

MAN AT HIS BEST  
MARCH '18



# ESQUIRE

## IS BIG TECH TOO BIGLY?

A blasphemous case for busting up Amazon, Apple, Facebook, and Google

By Scott Galloway

ESQUIRE  
X  
MARIE CLAIRE  
Present

## Sex, Lies & HR

21 Questions We Weren't Afraid to Ask\*

Plus:

## THE NEW RULES

A First Draft\*\*

OUR ANNUAL  
MAVERICKS  
OF HOLLYWOOD  
ISSUE

STARRING

## ATLANTA'S GENIUS CREATOR DONALD GLOVER

By Bijan Stephen

## The DOTARD VS. ROCKET Man!

What's our survival plan if they push their buttons?

By Garrett M. Graff

## WILD NEW FICTION

By Thomas McGuane

\* Including: "Do Men Have Sex with Plants?"

\*\* #1: The Golden Rule should be plastered on everyone's forehead.





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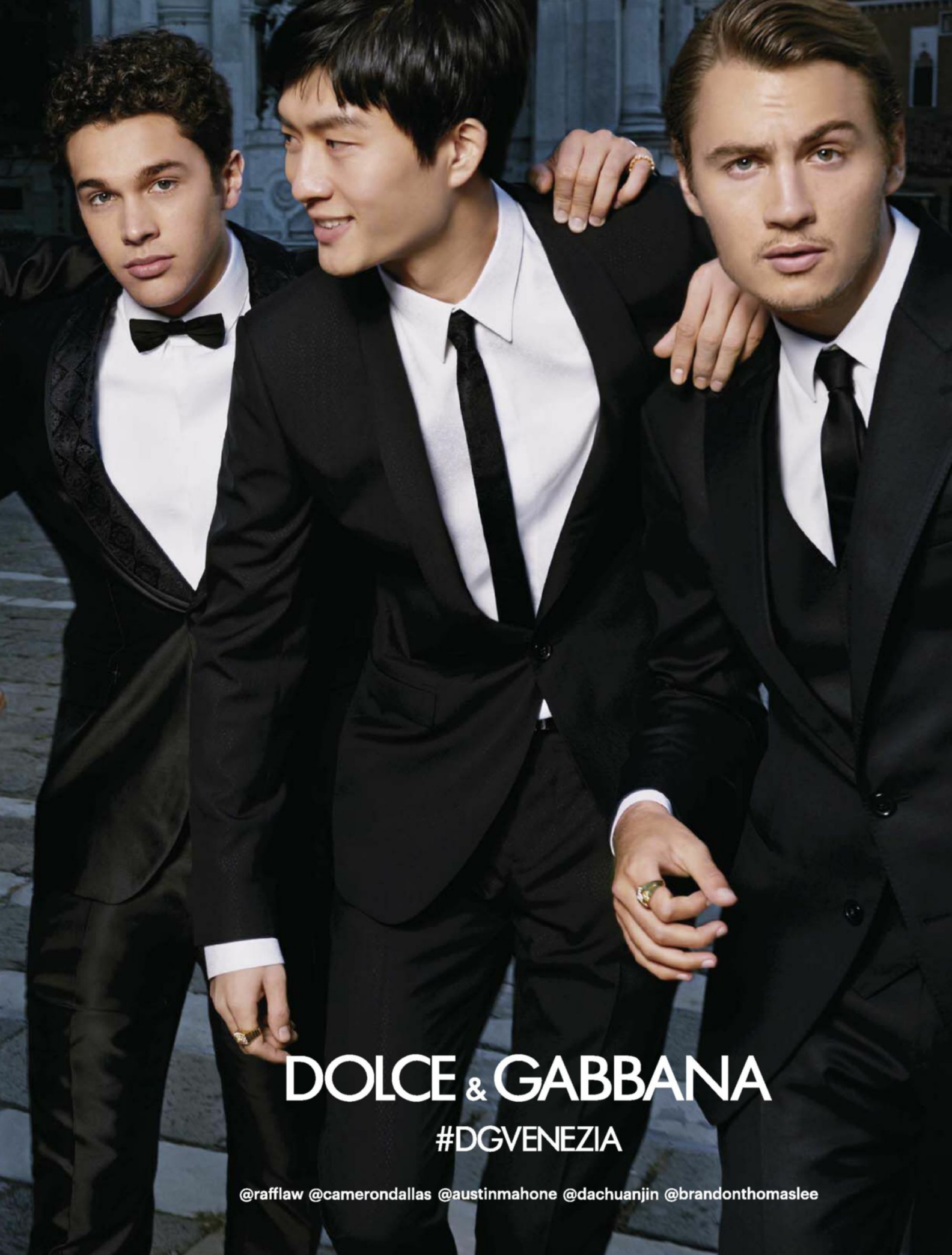
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A male model with dark, wavy hair is seated on a black stool, looking down. He is wearing a dark grey quilted jacket with a ribbed collar and cuffs, a maroon turtleneck sweater, and dark blue trousers with a red and white geometric pattern. The background is a solid blue wall with a white vertical element on the right side.

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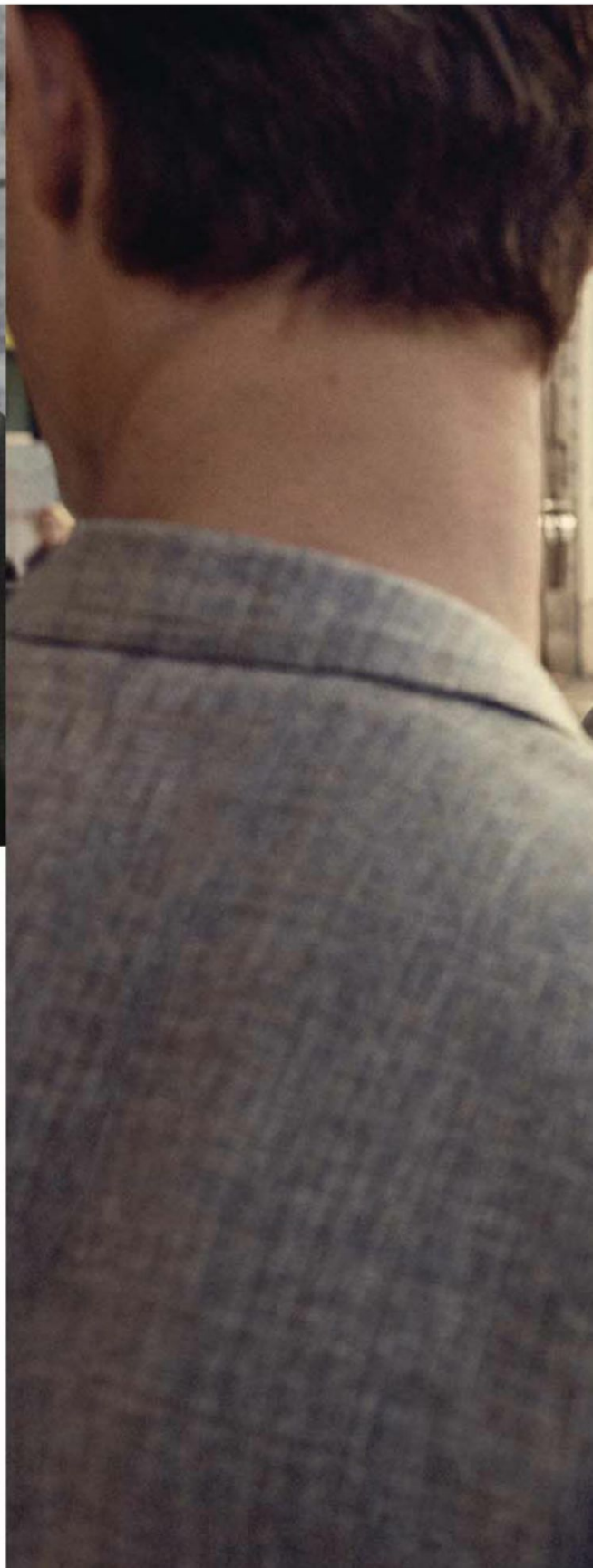


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# this Way In:



## TAKE THE **WHEEL**

➔ Every car has a story to tell, but some are better than others. The Porsche 918 Spyder, for example, was the world's first plug-in hybrid supercar. It finally made electric autos exciting thanks to an insane zero-to-sixty of only 2.5 seconds. For more historic spare parts (and some fine accessories, too), keep reading.



### **WHO'S BEHIND THE WHEEL?**

SHOW US YOUR RIDE, AND WE'LL TELL YOU WHO YOU ARE. PAGE 138

Loafers (\$950) by **Bally**, bally.com; Drive de Cartier watch (\$6,250) by **Cartier**, cartier.com; cigar case by **Ghunka**; sunglasses (\$370) by **Persol**, sunglassshut.com; tie (\$195) by **Ermenegildo Zegna**, zegna.com.

