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#### A DIAMOND IS FOREVER

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#### MAXIM

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#### THE GOAL STANDARD

#### Cristiano Ronaldo

Text by MAX RIVLIN-NADLER Photographed by SERGE LEBLON

> ristiano Ronaldo dos Santos Aveiro wakes up every day in a compound of a home in Madrid. A Mercedes, a Bentley, a Lamborghini, and a Rolls-Royce are parked outside.

A closet of designer shirts are ready to accentuate his perfectly toned figure. A private jet sits on standby. And he tells himself something that would sound pompous if it weren't, well, completely true: "I'm the best," he says to *Maxim* a few days after he's won his fourth Golden Shoe, the award for the most prolific goal scorer in Europe. "That I am the best is why I continue to improve. This is why I achieve so many great things."

The world knows him simply as Ronaldo, who wears #7 for Real Madrid. Ronaldo is everything that personifies a great soccer player—electric, quick, ruthless, and decisive. When he strikes, it can be from any angle, in almost any situation. It's not surprising to see him turn a ball sailing out of bounds into a miracle goal.

But the journey from dirt fields to the world's greatest stage has been a long one, filled with sacrifice and potential pitfalls. To maintain his brilliance, he leads a near monastic life, with little time for anything besides the









#### PUMP TO FIT. FIT TO ATTACK.

J.J. WATT - DEFENSIVE END

Mary S. C. Mary and

sport he plays, the very close relationships he maintains with his small family, and accommodating the demands of a chiseled and overworked body. Ronaldo was born to a poor family on the small Portuguese island of Madeira. His father was an alcoholic construction worker who never formed much of a connection with his son. Ronaldo found an escape, and a sense of belonging, in soccer—and at the age of 12, his mother let him move to mainland Portugal to chase his dreams. He rose through the ranks of Portuguese soccer, developing a reputation as an extremely hard, focused athlete. At the age of 18, in 2003, he played in a friendly match against the world-famous Manchester United. United's manager, Alex Ferguson, recognized Ronaldo's talent and hired him.

It was the breakthrough he'd been waiting for. And the payoff was immediate: His  $\#_7$  jersey was everywhere in the world, from the streets of England to billboards in

Japan. He was driving fast cars to practice, and dating supermodels. But Ronaldo wouldn't settle; he wanted to go even bigger, and work even harder, and longed for an oppor-

er, and longed for an opportunity to play in the best league in the world, Spain's La Liga. In 2009, he got his chance: Real Madrid paid Manchester United a record-breaking \$131.5 million for the rights to Ronaldo.

As he's become one of the most recognizable faces in the world, Ronaldo has kept his privacy a priority, rarely giving anyone an inside look into the life of the world's most famous athlete. Speculation runs rampant on everything: Who is the mother of his son, also named Cristiano, who was born in 2010? Tabloids often ask the question. He won't say. And we don't care to ask. But he does give Maxim answers to a number of other questions.

Did Ronaldo buy a home in New York City, with a plan to move there? "I didn't buy an apartment in New York City," he says. "It's just another of those rumors about my life."

Is he preparing for an acting career, and working with Martin Scorsese? "I was never invited to take part in that project."

Does he feel an intense rivalry with Lionel Messi, a player who has challenged him for every award and championship over the past five years? "I think ri"I like to win. I know that it's impossible to always win, but we can always try to win in everything we do." valry is always created by the press," Ronaldo says. "I don't see Messi as a rival but as someone who pushes me to be a better player. We're always busting our balls to see who's better."

But Ronaldo is 30, and he realizes that his playing days can't last forever. "I've played at the top level throughout my career, but looking at history, that's very hard to maintain," he says. "Can you tell me one player that's been at the top level for eight years? It's a very hard thing to achieve, but I cannot complain—I'm so happy and so grateful for my career." The man makes a solid point. But he is preparing for life after soccer.

In 2014, as Ronaldo was getting ready for his third World Cup, he was approached by the filmmakers behind the acclaimed documentary *Senna*, which chronicles the life and death of the Brazilian motor-racing champion Ayrton Senna. Ronaldo loved that film; he'd seen it mul-

tiple times. Would he be willing to let these filmmakers into his life, too? "He told us that he felt like it was the right time of his career to do some-



thing like this," Paul Martin, the film's producer, tells *Maxim*. "Once he felt that connection with us, once he trusted us, Ronaldo went above and beyond what you ever thought you would get in terms of access. He really approached the film the way he approaches football. If he's going to do something, he's going to do it the best he can."

