel the play date, until tomorrow. Probably the right call. In the meantime, we're looking out the window with her, quietly cursing the unrelenting snow (or whatever it is), secretly laughing at the overwhelming greyness of the day. Because if you're Emily VanCamp, it really is all clear skies from here. ■

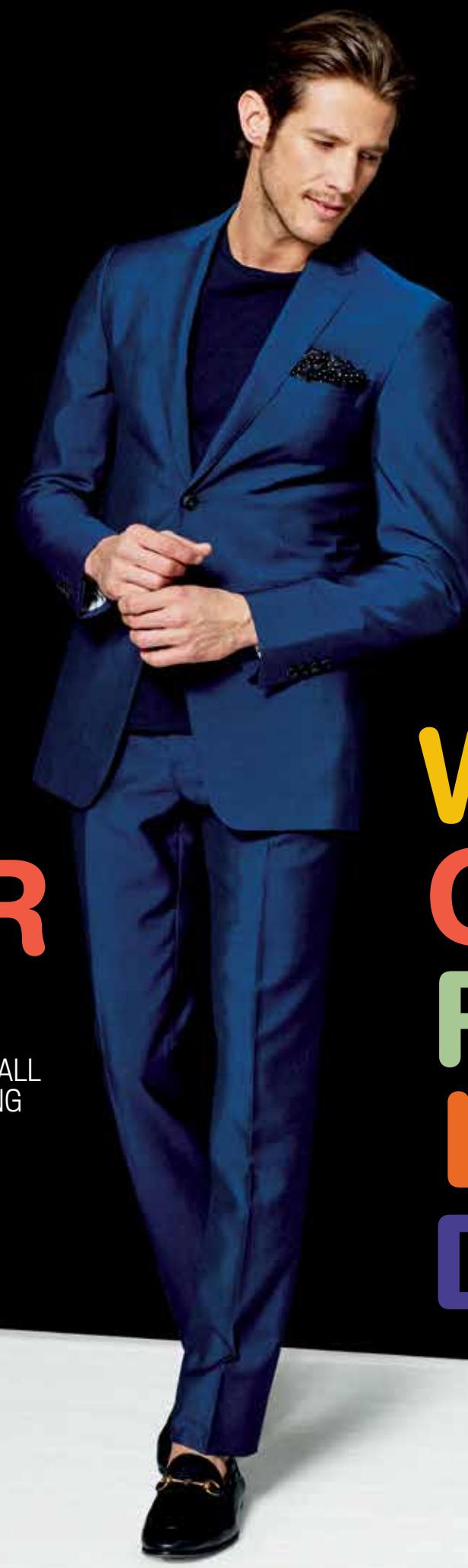
Hair by Marcus Francis for Suave Professionals. Makeup by Stephen Solitito at TMG-LA.com. Manicure by Lisa Pena Wong at Opus Beauty using Morgan Taylor polish. Stylist Assistants: Marco Milani and Victoria Kob.

This page: Satin bra by Kiki de Montparnasse; cotton-silk blend lace skirt by Dolce & Gabbana; diamond ring by Graziela. Opposite page: Satin bodysuit by ERES; gold bracelet by Cartier; patent leather pumps by Christian Louboutin.



COLOUR YOUR WORLD

MAKE A STATEMENT IN A
SUIT THAT WILL OUTSHINE ALL
THOSE COGS STILL WEARING
BLACK, NAVY, AND GREY



OPPOSITE PAGE
WOOL-MOHAI BLEND SUIT (AED 18,600) BY BURBERRY; COTTON
T-SHIRT (AED 250) BY MATIERE; SILK POCKET SQUARE (AED 320)
BY ROBERT TALBOTT; LEATHER LOAFERS (AED 2,300) BY GUCCI.



THIS PAGE
LINEN SUIT AED 6,500 BY DAVID HART; COTTON SHIRT (AED 400) BY
J.HILBURN; ACETATE SUNGLASSES (AED 900) BY GUCCI.

OPPOSITE PAGE

WOOL SUIT (AED 8,500) AND COTTON SHIRT (AED 1,500)
BY LOUIS VUITTON; LEATHER SHOES (AED 500) BY FLORSHEIM.



THIS PAGE

COTTON SUIT (PRICE UPON REQUEST) BY BERLUTI;
SILK-COTTON BLEND SHIRT (AED 2,850) BY LOUIS VUITTON.





OPPOSITE PAGE

COTTON BLEND SUIT (AED 5,100) BY CALVIN KLEIN; COTTON SWEATER (AED 350) BY BEN SHERMAN; SUEDE AND MESH SNEAKERS (AED 2,250) BY BURBERRY.