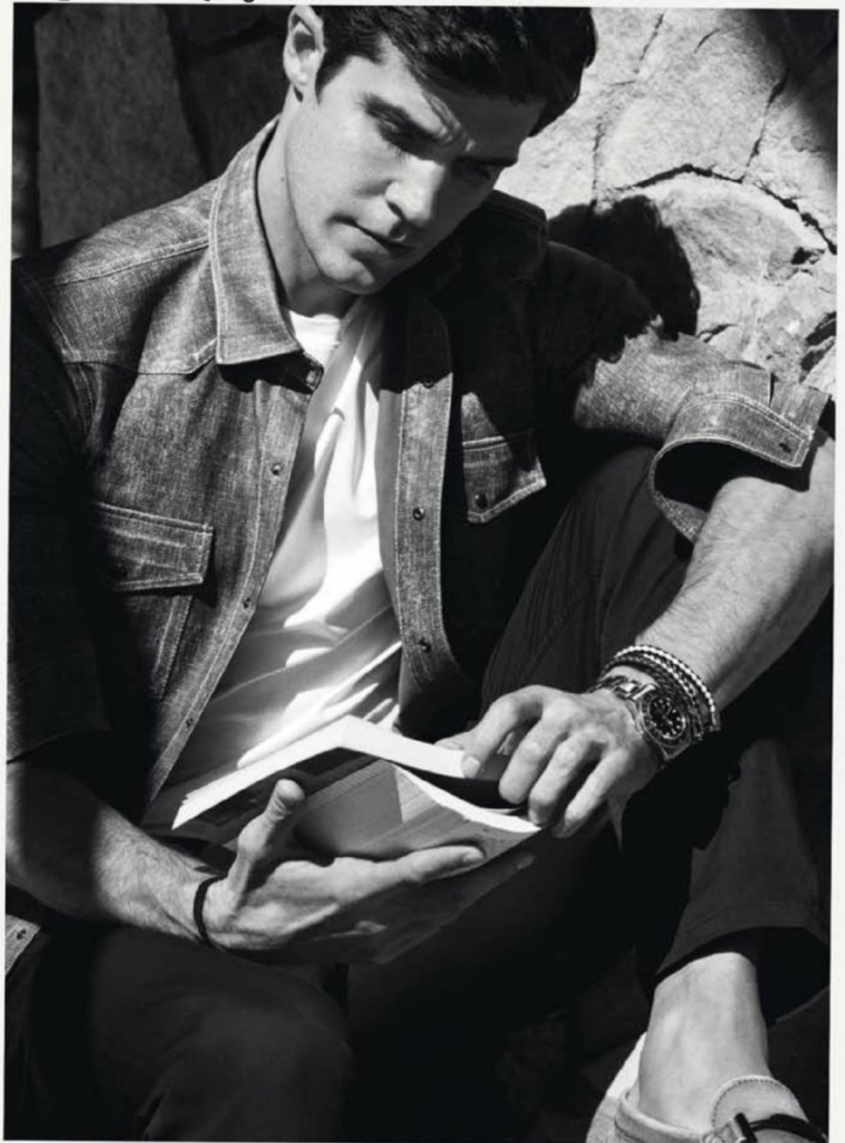
## CONTENTS

- DEPARTMENTS
- 42 **Editor's Letter**
- 43 **The Big Bite**  
Why we love chain restaurants; the SUV's future is here; Robin Bell's defiant guerrilla art; the best time for a Napa wine trip is right now.
- 59 **The Code**  
David Beckham's grooming regimen; a smartwatch for analog types; get your gym bag into shape; a new generation of soccer-inspired sneaker takes the pitch.
- 74 **Unconventional Wisdom**  
*By Dwight Garner*  
If you've grown up a boy with a weight problem, you may never fully shed your identity. But you may learn to make peace with life's pleasures.
- 76 **Original Thinkers**  
*By Adam Grant*  
Olympian Lindsey Vonn on launching comebacks, building true grit, and taking on men.
- 150 **Your New Star Sign**  
*By Charlie Hankin*  
Astrological signs are outdated. Here's an improved zodiac with star signs for today's needs.
- Monobloc Actuator chronograph (\$6,900) by **Porsche Design**; porsche-design.us.





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A BRIEF MONTHLY EXPANSION ON A TOPIC EXPLORED ELSEWHERE IN THE ISSUE (SEE PAGE 124)

*The neutrality of this information is disputed. And rightfully so. By Drew Dernavich*

**The U. S. space program (NASA)** was created to explore what seemed interesting before Neil deGrasse Tyson started tweeting about it all the time. President Eisenhower founded it in 1958 with the innovation of a rocket that could be fueled solely by jealousy of the Soviet Union. The program was later expanded by President

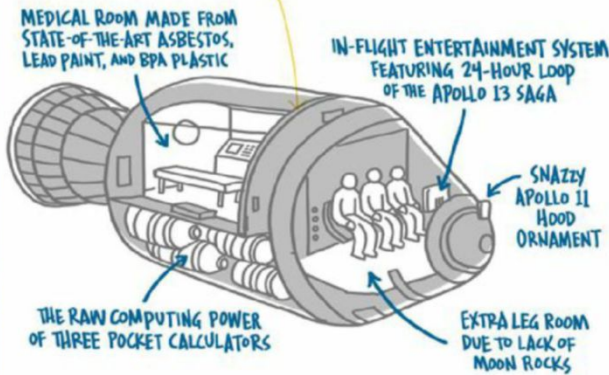


*The first picture of Earth taken from space.*



Kennedy, who challenged the country to “reach the moon before I reach Marilyn Monroe.” Naturally, the first projects, named Hubris and Icarus, were failures, but success was achieved with the Apollo program: The alleged “moon landing” of **Apollo 11**, in 1969, is considered the most accessible thing Stanley Kubrick ever directed. The first man to allegedly set foot on the moon, **Neil Armstrong**, famously grabbed his crotch with his sequin-gloved hand in a move that Michael Jackson later patented as the “moonwalk.”

## LESSER-KNOWN FEATURES OF THE APOLLO 13 COMMAND MODULE



The Space Shuttle program, launched in the 1980s, was tasked with merely trying not to crash into the hundreds of now-defunct satellites we sent into orbit in the 1960s. Many National Aeronautics and Space Administration innovations have led to successful consumer products: for example, the microwave oven, aluminum-foil Depends, and NASA tote bags. Currently, the long-term goal of the agency is to attend one of Richard Branson’s parties.



*The low point of the space program came in 2009, when the likeness of an astronaut was awarded to Taylor Swift instead of Beyoncé at MTV’s VMAs.*

# CONTENTS

FEATURES

- 83 Mavericks of Hollywood 2018**  
In a world gripped by franchise fever, these creatives are making bold, innovative work.

---

- 96 Golden Glover**  
*By Bijan Stephen*  
Donald Glover: legend in the making.

---

- 106 Sex, Lies, and Human Resources**  
The #MeToo reckoning is just beginning. *Marie Claire* and *Esquire* teamed up to debate where we go next.

---

- 116 Viking Burial**  
*By Thomas McGuane*  
A short story from the author’s forthcoming collection, *Cloudbursts*.

---

- 120 The Five Stages of Fame**  
*By Nora Ephron*  
Before Ephron was a screenwriter, she was an editor at *Esquire*. Her last story? A witty meditation on fame and Donald J. Trump.

---

- 124 Silicon Valley’s Tax-Avoiding, Job-Killing, Soul-Sucking Machine**  
*By Scott Galloway*  
Four companies dominate our daily lives unlike any other in human history. It’s time to bust up big tech.

---

- 132 Truly Re-Volting**  
*By Bruce McCall*  
Electric cars are here—now veer off into a netherworld of innovation.

---

- 134 Twenty Minutes Until the Apocalypse**  
*By Garrett M. Graff*  
How prepared are we for a nuclear strike?

## ON THE COVER

DONALD GLOVER  
PHOTOGRAPHED BY DAVID BURTON FOR ESQUIRE



*Left: Suit, shirt, and tie by Prada. Right: Tuxedo and bow tie by Lanvin; shirt by Maison Margiela; loafers by Paul Andrew. Production by Jamie Vance for Sweet Genius. Casting by Emily Poenisch. Hair by Philonese West. Makeup by Denise Tunnell. Location courtesy of the Fox Theatre.*



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A black and white photograph of Nick Jonas standing on a rooftop in New York City. He is wearing a dark leather motorcycle jacket over a grey t-shirt. He is leaning against a stone balustrade and looking off to the side. The background shows a dense urban landscape with buildings and cars.

# arvatos

*Rock is Dead. Long Live Rock*

Nick Jonas  
New York, NY 2018





Suit, shirt, and tie by Ermenegildo Zegna; pocket square by Paul Stuart; shoes by Boss.

**MAVERICKS OF HOLLYWOOD**

WHAT'S NEXT FOR  
**RONAN FARROW?**  
**PAGE 83**





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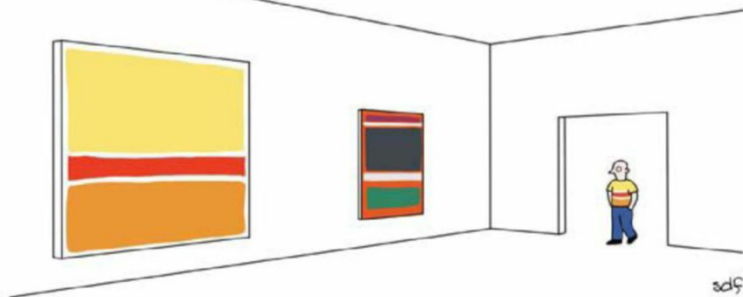
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By Seth Fleishman



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A LETTER FROM THE EDITORS

HE SAID,  
SHE SAID

● Late last year, watching the cultural wildfire that began with Harvey Weinstein and spread coast-to-coast, a group of editors from Esquire and Marie Claire found themselves sitting around a conference table to talk about the subject that has tongue-tied, confused, outraged, liberated, and shocked the entire country: sexual harassment. That first gathering might best be described as, well, a little awkward: Most of the men, having decided that silence was the best strategy, didn't talk, while most of the women, realizing what was going on, were almost made speechless themselves. The only way forward, we agreed, was to have an honest discussion that would raise questions and attempt to answer them. This became the guiding principle of "Sex, Lies, and Human Resources," the ten-page feature that our combined teams—led by MC's Kayla Webley Adler and Esqy's Eric Sullivan—created. Here's a bit more on the backstory of the package, which appears identically in Marie Claire and Esquire this month.

**Jay Fielden:** So, Anne, when we first approached you about this idea, what made you think this wouldn't be a... disaster?