The resulting film, Ronaldo, is probably as close as the world will ever come to really knowing the soccer star. It shows Ronaldo as an intense professional, a devoted son, and a studious single father, bent on complete excellence in everything he does. We watch Ronaldo struggle through injury and participate in the World Cup with debilitating knee problems. To keep his body in peak shape, he must be in constant training, either at his team's practice facility or healing and nurturing his body at home.

And what happens when his playing career is done? Ronaldo won't say, but he definitely won't be changing philosophies. "I like challenges and I like to win," he tells *Maxim.* "I know that it's impossible to always win, but we can always try to win in everything we do."

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Ellison's 2013 America's Cup-winning catamaran.

#### "The most important aspect of my personality, as far as determining my success goes, has been my questioning conventional wisdom, doubting the experts, and questioning authority. While that can be very painful in relationships with your parents and teachers, it's enormously useful in life." -Larry Ellison

his is all kind of surreal," Larry Ellison once told me over lunch. The man has a \$48 billion fortune, and is the owner of the BNP Paribas Open tennis tournament, an America's Cup-winning sailing team, the 288-foot superyacht *Musashi*, an Italian Marchetti jet, a sprawling Japanese-style estate, a large swath of Malibu beachfront property, the Hawaiian island of Lanai, and a Hawaiian airline. "I don't even believe it now. Not only did I not believe it when I was 14, but when I look around, I say this must be something out of a dream."

But it's not: It's the product of hard work, thinking in a way nobody else

bought 60 percent of the business for \$1,200, and his partners, Robert Miner and Edward Oates, paid \$400 each for their 20 percent stakes.

He invented his own rule book and was determined to make his way. If they needed to run electrical wires from one room to another, he'd grab a hammer and bash a hole in the wall. His motto, according to a colleague: "Find a way or make one."

Ellison's big break appeared in the form of an article with the decidedly unsexy title "System R: Relational Approach to Database Management," published by a group of IBM researchers. The report broadly described a database system that would make it easier for businesses to manage inven-

dared to, and the audacity to try to change the world. Ellison did just that: He changed everything deeply and forever. And he did it against the odds.

It is safe to say that nobody expected great things from Lawrence Joseph Ellison. Born in New York City to a 19-year-old unwed mother and a father he doesn't talk about, Ellison was shunted off to the Chicago home of his aunt, Lillian Ellison, and her second husband, Louis. Ellison remembers Louis as a dour conformist, a complete mismatch for his free-spirited



**Ellison did** 

He changed

everything

deeply and

forever.

just that:

tory, track orders, and analyze customer behavior. Specifically, the paper was based on Edgar Codd's concept of Relational Databases, which he developed throughout the '60s and '70s. Whereas data used to be grouped together in one record, the Relational Database segregated information in tables by columns and rows, the rows containing information of the same type (hence the word relation). The tables could share information so that searches could yield quick and versatile reporting targeting any category in the tables. Moreover, new types of data could be

son. Once, in a basketball game, Larry accidentally scored a goal for the wrong team, and his adoptive father never let him live it down. For years, Ellison believed the negativity: He was an average student in the South Shore High class of '62, and two years into the University of Illinois at Urbana-Champaign, he quit.

In 1966, Ellison was searching for a new life and cruised into Berkeley in an aqua-blue Ford Thunderbird. He found work at an employment agency—his first job was to help people find employment—and got married. Over the next few years, he worked for IBM, hanging tapes and backing up data.

The work didn't pay much, but that didn't stop him from being a big spender. "He had Champagne tastes on a beer budget," says former wife Adda Quinn. Adda got tired of Ellison's aimlessness and left him. But Ellison's motivation remained. In the summer of 1977, Ellison went into business as a software contractor. He talked a couple of programmer friends into forming a company called Software Development Laboratories (SDL). Ellison, the apparent leader of the group, added without having to reorganize all the other information. On a large site like Amazon, for example, a search will access thousands of tables and produce results almost instantly by culling all the similar information in one particular category.