THIS PAGE

LINEN-COTTON BLEND SUIT (AED 6,200) BY BOGLIOLI; COTTON T-SHIRT (AED 250) BY MATIERE; COTTON BANDANA (AED 725) BY MAX 'N CHESTER.

OPPOSITE PAGE

SILK-LINEN BLEND SUIT (AED 9,500) BY **ERMENEGILDO ZEGNA**; SILK SWEATER (AED 4,500) AND LEATHER BOAT SHOES (AED 2,600) BY **LOUIS VUITTON**; SILK POCKET SQUARE (AED 175) BY **TIGER OF SWEDEN**.



THIS PAGE

VIRGIN WOOL SUIT (AED 3,200) BY **HUGO**; COTTON BUTTON DOWN (AED 435) BY **TIGER OF SWEDEN**; SILK POCKET SQUARE (AED 360) BY **ERMENEGILDO ZEGNA**; SILK TIE (AED 1,050) BY **BOGLIOLI**.



THE SHARP LIST FOR MEN

HAPPINESS IS A RELATIVE CONCEPT. ASIDE FROM GETTING TOO PHILOSOPHICAL ON THE SUBJECT, WE KNOW THAT FEELING GOOD ABOUT OURSELVES IS SUBJECTIVE TO OUR APPEARANCES, LIFESTYLE AND FULFILLMENT OF DESIRES. OK, WE ARE SETTING OFF ON A TANGENT. SO, HERE ARE SOME PRODUCTS WE KNOW WILL BRING YOU INSTANT GRATIFICATION. THEN AGAIN, MAYBE NOT.

BY LAUREN SCHWEEP

GPO BERMUDA TURNTABLE

gporetro.com

This retro-styled full size LP turntable, with MP3 and USB player, will bring your Sixties vibe back to life. It comes with optional legs for a free standing record player. It boasts fully automatic return tone arm, and plays 33, 45 and 78 speed records. It has built in full range stereo speakers and allows you to record directly from LP to USB or plug in your MP3 to use the speakers.

AED 900



SIMON CARTER HOLKHAM TABLET BAG

henrytibbs.com

This gorgeous Holkham leather tablet bag features brass fittings and real British army khaki uniform fabric. It has a magnetically secured flap, adjustable shoulder strap, zipped compartments, mobile phone pocket and cotton sleeve for your tablet.

AED 1,040



JAALI STERLING SILVER AND PETROL BLUE DIAMOND PEN

sableandox.co.uk

This writing instrument, inspired by Arabian art and created by award-winning British artisan Jack Row, echoes the intricate filigree found in 'Jaali' latticed screens, which features prominent in Mughal Indian architecture. Each limited edition pen is individually made to order from solid precious metals, and comes studded with sparkling brilliant-cut petrol blue diamonds. The pen is supplied with ink refills, cleaning cloth and cotton inspection gloves.

AED 41,000





PORSCHE DESIGN SUNGASSES

porsche-design.com
In the spirit of the German sports car manufacturer that produced some of the best sports models in history, these sunglasses by Porsche Design are just as chic, stylish and totally awesome. The pair boasts a gold and grey-colored acetate plastic frame, and lens that are polarized in black with silver-mirror effect. Available at Paris Gallery.

AED 1,740

← CANVAS BACKPACK

innesbags.com
This navy blue waxed canvas backpack made by the Ukrainian brand InnesBags is perfect for your outdoor adventure. It's hip enough to carry along on your stroll around the mall, and is spacious enough to carry your laptop, clothes and whatever you want to dump in there.

AED 660

ROJA DOVE'S RISQUÉ PARFUM POUR HOMME

rojaparfums.com
Power is not for the faint-hearted, and Roja Dove knows it well. His latest fragrance Risqué emanates a gentlemanly and refined scent, thanks to its combination of zesty and spicy essences – like lemon, bergamot and cardamom – and earthy elements of carrot seed, cedarwood and oakmoss. Available at Paris Gallery.

AED 2,050 (50ml)





JACOB & CO ASTRONOMIA SKY WATCH

jacobandco.com

This watch is head spinner - with its sidereal display in three dimensions combined with an oval sky indicator and a 24-hour day and night display. Covering the internal surface of its case, the celestial dial accomplishes a full rotation in one sidereal year, which is the actual time it takes the earth to make one full rotation around the sun. The titanium dial features 18K gold stars. Only 18 individually numbered pieces made. Price available upon request.