**Anne Fulenwider:** We were watching these revelations hit the news and cheering on all the brave women and men coming forward, knowing that the first step toward change was to bring those stories out of the dark. But we realized pretty quickly that cheerleading wasn't enough. We had to cover this in a way that moved the conversation forward. Part of that realization was that women can't make progress alone. By working with you guys, we could have an intelligent, thoughtful discussion, as *Esquire* has always elevated the conversation on what it is to be a man. Why did you come to *Marie Claire*?

**JF:** Well, we knew yours is a magazine impatient with any conventional wisdom unless it's actually wise. We wanted to create a genuinely coed conversation. Plus—sorry to be indiscreet—I've known you for almost twenty years. So I know what kind of editor you are—that we'd both want this to be substantive and deep but not humorless or repetitive. And, look, we're mostly men at *Esquire*. We didn't want to be tone-deaf when addressing this crucially important moment. Our first instinct was much like that of many men across the country, who feel like they should just shut up, whether out of genuine respect for the moment



or out of fear of being, um, "Damonized." **AF:** We had no idea how freaked out men were by the #MeToo conversation. The most valuable thing that's happened in the wake of the great reporting by *The New York Times*'s Jodi Kantor and Megan Twohey on Weinstein is the airing of countless stories of harassment and abuse that have remained hidden for too long. Even very brave people have to feel safe to come forward, so the support being shown to them is huge. If the secondary result, however, is that men retreat for fear of recrimination, then we've made very little progress. So policing or "Damonizing" any man courageous enough to join this conversation is counterproductive. Not all women agree on this stuff, either. The point is to keep talking. What if we had left that first awkward meeting and abandoned the project? I mean, none of you said a word for the first twenty-five minutes!

**JF:** True, but when you asked if men really have sexual relations with plants, that let us know we could ask our own set of verboten questions.

**AF:** I had to break the ice! There's simply no way forward if we don't talk to each other. I'm proud we were able to ask some of the questions people, including women, may be afraid to. Sometimes humor can help.

**JF:** I believe that, too, but we were both pressing for a way for us not to simply reinforce safe opinions. You also said you didn't want the tone to be finger-wagging.

**AF:** I didn't want us to express *one* opinion when what we learned is that there are so many. One of the most striking things about the past few months is hearing from women of different generations and viewpoints about how a hand on the knee, or more, was once simply part of the deal, not something to bring up to HR. That type of behavior was accepted or even expected.

**JF:** I thought that story you told also showed just how varied opinions can be among women themselves. You recounted how a younger editor who works for you asked if a man saying to a colleague in a clingy dress, "Wow! You look great" was a form of sexual harassment. You didn't think so, but she did. From an *Esquire* point of view, I'd say a comment like that is uncouth, for sure. Still, our aim of creating such a two-sided conversation wasn't easy. Almost every female contributor you asked came through. But we had a very hard time convincing male writers to do the same. A lot of them felt like we initially did—shut up and listen—or were simply apprehensive of the response they might get.

**AF:** I hope that if we've achieved one thing, it's that this once forbidden, scary, sometimes crushing topic is discussed in the open by both men and women. I feel a great responsibility as a journalist and as a boss to create and maintain that space, where people aren't afraid to address the difficult stuff.

**JF:** A bullhorn always helps.

**AF:** Or a little Scotch.

Anne FULENWIDER &amp; Jay FIELDEN

photographs: Allie Holloway



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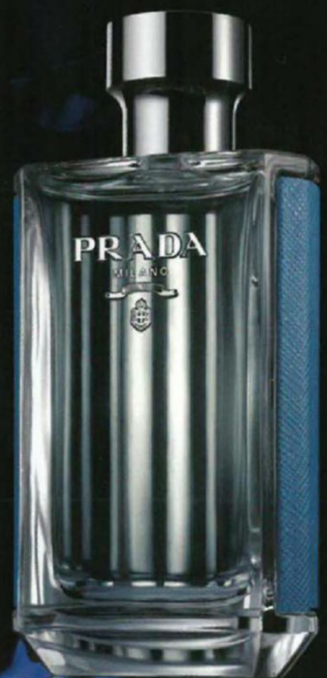
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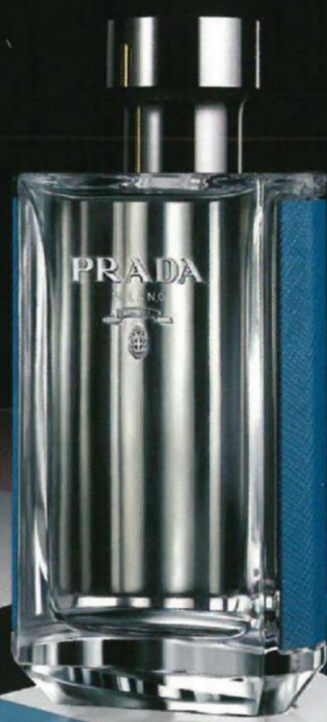
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## MOVIES

# LET'S GET WEIRD

In *Annihilation*, *Ex Machina* writer-director **ALEX GARLAND** takes you to another dimension—by way of the Florida Panhandle

By George Pendle

● Alex Garland is nervous. Not chattering-teeth nervous, but he definitely gives off an air of a man who is, shall we say, uncertain about his immediate prospects. “I don’t know if I’ll ever be able to do this again,” he says. “At some point I won’t get another chance.” The object of his uncertainty is his latest movie, *Annihilation* (out this month), which provides the biggest cinematic head-fuck since that giant space fetus hove into view at the end of *2001: A Space Odyssey*.

continued ▶



continued ▶ The film follows a five-woman expedition, including Natalie Portman and the great Jennifer Jason Leigh, as they make their way through a mysterious, slowly expanding luminescent bubble covering acres of the U.S. coast referred to as Area X. Inside, communications don't work, the flora and fauna are strangely mutated, and time itself seems bent out of shape. So far, so sci-fi. But as the distortions start to affect the relations between the characters and their own physiology, things grow increasingly unreal. One of the women says it's like they're all suffering from dementia. Watching it, you may feel that way, too.



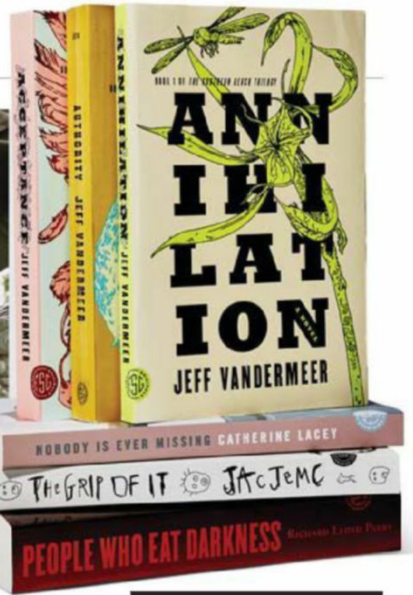
**SAY AHHH...**

From top: Natalie Portman in "Annihilation"; Alex Garland and Portman on set; Alicia Vikander in "Ex Machina."

Garland is in phase three of a career that he began as a novelist and then a screenwriter before becoming a director. His first book, 1996's *The Beach*, published when he was just 26, was a dark parable about Western backpackers discovering an idyllic, unspoiled beach in Thailand and turning it into a paranoid hellhole. Immensely popular, it marked Garland as not only a propulsive storyteller but also a keen thinker able to lace fiendish plots with digressions into alternate universes and four-dimensional hypercubes. His 2002 screenplay for the movie *28 Days Later* was similarly groundbreaking, single-handedly kick-starting the undead revival by having his zombies run. And then, in 2014, came his directorial debut, *Ex Machina*, in which a programmer played by Domhnall Gleeson is sent to perform the Turing test on a new robot that may or may not be capable of thought and consciousness. It was smart, talky, and tense as hell, preempting *Westworld*'s disquisitions on free will.

Garland sees *Annihilation* as a reaction against his previous film. "*Ex Machina* worked like a small clockwork movie. I wanted to push away from that." The result is something that is looser and more open-ended, less hard science fiction than a dreamy kind of science pastoral, albeit one populated with mutant crocodiles.

The rich strand of ecologically conscious sci-fi running through *Annihilation* comes from the cult 2014 novel by Jeff VanderMeer upon which the movie is based. VanderMeer is the presiding emperor of weird fiction (his 2017 book, *Borne*, is about scavengers living in the shadow of a hundred-foot-tall levitating bear named Mord), but *Annihilation*, part one of the Southern Reach Trilogy, came to him while hiking in north Florida. "I've always been drawn to different forms of intelligence on this planet that seem like they're alien," VanderMeer says. "We're like set-



tlers on an alien planet and we still don't really understand how this stuff works and how it's all put together."

This feeling of something being unknown and ultimately unknowable is what both book and movie most acutely share. But how do you depict

this? "In order to tell the story correctly, exploring something that's beyond human knowledge, you can't actually provide the standard narrative answers at the end," VanderMeer says. The director evidently concurs.

Garland explains that the film is itself a type of mutation. "It shifts from being a medical thriller to a hallucinogenic sci-fi film to a mutated body-horror movie out of David Cronenberg," he says. "It's something that a subset of the audience kind of enjoys, that feeling of being wrong-footed, but the other part of the audience just feels wrong-footed and wants to know where they are."