Ellison predicted that corporations would pay a lot of money for such

technology, so he and his partners decided to take IBM's idea and bring it to market before IBM could. While other small companies had the same ambition, the very idea of attempting to beat IBM with just a handful of programmers bucked the conventional wisdom. The three partners started with the goal of building and delivering the first commercial relational database.

It took them two years to produce the first commercially viable version of their product, which they called Oracle. The CIA and Wright-Patterson Air Force Base were among their first customers. Ellison spent five weeks on the road; he did the installation and taught the training course himself.

Ellison could have puttered along like this, developing a



Larry Ellison at the BNP Paribas Open in Indian Wells, California.

perfectly fine database company. But he and his partners had a big idea: They wanted their database program to run on a variety of machines, from IBM mainframes down to Wang minicomputers. That wasn't possible at the time; different types of computers could barely talk to each other. But if databases could be linked across multiple computer types, the game would change.

Ellison started selling business owners on this idea, even as his programmers were struggling to find a way to deliver it. When a customer asked Ellison whether Oracle ran on a particular kind of computer, Ellison would say, "Yes, absolutely"—and then call Bob Miner and ask him to start writing the code. As a result, early versions of Oracle didn't work well and sometimes didn't work at all. Ellison once joked that his initial approach to customers was, "Here's our software. Use it. I dare you."

But his dogged sales strategy did have one upside: It scared off most of the other companies who were pushing relational databases. Ellison had conducted business in Japan and was influenced by that country's very rational, aggressive business mentality. He believed Oracle's technology would come around eventually—and it did. Within a few years, the company was consistently shipping software that did what he said it would do. Oracle doubled in size in 11 of its first 12 years. From there, Ellison expanded his reach into applications, consulting, and a host of other tech businesses. Today, Oracle has more than 420,000 customers, including 100 of the Fortune 100. With revenues of \$38 billion in 2015, it employs 130,000 people and operates in more than 145 countries. Oracle built its success as a leader in database software and has continued to develop its whole technology stack, from servers and storage to database and middleware, through applications and into the cloud. Interestingly, Ellison invented the cloud before there was a name for it. In 1998, he founded NetSuite with Evan Goldberg and directed Oracle to rewrite its software programs to run in the cloud. Today, the number of Oracle clients using the cloud has grown to more than 60 million. "It's gone from an idea to a multibil-

#### "I don't know of any place or any time where there aren't great possibilities."

lion-dollar business in the blink of an eye, and growing very rapidly," Ellison told *Forbes*. Now the cloud is at the core of Oracle's business model.

The driving force behind all of this, Ellison packs a big personality. Used to testing his limits, and aspiring to think outside of them, he is relentlessly competitive, noncomforming, and provocative, and he has no qualms about publicly trashing his enemies.

On the flip side, Ellison is capable of showing loyalty. As Steve Jobs was famously pushed out of Apple Computer in the 1980s, longtime friend Larry Ellison even offered to buy Apple and put him back in charge. Larry said, "I will buy Apple, you will get 25 percent of it right away for being CEO, and we can restore it to its past glory." But Steve Jobs decided he wasn't into hostile takeovers.

He is also very good at having fun. As a result of his success, he has been able to fully indulge the "Champagne tastes" that his first wife complained about. No longer constrained by a "beer budget," he lives large and spends lavishly on trophy possessions. He can fly fighter jets and once sailed a race through a hurricane, an experience he never wants to repeat. His passions extend to architecture, science, and Japanese philosophy and let's not forget women. Currently divorced from his fourth wife, Ellison has the reputation of being a ladies' man. Outdoors, he is as tenacious in sports as he is in business, and after losing the America's Cup two times, he pressed on and has now won it twice. He couldn't stop when he was losing and then couldn't stop when he was winning. The second win was in 2013, in San Francisco Bay. Leading up to the race, Ellison took it upon himself to "modernize" the sport and set about building 72-foot, multimillion-dollar catamarans that can reach 50 mph, replacing the sluggish monohulls used previously. People criticized the new boats because of their ex-



Oracle's headquarters in Redwood Shores, California.