MÁXIMO RIERA CONSOLE

citiesdubai.com

Once the production cycle ends and for other damages, they are unfairly discarded. The peculiar shaped trunks and roots reveal their capacity for survival and adaptation. A legitimate witness of history, slowly sculpture by the Elements.

AED 110,898

ST DUPONT IRON MAN CUFLINKS

st-dupont.com

The Tony Stark cufflinks reproduce the hexagonal shape of the Arc reactor embedded in the billionaire playboy's chest. Made in brass coated in glossy, palladium, they encircle a full-grain blue Line D Soft Diamond leather centre stamped with the honeycomb motif.

AED 500



FERRAGAMO VELVET LOAFERS

ferragamo.com

This Gancio Bit Loafer comes in velvet and braided gross grain in patent leather on a leather sole - all the luxury and style oozing of Italian design.

AED 2,350



CARD-SLEEVE WALLET

von-routte.com

This leather card sleeve from the Australian brand Von-Röütte fits five of your credit cards safely inside the sleeve. It comprises a bill pocket that holds an extra card that can easily be pulled out.

AED 120



WOODNIELS ACOUSTICS HEADPHONES

woodnielsacoustics.nl

These wooden headphone are handmade in the Netherlands with great attention to detail. They are adjustable so fits anyone who is loves music and wants to look good.

AED 840

2016 INDIAN SCOUT

indianmotorcycle.com

With an unmatched heritage dating back more than 80 years, this middle-weight cruiser extends its of superb balance, precise handling and potent performance - the same masterful balance that conquered the Wall of Death, carried the Wrecking Crew to victory and made the world's fastest Indian. This is the perfect multipurpose bike for virtually any rider.

AED 51,500 (starting price)



THE
SHARP LIST
FOR MEN



CRYPTEX FLASH DRIVE

cryptex.org

Inspired by Leonardo Da Vinci's sketches, this 16GB USB boasts a mechanical combination lock that protects your data to the max. It has a unique five-digit code that is preset, featuring a side with notches between numbers to set the code.

AED 185



QLOCKTWO W

www.biegertfunk.de

This watch boasts high-quality stainless steel case with a brushed rose gold PVD-finish. Designed by German company Biegert & Funk, it boasts a grid of 110 letters. When the stainless steel button is pressed, words that describe the time light up in unexpected places. Next to the time, the timepiece displays the calendar date or even the seconds. All watches are available in seven languages, including Arabic.

AED 3,200

GENTLEMAN'S RETAINER

gentlemansvaletcompany.co.uk

This solid, bold and bespoke sculptural valet from the Gentleman's Valet Company is available in most hardwoods, shown here in ash with an aged black finish. From the top there's an accessory bowl with a tie and belt bar, the jacket hanger and then a choice of trouser bar or clip hanger. The base of the valet is a shoe stand.

AED 19,600



LEVITATING BLUETOOTH SPEAKER

omone.tilt.com

The Om/One is the world's first levitating Bluetooth speaker. Using magnetic repulsion, it hovers about a couple centimeters in mid-air. You can connect your phone or other devices and play music from popular music apps. It also features a built-in microphone for phone calls, and can be paired with other speakers for true stereo sound.

AED 700

CLOUD WATCH WINDER

bocadolobo.com

With a design inspired by Newton's law of attraction, this watch winder by Portuguese design company Boca do Lobo is handcrafted to become an object of desire. The fine mechanisms of valuable automatic watches require movement and relaxation, and this winder controls the rhythm in a perfect way giving the watch a longer life.

AED 10,600



THE
SHARP LIST
FOR MEN



ENKO RUNNING SHOE

enko-running-shoes.com

These runners boast mechanical, impact-absorbing shocks that are adapted to the wearer's weight and switch between walking and running mode for comfort. The shoes come with a set of six replacement studs using the key provided. They are custom-made delivery time of up to 12 weeks.

AED 1,400



COACH PATCHED ZIP RACER JACKET

coach.com

Built for speed but made for style in super-soft leather, this classic racer has sporty colour block patchwork detailing in graphic black, white and red. Featuring a trim fit throughout, the vintage-inspired silhouette is finished with raw-edge leather piping, raglan sleeves, leather-bound industrial zippers, a sleeve pocket and an edgy band collar trimmed in bold red.

AED 5,150



TYPEWRITER COMPUTER KEYBOARD

usbtypewriter.com

This Underwood Standard Portable typewriter, with a unique gold-leaf finish, has been lovingly restored and then modified to work as a USB Keyboard for your PC, Mac, or even iPad. It operates as a fully functional computer keyboard and can be configured to type in a number of languages.