The director's aim was to make a film that transitions "from suburbia to psychedelia" by dropping viewers in the familiar, almost to the point of Hollywood cliché, and then gradually immersing them in the bizarre. It's a very successful technique. Like a frog being slowly boiled alive in a pot of water, the audience will quite happily follow the beats of the story until they all of a sudden find that their brains have been cooked and served to them on a plate. ■

**BOOKS**  
**PULP LIT**

The novel that became *Annihilation* was brought to you by FSG Originals, an imprint within Farrar, Straus and Giroux that's gained a cult following by betting on wild, weird, and otherwise risky material. "We look for work that defies categorization somehow," says publisher Sean McDonald, who founded FSG Originals with director Emily Bell in 2011. The books they publish—check out Frank Bill's country gothic *Crimes in Southern Indiana* and Jac Jemc's surreal horror show *The Grip of It*—often exist at the fringes of literary fiction and genre, and the format plays into that mass appeal: Every title is paperback and compactly sized. "We want it to feel like you could slip the book in your pocket and keep it close," says Bell. That's assuming you're able to put it down. —Jon Roth

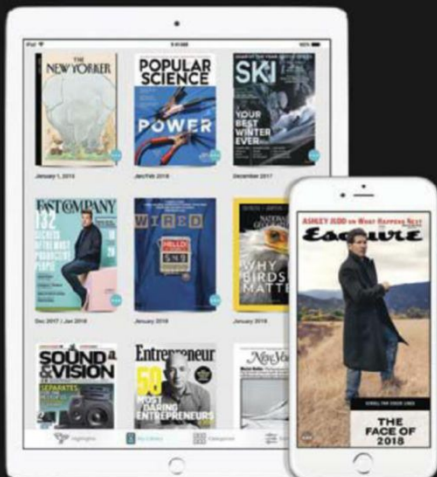
**Eskpertise**



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leaves that got singed but no ash. Edges burned but didn't penetrate far at all." In Sonoma, only three of 250-plus vintners suffered serious damage. And there's no reason to fear smoke taint because, fortuitously, the harvest happened earlier than usual.

"I don't want to minimize the effect on people's lives," says Fritz Hatton, proprietor of Arietta Wine. "But if you drove through Napa Valley, you'd say, 'Where was the fire?' Everything is open and it's very beautiful right now." Scorched hills behind wineries along the Silverado Trail turned green with new grass following winter rains. By the time you read this, abundant wildflowers and Napa's annual bloom of yellow mustard will have swathed any black patches in fields of gold.

The best, albeit most selfish, part about the initial dip



**Night watch:** Wearing sunglasses in the evening has always been suspect, but you can confidently sport these **Vuarnet Nightlynx** specs because they improve your vision in low-light conditions—think driving at dusk. From \$225; vuarnet.com

## TRAVEL RECOVERY DRINK

Now's the best (and most crucial) time for a Northern California WINE TRIP *By Jason Tesauro*

● We've all seen the before-and-after aerial images of last October's Napa, Sonoma, and Mendocino fires. Idyllic neighborhoods appear on the left side of the screen, and on the right, nothing but a faint trace of asphalt roads and maybe a lone exposed skeleton of a brick chimney. The rest is ash. It's become the unfortunate new reality throughout California. The flames raged 230 feet per minute. At least 8,400 buildings and homes were destroyed.

Which means now is the right time to head to Northern California wine country, the most hallowed wine region in the United States. Hear us out.

As those in New Orleans after Katrina, or Houston after Harvey, can tell you, tourism genuinely helps. "Reality is," says Remi Cohen, general manager at Lede Family Wines in Napa Valley, "it's not just owners who survive on the wine business. It's hotel workers, housekeepers, waitstaff."

After the fires, the region saw a significant downturn in tourism, despite the lack of damage to the majority of the vineyards. "It's pretty amazing," says Michael Wolf of Michael Wolf Vineyard Services, who oversees about 800 acres in Napa. "We saw

### FROM ASHES, HOPE



*Napa's Signorello Estate winery before the fire.*



*The devastating aftermath. They plan to rebuild.*

in numbers of less intrepid visitors? It's less crowded. "You're not dealing with throngs of tourists along Highway 29," says Cohen. It's easier to get personal attention in tasting rooms and reservations at restaurants. Napa icons such as Clos Du Val, Chimney Rock, Stag's Leap Wine Cellars, Pine Ridge Vineyards, and Silverado Vineyards all had terrifyingly close calls with the fires but are open to guests today. Newer but equally dynamic producers like Darioush, Odette Estate, Black Stallion Estate, and Reynolds Family are offering wines in tasting rooms that have never been more welcoming.

Should you avoid the burn areas? Not necessarily. Like 2014's earthquake, they're now part of the region's lore. Observe, contemplate, but don't gawk. Some of the most visible damage can still be seen at Signorello Estate, where Ray Signorello lost his house and winery. "But we're picking up the pieces and moving forward," he says. "We'll make wine in 2018 as we've done for 40 years." Because as much as wine is about the past, it's also about the future. ■





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CRAFTED FOR TASTE







FOOD

# TO CHAINS!

In times like these, **WE NEED IHOP,** and the next wave of restaurants like it, more than ever

*By Jeff Gordinier*

● People don't believe me when I tell them that I love chain restaurants. They laugh in that way that presumes a shared sarcasm—as if I'd just said that I love *Cats*. But I mean it. I love chain restaurants, at least the ones that nail their core objectives. And I believe that chain restaurants have the ability, like Willie Nelson and *Star Wars*, to unite us.

Look no further than my weekend ritual with my 12-year-old son, Toby. He and I go to IHOP, which is about as far as you can get from the foraging, fermenting, farm-to-table-ing aspirations of the culinary vanguard. (Tom Sietsema, the food critic at *The Washington Post*, recently gave IHOP a *D* in a roundup of popular chains. He did not like the burgers. To which I say, *Dude, that last letter in IHOP is*

## Eskpertise



The only cure for March Madness? Watch the games! Lithium helps, too.

a P, not a B.) Every time I go there, I marvel anew at the crazy diabetic extravagance of the menu. Oh, hello, toffee-apple-cheesecake-stuffed French toast—that would be French toast with cheesecake and candy inside and sugary apples on top. Should that selection strike you as too natural, you can get your French toast crammed and crowned with crumbled Oreos instead.

Toby and I don't order that stuff. We get pancakes and eggs and bacon (the sensible approach), and we rarely spend more than ten bucks. What we appreciate the most, though, is the way hanging out at IHOP makes us feel at home. "Everyday life has enough rules," says a "philosophy" statement on the IHOP website. "Sitting down for a delicious, comforting meal shouldn't have any." Maybe that's just propaganda from some sinister corporate-branding department, but I can't help noticing that IHOP actually does a better job of making customers feel welcome—and free of judgment—than the average Brooklyn beef-tartare temple.

continued ▶





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NO ARTIFICIAL PRESERVATIVES • NO ADDED NITRITES • NO ADDED NITRATES\*





**FAST-FORWARD**

*The success of Danny Meyer's Shake Shack has prompted many top chefs to branch out into chains.*

**continued** ▶ That's partly because it can be a relief to check your food snobbery at the door. My kingpin of all chains is the Cheesecake Factory. The menu is epic and insane. Even if you were to set aside au courant questions of cultural appropriation and focus purely on pragmatic concerns about kitchen competence, can any restaurant possibly pretend to have mastered Cajun jambalaya pasta, crispy Cuban rolls, samosas, taquitos, fish tacos, meatloaf, Korean fried cauliflower, and a burger fezzed with macaroni and cheese? (That's about .00001 percent of the menu, by the way. I've never managed to crawl my way to the promised cheesecake at the finish line.) Would you believe me if I told you that the Cheesecake Factory somehow delivers this multicultural cornucopia with a weird degree of loving respect? As trolls turn the United States into a transcontinental dumpster fire of toxic divisiveness, it can be oddly restorative to visit the Cheesecake Factory and sense the American silos vanishing...through food.

In that respect, chains are the ideal antidote to isolation. Last year, on the food blog Eater, Elizabeth G. Dunn wrote a piece about how strip-mall mainstays like Bennigan's, Friendly's, TGI Fridays, and Ruby Tuesday are petering out.

**Cool brew:** As any java geek will tell you, nothing beats a pour-over coffee. But you can't do it with a teakettle. **Fellow's Stagg Pour-Over Kettle** has a slim spout for an optimal pour-over rate and a built-in analog thermometer to keep you in the target brew range of 195 to 205 degrees. Grind your beans to perfection and you're set. \$69; fellowproducts.com

If so, I will miss them the same way I miss moderate Republicans: I may not vote for them, but I feel safer having them around. (With one exception: Red Lobster. You and your mushy, revolting shrimp broke my son's heart.)

It has been well documented that top chefs, having witnessed Danny Meyer's meteoric success with Shake Shack, now jones for next-wave chains, even if some remain in single-embryo form. Ludo Lefebvre has LudoBird; Marcus Samuelsson has Streetbird. In Philadelphia, Michael Solomonov is expanding Goldie, his falafel spot. In Los Angeles, Roy Choi went early adopter on fast casualization with Kogi and Chego. In New York, meanwhile, the Eleven Madison Park guys have **Made Nice**; **David Chang has Fuku and Ando**; and the erstwhile Del Posto chieftain Mark Ladner is trying his hand with a place called Pasta Flyer. All of them will admit that it's way harder than it looks. I dropped into Pasta Flyer the other day and Ladner spoke to me about how the

four-dollar fried-lasagna snack grew out of his years of layered-pasta R&D at Del Posto; he'd learned how to shape the canestrato cheese in the salad into pellets so that the flavor would be dispersed into each bite.

The food at Pasta Flyer is fast, cheap, and delicious. Yet the menu (which includes spaghetti and meatballs and my son's gooey favorite, fettuccine Alfredo) is far less adventurous than you might expect from a toque with Ladner's pedigree. "People really don't want to be challenged with their food," the chef observed.

Guess what? That might be the realization that sets him, and us, free. The successful chains of the future will be the ones that don't strain too hard to be cool. Everyday life has enough rules. ■

**Meanwhile, We Endorse White Bread**

Simple sandwich, maximum pleasure



••• One of the most tantalizing bar snacks in the country can be found at Expatriate in Portland, Oregon, where chef Naomi Pomeroy doffs her cap to native James Beard by serving up the food scribe's famous go-to nosh: a fluffy and unexpectedly flavorful sandwich made of thinly sliced onions, chopped parsley, gray salt, and good butter on white bread with the crusts cut off. It's a playdate treat for big kids. —J. G.