## THAT INSPIRE

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Let's Go Places

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Prototype shown with options. Production model will vary. ©2015 Toyota Motor Sales, U.S.A., Inc.



Ellison with Nikita Kahn arriving at the State Dinner for China's President in Washington, D.C., on September 25, 2015.

pense and also saw them as potentially dangerous. The winners get to choose the location for the next race, and Ellison picked Bermuda. The event will take place in 2017.

Marc Benioff, the former Oracle employee who started Salesforce, refers to El-

lison as a mentor despite their ongoing love-hate rivalry. In Benioff's book *Behind the Cloud*, a small section called "The Larry Ellison Playbook" lists seven lessons: Always have a vision; be passionate; act confident, even when you're not; think of it as you want it, not as it is; don't let others sway you from your point of view; see things in the present, even if they are in the future; and, finally, don't give others your power, ever.

The "Playbook" outlines a rigorous mind-set, and no doubt a practice, that has manifested manifold for Ellison and all the people who have benefited from his achievements. His oft-quoted statement "I'm addicted to winning. The more you win, the more you want to win," and the aspect of his personality that refuses to accept failure, seems as if it arrived coded in his DNA. It certainly wasn't ingrained in him by his father.

Ellison's fierce intensity is constant. When he looks to the future, he sees opportunities for the next generation of radical thinkers. In talks, he speaks of technology solving the shortcomings of public schools, of creating marketplaces that bring wealth and commerce to diverse communities, and of health care that will produce miracles.

He has said that he feels envious of the young, ripening minds beginning their adventures at the precipice of all these discoveries.

"I don't know of any place or any time where there aren't great possibilities," Ellison once said, and he continues to prove it.

#### "If you do everything that everyone else does in business, you're going to lose. The only way to really be ahead is to be different." —Larry Ellison

#### *i* larry ellison by the numbers

✓ 150 BILLION: Market value of Oracle today

✓ 2: Number of colleges he dropped out of

**↓ 1,200:** Dollars he invested to start Oracle

✓ 1: Number of Hawaiian Islands he owns

✓ 2: Hollywood production studios run by his children that have produced such hits as Zero Dark Thirty, Her, American Hustle, True Grit, Star Trek Into Darkness, and World War Z. ✓ 100+: Number of companies Oracle has acquired

→ 3: Ranking on the list of Richest Americans

∠ 5: Ranking on the list of Richest People in the World

✓ 100: Number of companies on the Fortune 100 ranking that are powered by Oracle

✓ 4 BILLION: Credit line available in case he wants to buy something "like the Los Angeles Lakers" or another Hawaiian Island



SDL, later called Oracle, in Santa Clara, California, in 1978. Left to right: Edward Oates, Bruce Scott, Robert Miner, and Larry Ellison.

"I'm addicted to winning. The more you win, the more you want to win."



#### A HOLIDAY OR THE HOLIDAY? WHAT'LL IT BE?







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## All about that bass

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The headphone industry is in full disruption mode, with upstart companies producing models whose audio quality rivals that of established brands. Every pair we've picked sounds fantastic. So what differentiates them? It's about when you use them. Bluetooth cans will never deliver the same immersive at-home experience as wired models. All of these headphones will blow you away—just pick your moment.

Text by ERIC SOFGE Photographed by MARK PLATT Curated by ANDREW PORTER

Neodymium driver size 45 mm

#### Master & Dynamic MH40

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Scientific evidence suggests but does not prove that eating 1.5 ounces per day of most nuts, such as pistachios, as part of a diet low in saturated fat and cholesterol may reduce the risk of heart disease. See nutrition information for fat content. © 2015 Wonderful Pistachios & Almonds LLC. All Rights Reserved. WONDERFUL, GET CRACKIN', the Package Design and accompanying logos are registered trademarks of Wonderful Pistachios & Almonds LLC or its affiliates. WP14191



#### **Bang & Olufsen BeoPlay H8**

How does B&O justify the H8's price when noise cancellation and Bluetooth can be had for half the money elsewhere? With booming, merciless bass and a design that makes good use of high-end leather and lambskin. \$499

#### HiFiMAN HE-560

With its new planar magnetic driver design, the HE-560 offers the pure, unblemished audio you expect from reference headphones—which aren't meant to leave the home or studio—but at a noticeable reduction in weight. \$899