AED 5,500

WONDERCUBE

thewondercube.com

This tiny accessory is jam-packed with all your needs. It is a phone charger, flash memory, LED torchlight and phone stand, all in a one-inch cube. It also has a built-in cable, USB plug and 9 volt batter snap adapter for emergency power. Yes, it's for real.

AED 250



A

ALEXANDER WANG

alexanderwang.com

ARMANI COLLEZIONI

armani.com

B

BEN SHERMAN

bensherman.com

BURBERRY

burberry.com

C

CALVIN KLEIN

calvinklein.com

CANALI

canali.com

CARTIER

cartier.com

CHANEL

chanel.com

CHOPARD

chopard.com

CHRISTIAN LOUBOUTIN

christianlouboutin.com

CORNELIANI

corneliani.com

D

DELACOUR

delacour.ch

DOLCE & GABBANA

dolcegabbana.com

DUNHILL

dunhill.com

E

ECCO

ecco.com

F

FRENCH CONNECTION

frenchconnection.com

G

GIVENCHY

givenchy.com

GUCCI

gucci.com

H

HERMÈS

hermes.com

H&M

hm.com

HUGO BOSS

hugoboss.com

J

JIL SANDER

jilsander.com

**THE PENINSULA BEVERLY HILLS**

Emily VanCamp's retro-tinged photoshoot (pg. 134) called for a location with understated class and luxury, two things that are calling cards of the Peninsula Beverly Hills. We stuck mostly inside the hotel's plush, velvet-soaked suites, but it's the outdoor spaces you'll really remember – especially the rooftop, where you can sip a drink pool side or dine al fresco at The Roof Garden with its menu of Baja-inspired cuisine made with local California ingredients. BEVERLYHILLS.PENINSULA.COM

L

LANVIN

lanvin.com

LOUIS VUITTON

louisvuitton.com

M

MISSONI

missoni.com

MONTBLANC

montblanc.com

N

NAUTICA

nautica.com

O

OAKLEY

oakley.com

P

PAUL & SHARK

paulshark.it

PAUL SMITH

paulsmith.co.uk

PRADA

prada.com

R

RALPH LAUREN

ralphlauren.com

RICHARD MILLE

richardmille.com

ROLEX

rolex.com

S

SAINT LAURENT

ysl.com

SAND

sand.dk

STRELLSON

strellson.com

T

TAG HEUER

tagheuer.com

TIGER OF SWEDEN

tigerofsweden.com

TISSOT

tissot.ch

THOMAS PINK

thomaspink.com

THOMAS SABO

thomassabo.com

TOMMY HILFIGER

tommy.com

U

UNIQLO

uniqlo.com

V

VACHERON CONSTANTIN

vacheron-constantin.com

Y

YSL

ysl.com

Z

ZEGNA

zegna.com

ADDITIONAL CREDITS**COVER**

Ryan Gosling photographed on location in Cannes, France by Nicolas Guerin; contour created by Getty Images.

Our highly scientific ranking of things that do and do not deserve your attention



ANGRY BIRDS: THE MOVIE

If turning apps into movies is going to be Hollywood's next trend, we're pretty sure they should've started with *Tinder*.

OLIVIA MUNN

She'll play Psylocke in the new *X-Men* movie. And just when we thought everyone looked bad in those faux-leather superhero costumes...

INSTAGRAM

Bloggers are up in arms that the social network changed its algorithm to...something. Honestly, we don't know and we don't care. We were never all that keen on Instagram in the first place.

HATS!

Wide-brimmed fisherman's hats are a thing this

summer. Good news is you won't get sunburn. Bad news is you are not going to get too lucky.

COMIC BOOKS

We're stoked about the release of *Black Panther*, written by the genius Ta-Nehisi Coates. Remember all that time you spent telling people comics were real books? It's finally true.

DOOM

Remember *DOOM*? The seminal first-person shooter

game you started playing around the time you first became interested in girls but couldn't do anything about it because you were too busy playing *DOOM*? Well, it's getting a reboot. Maybe the wife will want to play, too, for old time's sake.

TOP GEAR

The world's most popular show is returning, now with 100 per cent more *Friends* stars. It's good they're going with Matt LeBlanc over Matthew Perry. You go with Perry, you don't last more

than one season. (Because his shows quite often get cancelled.)

VEEP

The fifth season of your college-level course in *How to Insult Your Co-Workers* is on now. Julia Louis-Dreyfus, we are on.

SCOTT EASTWOOD

This month, Clint's doppelgänger/son appears in Oliver Stone's *Snowden*, before starring in *Suicide Squad* later this summer. Are we going to let this flagrant nepotism happen, even in the pristine meritocracy of Hollywood?