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A dream kitchen should be a luxury that everyone can afford – a complete kitchen with a beautiful island, all the storage you'll need, and unique solutions that fit your budget. Because no matter what you do, who you are, or how much you make, you deserve to make the dream yours.

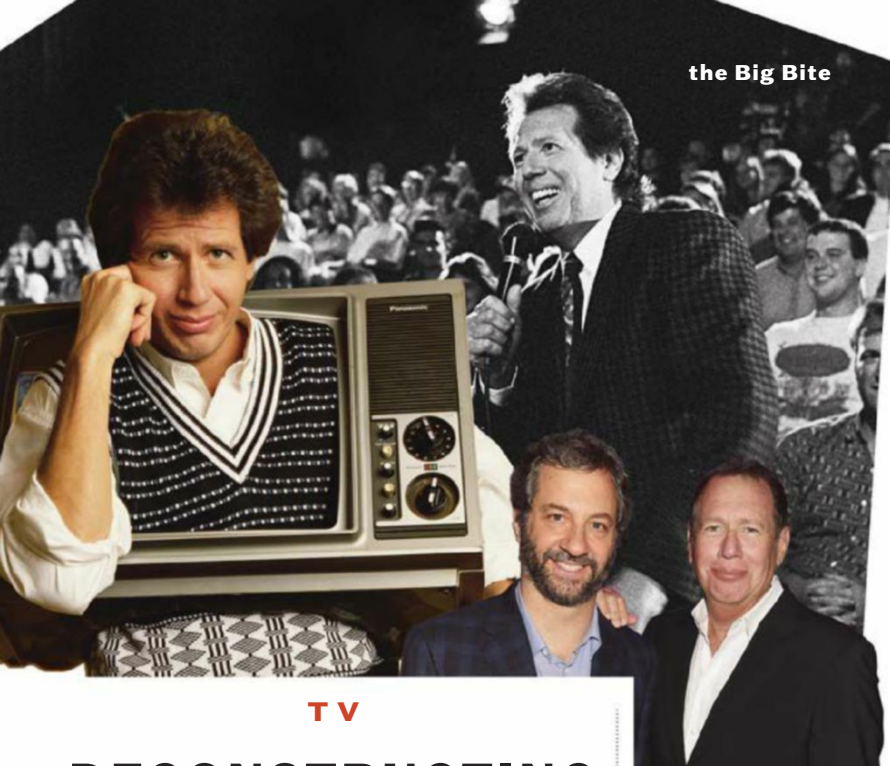


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Requires assembly. \*The total price includes cabinets, fronts, drawers, door dampers, interior shelving, hinges, toe kicks, legs, and cover panels. Your choice of countertops, sinks, faucets, knobs and handles, appliances, and lighting sold separately. See IKEA store for limited warranty, country of origin and 10'x10' details. Valid in US stores only.





the Big Bite

TV

# DECONSTRUCTING GARRY

A new documentary from **JUDD APATOW** takes you inside the brilliant mind of Garry Shandling

“Insecurity is a prime factor” in comedy, the comedian Garry Shandling once wrote in a note to his parents, and Shandling, who died at age 66 from a pulmonary blood clot in 2016, never wanted for material. “My friends tell me I have intimacy problems,” he said. “But they don’t know me.”

Although he never achieved the level of mainstream fame of his peers Jerry Seinfeld and David Letterman, Shandling was among the most influential talents of his generation, and odds are your favorite comic reveres him. Like Judd Apatow, for instance, who just directed *The Zen Diaries of Garry Shandling*, a two-part documentary for HBO (available March 26 and 27) built around the comedian’s actual diaries.

As the film tells it, Shandling’s self-flagellating stand-up, as well as his postmodern sitcom *It’s Garry Shandling’s Show* and the cult favorite *The Larry Sanders Show* (the veritable template for *The Office*, *30 Rock*, and *Curb Your Enthusiasm*), were, for him, all vehicles for self-realization. His jokes often felt like a therapy session playing out in real time. In *Zen Diaries*, Jim Carrey says that Shandling was someone who told an audience, “You’re all right because I have all these problems.” According to Conan O’Brien, “It wasn’t always easy to be Garry Shandling.”

“What he cared about was getting to the truth and trying to show human behavior,” Apatow, who spent an emotional year working on the project, says of his subject, a longtime friend. “He would want to see his life as a lesson. He was trying to figure out how to make the best use of this journey.” —Dan Hyman

↓  
**THE WATCHLIST**  
More necessary viewing



1.  
**HARD SUN**

Apocalypse **SOONISH**

Networks are realizing they can’t do postapocalyptic forever. Let Hulu introduce *preapocalyptic* into your vocabulary. Starring Agyness Deyn and one-man Beatles cover band Jim Sturgess, *Hard Sun* follows two cops who find out the world is five years away from the Rapture while investigating a hacker’s death. (March 7, Hulu)



**THEY’RE BACK**

*Last Week Tonight* (2/18, HBO): Take a break from watching Colbert & Co. tee up on Trump, and save Sundays for John Oliver’s mix of self-deprecating gags and deep dives into complex issues. *Love* (3/9, Netflix): Long before last year’s Hollywood reckoning, *Love* showed us why we should be wary of media men. —Brady Langmann

2.  
**HEATHERS**

Murder, she **EMOJI'D**



It’ll either ruin a cult classic (beloved for lines like “Fuck me gently with a chain saw”) or be a *Mean Girls*-esque stroke of genius: The Paramount Network took a syringe, filled it with trap music and furry pink jackets, and pumped it into 1989’s *Heathers*. We’ll see if the new cast can compare to the original’s who’s-who lineup from the late ’80s, which included Winona Ryder, Christian Slater, and Shannen Doherty as clique high schoolers wrapped up in a murder conspiracy. (March 7, Paramount Network)

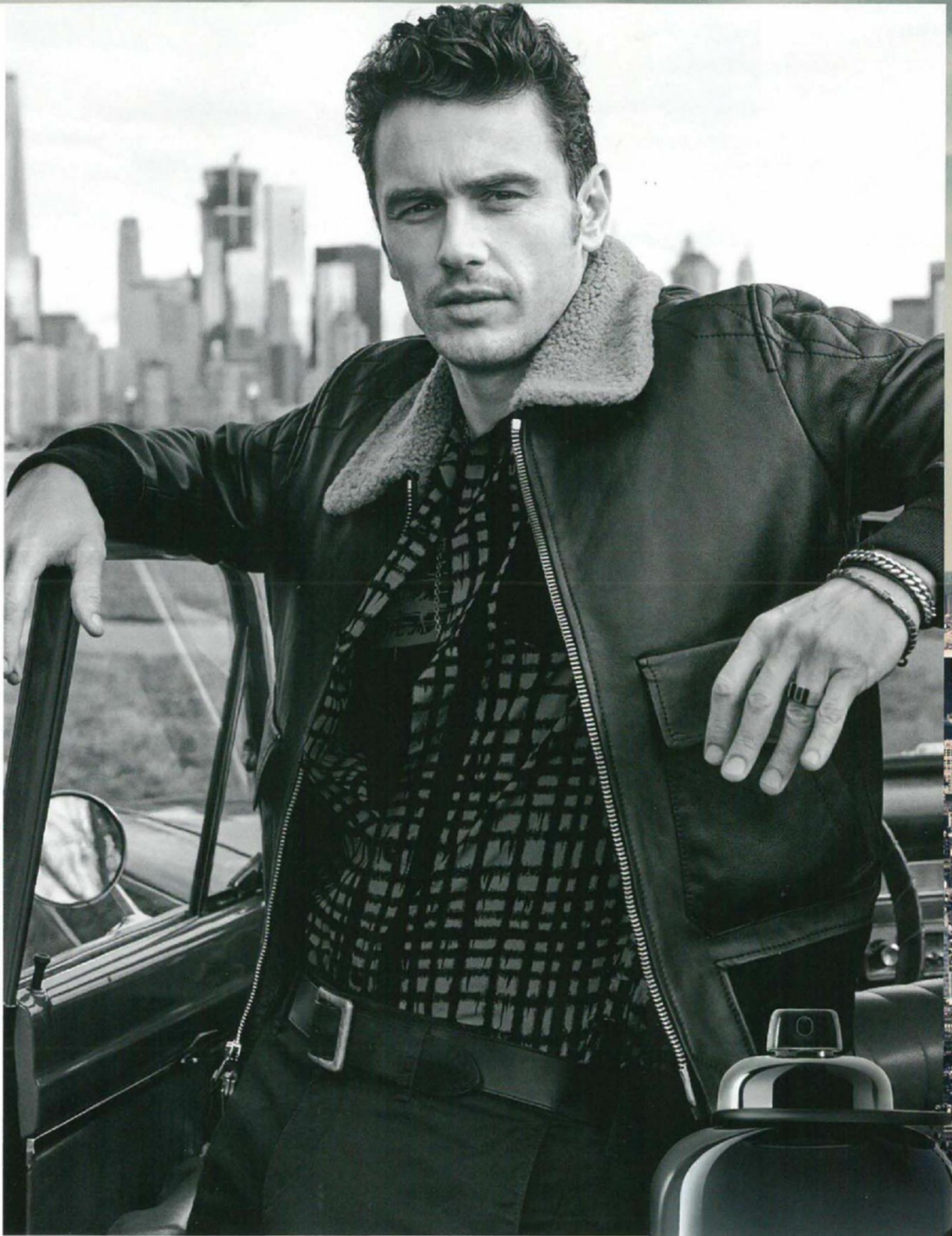


3.  
**SEVEN SECONDS**

Front-page **TV**

This anthology crime thriller with an ensemble cast (led by Regina King) is a cross between *Law & Order* and *True Detective*. The first season examines the fallout after a white cop accidentally injures a black teenager in a northeastern city. (February 23, Netflix)