Break in your new headphones with these tunes, recommended by metal men-in-the-know:

David Castillo of Saint Vitus Bar in Greenpoint, Brooklyn, suggests: "Empty Harbor," by Sannhet; "Slaves Beyond Death," by Black Breath; "Tongues of Nightshade," by Cruciamentum; and "Bridgeburner," by Mutoid Man. Brandon Stosuy of Pitchfork recommends: "Come Back," by Deafheaven; "Brown Rainbow," by Pinkish Black; "Eventide," by Dead to a Dying World; and "Over Spirit," by Krallice.

#### **Beats Studio Wireless**

These headphones have a habitforming combination of Bluetooth connectivity and two kinds of adaptive noise cancellation—one optimized for listening to music, and another for simply shutting out all distractions. You won't remember how you lived with all those wires and ambient noise. \$380

#### Sennheiser Momentum 2nd Generation

Heavy on the bass and easy on the eyes, the second generation of Sennheiser's over-the-ear headphones retains the original's rich sound profile and distinctive leather-and-brushed-steel look, while adding a travel-friendly fold-flat design. \$350





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#### FLIR RS64

Assuming you aren't a poacher, hunting at night means you're probably hunting hogs. This thermal scope gives you four detection options to pick out swine, displaying body heat as either white, black, or red. Starts at \$6.499

#### Scope it out

There are three reasons you'd need a scope: You're a hunter, a competitive shooter, or a military sniper. And take it from Corey Clancy, a guy who spent five years as a sniper in the Marines and another six for various government agencies: If you're just a hunter, don't go shooting from a mile away, even with the best scope. "Typically, hunters are going to stay within 500 yards of their target," says Clancy, now lead instructor at the GPS Sniper School in Arizona. Anything longer than that, he says, and you're unlikely to get that kill shot. Clancy helped vet our selection, which is aimed squarely at hunters.



NIGHT VISION

THERMAL VISION

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Macy's and macys.com

#### Zeiss Terra XB75

Because rifle hunters shouldn't have all the fun, this Zeiss scope is specialized for crossbow ranges (it tops out at 75 yards) and velocities adjust it to match your crossbow's feet-per-second rating. \$400





#### Steiner MRS (Micro Reflex Sight) N0.1

With its light weight (2.5 ounces) and low profile, Steiner's holographic Micro Reflex Sight is an evolved take on the classic zero-magnification, quick-firing optic—the kind used in combat or to hunt varmints, \$530

#### Nightforce TS-82 NO.2

While some optics turn subjects into blurry smears at high magnification, this scope stays sharp even at 70x. It also has a fun gimmick: Attach an iPhone and shoot photos of targets—before or instead of shooting them for real. \$2,735

#### Leupold D-EVO NO.3

This revolutionary tactical optic acts like bifocals for war fighters, letting you switch between a 6x-magnification scope for long-range targets and a red dot sight for closer targets by simply moving your eye. \$1,875

#### Bushnell Elite 4500 NO.4

The Elite 4500 is a rugged, go-anywhere rifle scope with a recoil-tested, waterproof tube and optic coatings that ward off fog and boost clarity (which is helpful in shaded areas or fading sunlight). Starts at \$629

#### DJI Phantom 3 Standard

A drone is only as good as its camera, and the Phantom 3's is a pro-grade, 2.7K-resolution shooter. It packs more image detail than most high-def cams, and its three-axis motorized gimbal fights rotor shake while delivering cinematic tracking shots. \$799

#### **Drone Army**

11111

Years ago, consumer drones were little more than toys—hightech offshoots of radio-controlled model airplanes. Today these robots are cameras with superpowers. Whether you're an aspiring filmmaker looking to add a helicopter-style establishing shot to your short film, a daredevil hoping to document your next adventure from a bird's-eye view, or just someone who wants to see what your backyard looks like from five stories up, there's a flying machine out there waiting to do your bidding.