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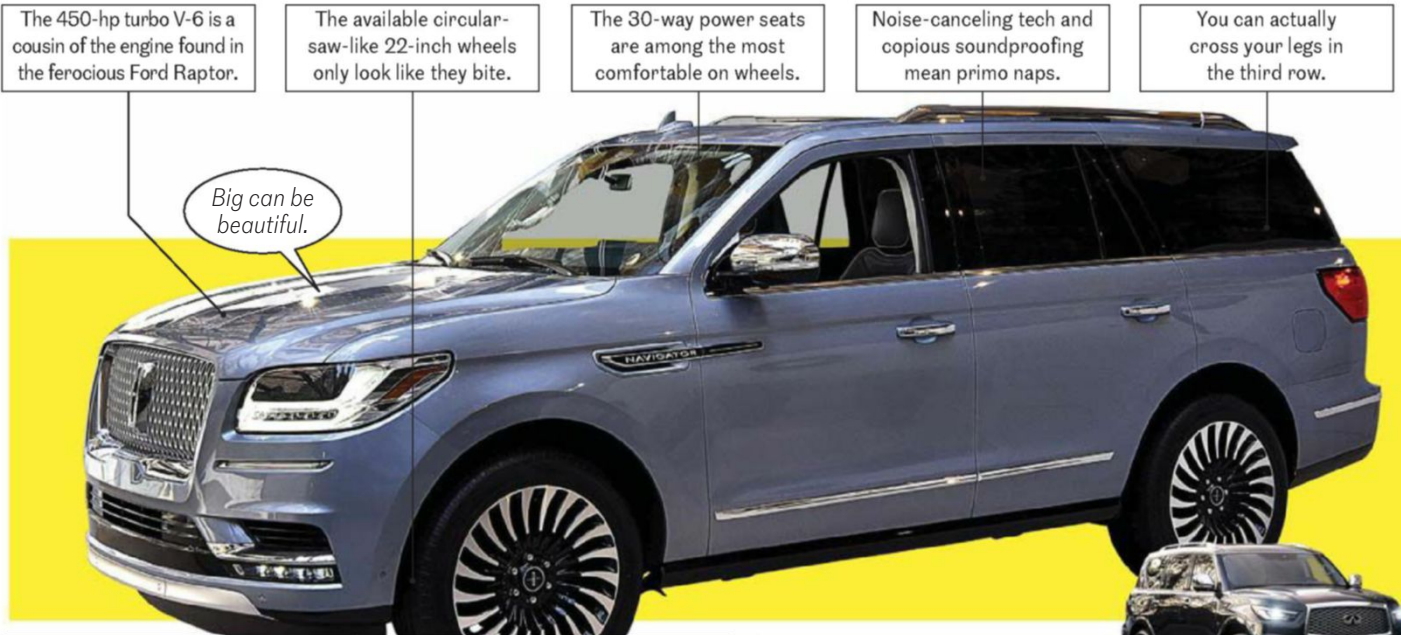
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CARS

# DRIVE THE THRONE

The gargantuan, opulent **LINCOLN NAVIGATOR** and other deluxe SUVs seem indefensible in the era of automotive electrification. But then you drive one. *By Kevin Sintumuang*



The 450-hp turbo V-6 is a cousin of the engine found in the ferocious Ford Raptor.

The available circular-saw-like 22-inch wheels only look like they bite.

The 30-way power seats are among the most comfortable on wheels.

Noise-canceling tech and copious soundproofing mean primo naps.

You can actually cross your legs in the third row.

Big can be beautiful.



What makes a huge interior feel even bigger? **A PANORAMIC ROOF.**



The **PIANO-BUTTON GEAR SHIFTERS** are a slick touch.



You'll find wireless charging up front and **HIGH-SPEED USB PORTS** for each row.



**ALSO BIG AND FANCY IN 'MURICA**  
The 2018 Infiniti QX80 (from \$65,745) is the iconoclast's choice in the XL luxury-SUV segment. Cadillac Escalade or even the Navi too ostentatious? The smooth ride and quilted leather seats of the QX80 will swaddle a family in understated elegance.

It's easy to project one's class and environmental rage onto the owners of extra-large luxury SUVs. I mean, they could have gotten by with a Tesla, right? But when you drive one like the new 2018 Lincoln Navigator (starting at \$73,250), you start to understand why these whales of the highway are a rare yet growing subgenome of the SUV originally created in the heady days of the late '90s. (Sales were up 5 percent in 2017.) They have become less McMansion, less family trucksters gussied up in questionable leather and wood veneers, and more bespoke luxury condo—the mobile living room for sophisticates with a growing brood that they always tried to be. Space is a luxury, sure. But the stretch-your-legs-out room and cushy rear-seat experience that would normally require a first-class Emirates ticket? That's a rare kind of decadence on the road that the Navigator handles with surprising grace. The interior is a treat for grown-ups (copious soundproofing, massage seats) and their kids (it can take up to ten WiFi connections). You may not get a thumbs-up from Prius drivers, yet good taste, in any size, is hard to hate. ■

## THEY MAKE ELECTRIC RANGE ROVERS?

THEY WILL. LOOK FOR THEM IN THE SUMMER.

**What's their electric range?**

Thirty-one miles. Not a lot, but it'll cover the average commute.

**Can they still go off-road?**

Yes. I drove one down what felt like a cliff. They're the real deal.

**Cost:**  
From \$96,145



**Who's going to buy them?**

Driving one in Los Angeles, where Rovers are as common as Priuses, I got as much attention as the pope. Electrification makes the SUV less sinful for the city.







ART

## A TROLL SUPREME

Robin Bell's **GUERRILLA PROJECTOR WORKS**, marked by defiant spirit and humor, are lighting up D. C.'s Instagram feeds *By Alex French*

On a frigid Washington, D. C., night this past December, not even 24 hours after Roy Moore was upset in the Alabama senate election, a 39-year-old visual artist and filmmaker named Robin Bell parked his van in front of the headquarters of a nonprofit called Human Rights Campaign, threw open the rear doors, switched on a video projector (the sort you find in most conference rooms), and shone a simple static message on the building's facade: **RESISTANCE WORKS! THANK YOU, ALABAMA.** Passing cars honked. Pedestrians gathered to photograph the spectacle. Workers from Human Rights Campaign, who'd long opposed Moore, were jubilant. "For these past months, a lot of people have felt that no matter what we do, it's all fucked," says Bell. "What we were trying to say with this projection was 'It's not all fucked. What we do matters.' The message creates a sense of optimism."

### Esxpertise



The best way to push back against the morally bankrupt NCAA is to—hey, look at that bouncy ball!

Bell has become something of a hero to the anti-Trump insurgency in recent months for the piercing messages he's been posting on government buildings and monuments in the capital, simple but full-throated screeds like **THE PRESIDENT OF THE UNITED STATES IS A KNOWN RACIST AND A NAZI SYMPATHIZER.** But he found his way to activism early on. His parents owned a cemetery outside D. C. where victims of the crack epidemic were buried. "I had to use a Weedwacker around the headstones, and just seeing how many young people were dying had a serious effect on my wanting to do something."

In 2000, Bell went as a journalist to document a protest aimed at the prison-industrial complex during the World Bank meetings; he was rounded up with hundreds of protesters by police and wrongly imprisoned. "That experience made me shift from just doing more straight-up journalism storytelling to thinking about how to use art and speak out."

Bell started brandishing a projector as a tool for political protest in 2012. He aired objections to many of the world's problems: drone strikes, genetically modified foods, climate issues, mass surveillance, mass incarceration, and the construction of the Keystone pipeline. When Donald Trump arrived in the Oval Office, Bell intensified his efforts. "Trump's vic-



tory was an insane loss, but it also created an insane opportunity. If you care about human rights and you care about taking care of each other, this is kind of like the call to arms,” he says. Working with a number of nonprofit organizations, he has used his projector to advocate for women’s reproductive rights, funding for hurricane recovery efforts in Puerto Rico, environmental causes, trans rights, diplomacy with North Korea, and the removal of Confederate monuments. However, it’s the large-scale trolling of President Trump and his Cabinet that has garnered Bell the most attention. Like when he launched a series called “Swamp Monsters” in which he projected doctored photos of Trump-administration officials in scary costumes on the side of their respective buildings: Rex Tillerson as a vampire on the State Department, Jeff Sessions as a Klansman on the Justice Department, Jared Kushner as Jared Kushner. (“Kushner is weird and frightening enough on his own and doesn’t need a costume,” Bell jokes.) Or the night he parked opposite IRS headquarters and presented a looped sequence of cascading cash over the faces of Trump and Paul Manafort along with the message FOLLOW THE MONEY . . . RELEASE TRUMP’S TAX RETURNS. Or last spring, when he trained his projector lens on the archway just above the Trump International Hotel’s main entrance and let shine slogans like EMOLUMENTS WELCOME, with a filling-station-style arrow pointing at the door: OPEN 24 HOURS. That message faded into PAY TRUMP BRIBES HERE. The projection was up for only ten minutes before a hotel security guard crossed the street and covered up the lens. Before it was concealed, though, a double-decker tour bus pulled up in front of the hotel and a horde of camera-wielding passengers snapped and posted. The images went viral. Bell points out that he stages his projections at night, when most of D. C.’s power players are out of the office. He isn’t sure if President Trump or any of the other people he’s shouting down are aware of his protests. He doesn’t seem to care much, either.

Like Picasso’s *Guernica* and Barbara Kruger’s pieces—e.g., *Untitled (Your body is a battleground)*—Bell’s art speaks truth to power. But unlike those iconic works, his projections won’t necessarily be discussed in art-history classes decades from now. Rather, they are a true sign of our times. Fleeting and viral, they have the same life span as one of our president’s tweets. Sometimes it takes a virus to beat a virus. ■

photographs: Allie Holloway



## FIGHTING WORDS

LEAVE YOUR SAFE SPACE AND READ THE LIBRARY OF AMERICA'S NEW NORMAN MAILER COLLECTION

● “If it had always been easy to laugh at [Norman] Mailer,” Joan Didion wrote in 1965, “it was never easier than when he announced, clearly in trouble, running scared, that he had dared himself to write a novel in installments for *Esquire*.” His “inspiration,” he later admitted, was “not art but finance.” The story concerned a Norman Mailer–like public intellectual who strangles and defenestrates his wife and then beats the rap. (It will be recalled that the author had stabbed his own wife at a party in 1960; she declined to press charges.) “Nonetheless,” Didion continued, “that novel, *An American Dream*, is one more instance in which Mailer is going to laugh last, for it is a remarkable book.” This month, the Library of America is reissuing the book as part of a two-volume set, along with *Why Are We in Vietnam?*, *The Armies of the Night*, *Miami and the Siege of Chicago*, and a selection of his essays and columns, many from these pages.

In some ways, the timing could not be worse. Mailer had no filter. He offended for sport. A “sensitivity reader” tasked with removing “problematic” passages might recommend pulping the whole set, slipcase and all. But those who brave the trigger warnings will discover that the fearlessly original Mailer is, in fact, more vital than ever. At his best—*Armies*, “Superman Comes to the Supermarket,” “Ten Thousand Words a Minute”—he is exhilarating. James Baldwin, writing in 1961, called him “an absolutely first-rate talent” of “incalculable potential” who “might help to excavate the buried consciousness of this country.” By the end of that convulsive, confusing decade, Mailer had done just that. If you really want to know *What Happened*, this collection of 50-year-old works has more to say than anything published in the past 12 months. —Ash Carter





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# the Code

Because Style Is Always Personal

## FOR THE MAN OF LETTERS

Bottega Veneta's new  
MONOGRAMMED BAGS are one  
sharp way to make your mark

Why spring for designer logos when your own name already carries plenty of clout? Italian leather titan Bottega Veneta has been saying this for years, so much so that it's become its motto: "When Your Own Initials Are Enough." If you haven't tried out a monogram, Bottega's doctor's bag (in rough-and-tumble suede, kicked up with sporty stripes) is the perfect place to start. To get it personalized, swing by one of BV's stores. (If you're in New York, we recommend the massive new flagship on Madison Avenue.) A branded bag like this could be your new calling card.

—Adrienne Westenfeld

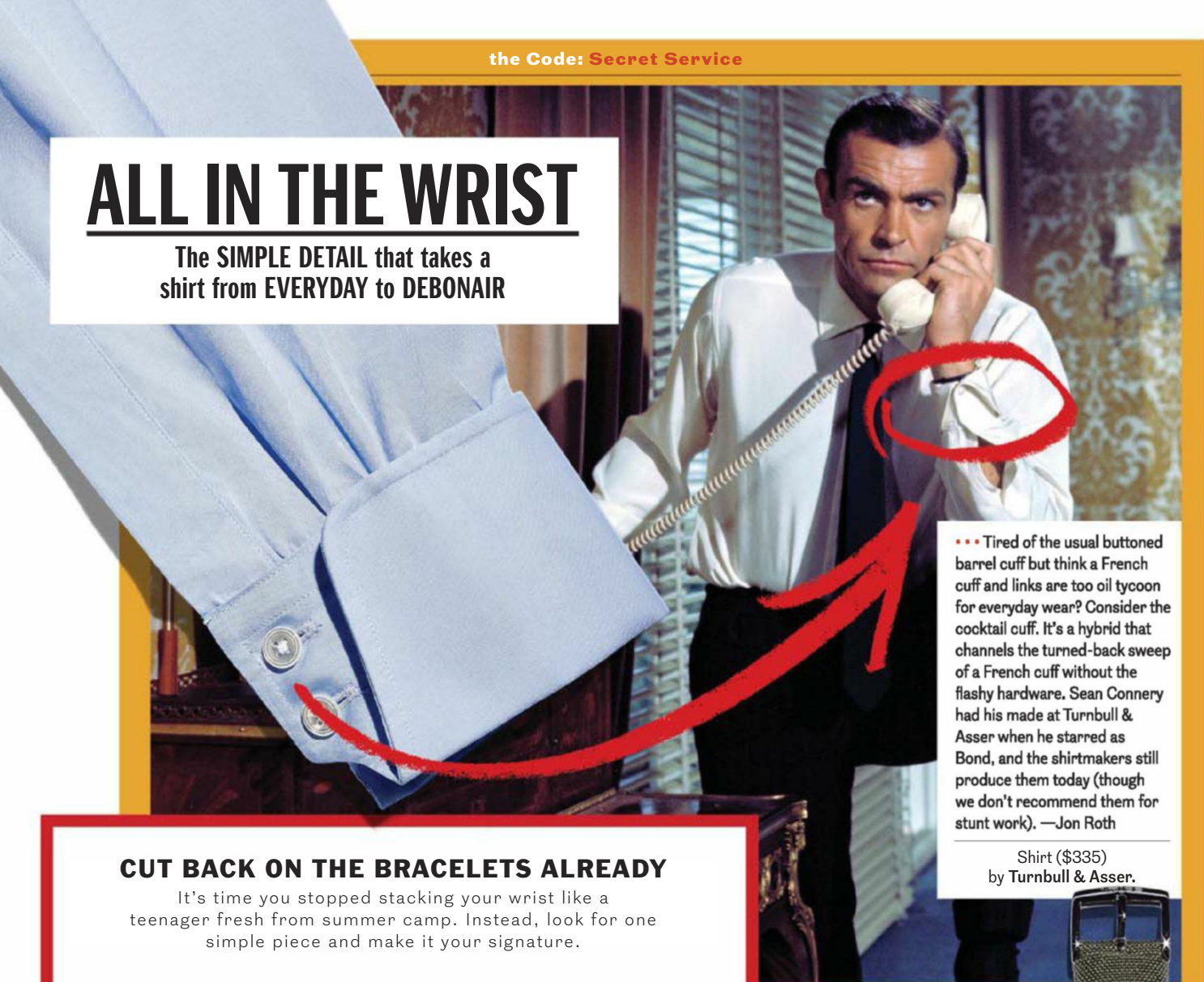


Bag (\$4,700), jacket (\$2,750), and shirt (\$480) by Bottega Veneta.



# ALL IN THE WRIST

The SIMPLE DETAIL that takes a shirt from EVERYDAY to DEBONAIR

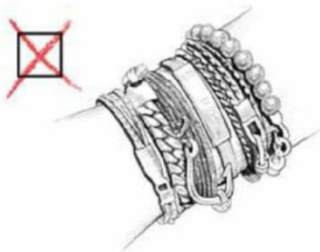


••• Tired of the usual buttoned barrel cuff but think a French cuff and links are too oil tycoon for everyday wear? Consider the cocktail cuff. It's a hybrid that channels the turned-back sweep of a French cuff without the flashy hardware. Sean Connery had his made at Turnbull & Asser when he starred as Bond, and the shirtmakers still produce them today (though we don't recommend them for stunt work). —Jon Roth

Shirt (\$335)  
by Turnbull & Asser.

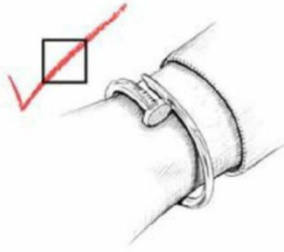
## CUT BACK ON THE BRACELETS ALREADY

It's time you stopped stacking your wrist like a teenager fresh from summer camp. Instead, look for one simple piece and make it your signature.



### THE WRIST BRACE

Hinders mobility, catches on sweaters.



### THE WRAPAROUND

Simple, masculine, doubles as a weapon. (By Cartier)



### THE ID BRACELET

Customizable, confers an ironclad sense of self. (By Tiffany)



### THE CUFF

Easy on, easy off. No key required. (By David Yurman)

## BRANDS TO KNOW WEISS UP

••• Cameron Weiss of Weiss Watch Company aims to perfect a California-made mechanical watch that can compete with big-name Swiss companies—at a price that's actually accessible. And he's getting close. The timepiece at right uses an imported movement that's reassembled stateside, but Weiss recently released an (almost) entirely in-house movement. (Only the hairspring and bearings are foreign.) For a brand just four years old, such leaps of expertise promise great things. —Nick Sullivan

Standard Issue Field watch (\$950) by Weiss.



Illustrations: Joe McKendry





# Hello. *antioxidants.*

## Goodbye free radicals.

*The power of pomegranates and the polyphenol antioxidants that fight free radicals.*

**SUPER FRUIT WITH SUPER POWER.** We've all heard about antioxidants and how important they are to include in our diet through whole, natural foods. Here we take a deeper look at what makes antioxidants in pomegranates so unique.

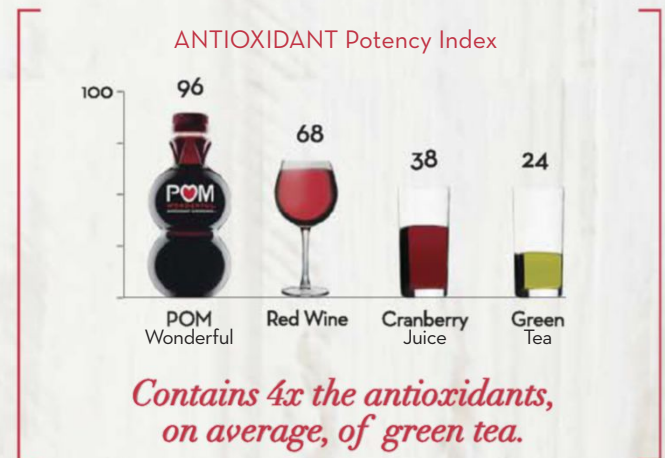
Pomegranates, and of course POM Wonderful 100% Pomegranate Juice, contain antioxidants called polyphenols. Polyphenols are a type of antioxidant known to combat unstable molecules that can cause damage to your cells and DNA over time. These harmful molecules are called free radicals. And they're POM's nemesis.

Though the human body does a good job of handling normal levels of unstable molecules, things like smoking, stress and other environmental pollutants can contribute to the generation of even more free radicals. Which means, unless you live in a bubble, everyone can benefit from the antioxidant power of POM Wonderful 100% Pomegranate Juice.

**POM & POLYPHENOLS: THE INSIDE SCOOP.** Every pomegranate has a variety of polyphenol antioxidants. The deep red arils have anthocyanins, while the rind and

white pith surrounding the arils have ellagitannins. POM Juice is the perfect way to get the fighting power of both. To maximize the polyphenol level, POM Wonderful 100% Pomegranate Juice is made by pressing the entire pomegranate, so that each 16oz bottle contains the juice from 4 whole-pressed pomegranates. That means there's antioxidant goodness in every bottle.

An in vitro study at UCLA found that pomegranate juice has, on average, more antioxidant capacity than red wine, grape juice, or green tea. In fact, each serving of POM has 4x the antioxidants, on average, of green tea.



**DRINK TO YOUR HEALTH.** It's easy to drink in the amazing health benefits of pomegranates every day. Enjoy POM Wonderful 100% Pomegranate Juice with breakfast or simply add it to your favorite smoothie. Or mix POM with seltzer for an afternoon pick-me-up or for an evening mock-tail. So drink up! Your body and mind will thank you.

**POM Wonderful 100% Pomegranate Juice, the Antioxidant Superpower, can be found in the produce section of your supermarket. It's also available through Amazon.**





# A STITCH IN TIME

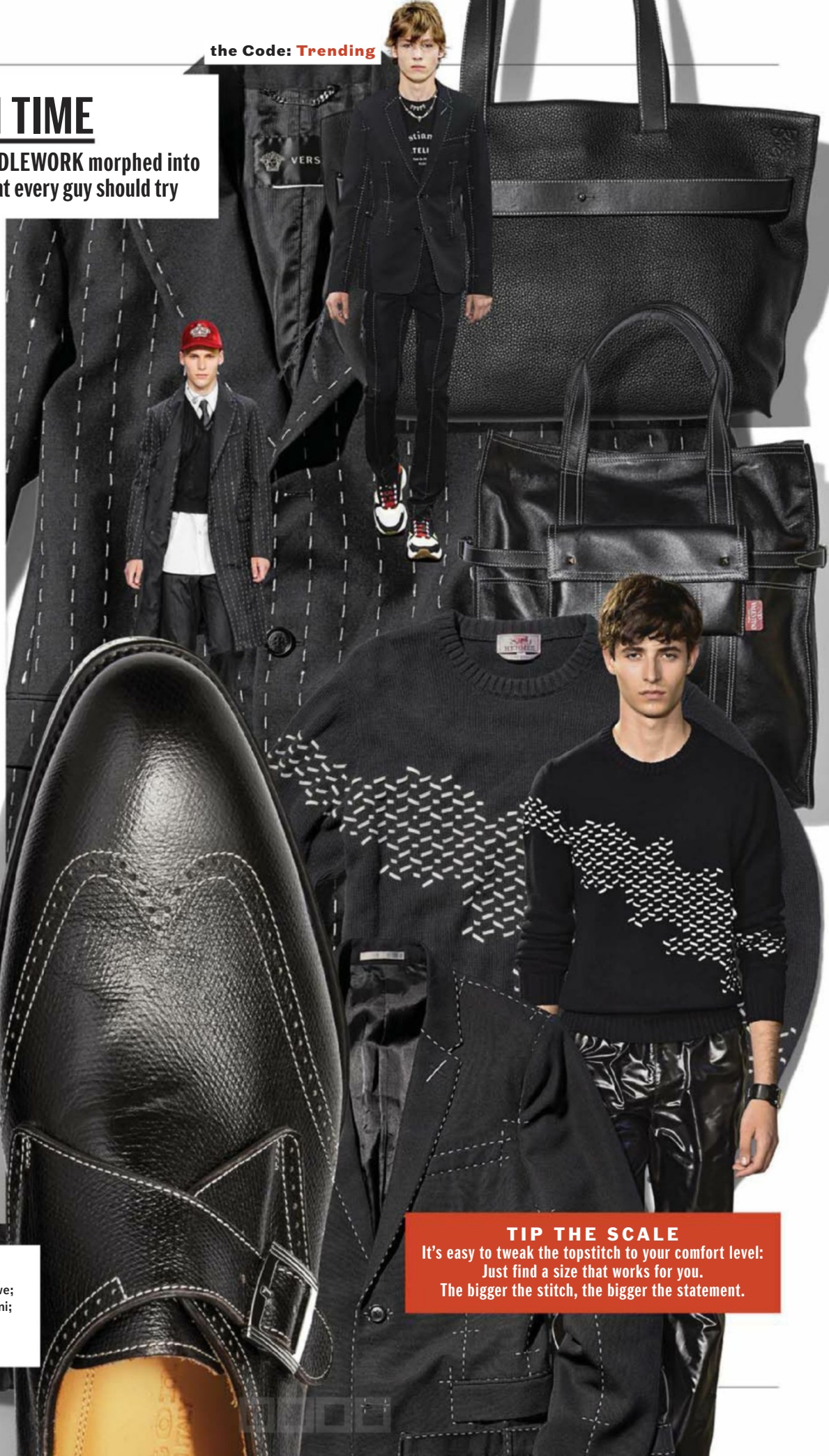
How some humble **NEEDLEWORK** morphed into the **RUNWAY TREND** that every guy should try

● We're not saying the world's top designers convene in secret to decide the next big fashion trend, but it sure can feel like it. Take the topstitch. Until now, it was a simple detail—a contrasting thread you might find on a shoe or a bag. That's how it started out this year: on accessories from brands like Valentino and Loewe. It's handsome stuff, but it's not a fashion earthquake.

Then the tremors hit the runway. Versace sent out a topcoat threaded with fine silver chain. (Versace really goes in for bling.) Dior's tailoring also carried the stitch, making a strong argument for the "party suit." (For the office? No. For Saturday night? Yessir.) Hermès stitched white leather braiding across a sweater. (This one is probably the easiest to pull off.)

Why did everybody go wild for the topstitch? We're wondering why they didn't do it sooner. Whether it's supersized or subtle, that graphic black-and-white contrast adds instant interest. You don't always need crazy colors or weird silhouettes to telegraph that you're in the know. Sometimes you just have to thread the needle. —**J. R.**

Clockwise from top: Coat (\$6,495) by **Versace**; bag (\$1,890) by **Loewe**; bag (\$2,800) by **Valentino Garavani**; sweater (\$3,100) by **Hermès**; suit by **Dior Homme**; shoe by **Kiton**.



**TIP THE SCALE**  
It's easy to tweak the topstitch to your comfort level:  
Just find a size that works for you.  
The bigger the stitch, the bigger the statement.



# FASTEN YOUR EVERYTHING



## THE CAPTIVATING RC F SPORT

Engineered for maximum power and precision handling, the RC 300, RC 350, RC F SPORT and AWD models are wrapped in a dynamically contoured body to grab your attention at every turn. Its wide stance and low profile deliver increased stability, and 19-inch alloy wheels<sup>1</sup> complete its aggressive look. Under the hood, it boasts an available 311-horsepower<sup>2</sup> 3.5-liter V6 engine paired with an eight-speed sequential paddle-shift transmission (RWD). And inside the cockpit, an available LFA-inspired gauge cluster keeps you informed, while deeply bolstered front sport seats keep you firmly planted through the curves. The RC F SPORT from Lexus. Once driven, there's no going back.



[lexus.com/RC](http://lexus.com/RC) | [#LexusRC](https://twitter.com/LexusRC)

Options shown. 1. 19-in performance tires are expected to experience greater tire wear than conventional tires. Tire life may be substantially less than 15,000 miles, depending upon driving conditions. 2. Ratings achieved using the required premium unleaded gasoline with an octane rating of 91 or higher. If premium fuel is not used, performance will decrease. ©2017 Lexus



# YOUR NEW PERSONAL BEST

## A well-stocked GYM BAG should stick to the CLASSICS

● We've all flirted with ● high-tech fitness gear—compression tights, wicking shirts, the works. But unless you're an Olympian, you probably don't need it. Which is why we're calling for a return to old-school athletic cool. Try channeling John McEnroe circa 1981 (clean, sporty, graphic), then mix in updated pieces like the Nike Air VaporMax Flyknit, which has a cushion and a comfy fit that are very 2018. It's all about taking the simple, stylish stuff guys have been sweating through for decades and pushing it into the present. —**J. R.**

- 1. Track jacket (\$248) by **Todd Snyder+Champion**.
- 2. T-shirt by **Nike**.
- 3. Shorts (\$98) by **Todd Snyder+Champion**.
- 4. Duffel (\$79) by **Patagonia**.
- 5. Socks (\$12) by **Bombas**.
- 6. Sneakers (\$190) by **Nike**.



### THE GOODS

## SWEAT THE SMALL STUFF

••• Stripped-down gym clothes are always a good call. But when it comes to tech and grooming, you're going to want science on your side.



**Dove Men+Care Dry Spray**  
The brand's new Stain Defense antiperspirant goes on dry and fights white streaks and yellow sweat stains. \$6; [target.com](http://target.com)



**Fitbit Ionic**  
The first smartwatch from the king of wearable tech keeps all your stats right on your wrist. \$300; [fitbit.com](http://fitbit.com)



**Oars + Alps Cooling Wipes**  
When you can't hit the showers, these mentholated wipes are the next best thing. \$16 for box of 14; [oarsandalps.com](http://oarsandalps.com)



**Jabra Elite Sport**  
These nonslip, water-resistant earbuds also track your pulse and log your progress. \$250; [jabra.com](http://jabra.com)