11111





#### Parrot Bebop

Easy to fly, surprisingly durable (despite a frame that's partially Styrofoam), and stable enough to operate indoors, this phone- or tablet-controlled bot is the perfect training drone for testing your skills before you splurge on something bigger. \$500





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### WEAR IT WELL

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#### WORLD OF WRANGLER

by DAN CARNEY



The iconic Jeep is more popular than ever.

eep has built its brand on the authenticity of its off-roaders. The vehicles started as real-life Army equipment and in civilian life became peerless beasts that perform heroics on Nevada's tortuous Rubicon Trail and the boulders of Moab, Utah. But the coolest part of a Jeep is its egalitarianism. Nearly anyone who can afford a new car can afford a Wrangler. The popular four-door Wrangler Unlimited starts at \$27,295, which is well below the average \$33,560 purchase price of a new car, according to Kelley Blue Book. And the Wrangler is having a moment: Jeep sales are up 23 percent compared with 2014, and the Wrangler breaks sales records every month.





SOME OF US STAY HOME AND SOME DON'T.





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#### i Off-Road

✓ The Staff Car (the custom tan Jeep pictured on the previous page and at right) has a built-in cooler that looks like an old ammunition box. It holds 85 cans of cold beverages.

✓ Jeep has a dedicated team of engineers, designers, and fabricators who create cool new concept vehicles and present them at an annual event in Moab. More than 50 such vehicles have made their debut since 2002.

✓ The niche NuKizer 715 (bottom photo) is a tribute to the militaryonly M-715 truck, which was built by Jeep's early parent company, Kaiser. Jeep converted this Wrangler using an aftermarket pickup truck bed and creating a custom front end. What's the attraction? The Wrangler is the green plastic Army man writ large. Jeep's Mopar parts division has a catalog of add-ons to make the Wrangler even cooler, tougher, and more personalized, and there's an entire industry of other companies dedicated to the same cause. "The Wrangler may be the most customized vehicle in the world," crows Jeep's director of product marketing, Jim Morrison.

And what about drivers who don't have more money to spend after they buy their Wrangler? That's easy, too: Owners can customize by taking parts away from the Jeep. Buy

a throwback-style Wrangler Willys Wheeler Edition in tank-green paint or an Army-inspired Freedom Edition to start, then take off anything that wouldn't have been there when Jeeps landed in Normandy, Busan, or Saigon. The roof comes right off. So do the doors. If you promise not to drive it on the street, you can fold down the windshield. The end caps even come off the bumpers, letting the meaty tires attack the terrain without any interference from the vehicle's bodywork.

Now you've got a serious off-road machine that truly looks the part. Jeep knows people love the Wrangler's heritage, which is why it builds its own fantasies, like the Staff Car concept the company introduced at the 2015 Moab Easter Jeep Safari. The Staff Car is a four-door Wrangler Un-



limited that has the middle door B pillar cut out, a retro canvas roof installed, and old-school 16-inch steel wheels, 35-inch Firestone NDT military tires, and a mounted vintage exterior gas can.

The Staff Car even has a standard Wrangler 290-horsepower V-6 engine and six-speed manual transmission that lets you shift gears just like Granddad did, though Wranglers in the showroom also offer a five-speed automatic transmission. "It is a nice reflection of the people on the Jeep staff and our support for the brand's military connection," says Morrison.

That may be—but Morrison admits there's a deeper truth to the iconic brand's concept vehicles: "We do those because they are fun."




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# G U E S S



# DOMIRACER

The Norton Domiracer is back.

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Text by DAN CARNEY Photographed by ÉRIC MAILLET

Fishnet body stocking, stylist's own; pumps, JIMMY CHOO; watch, TAG HEUER Formula 1 Calibre 16.

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G



he vintage motorcycle isn't just a piece of machinery; it's a piece of art. The Guggenheim Museum made that official: It once had an exhibit, called "The Art of the Motorcycle," that celebrated classic motorcycles as some of the finest examples of functional artwork ever created. Today bike enthusiasts grumble: Why can't we have new bikes that look as good as those classic café racers? Norton Motorcycles Ltd. has heard us. And the legendary company is building new editions of one of its most heralded models, the Dominator.

Norton was once known for its Manx 500-cc single-cylinder race bike—but by 1961, chief engineer Doug Hele recognized that it would need more power to stay competitive. He built a race bike based on the company's Dominator 650-cc twin-cylinder street bike that was dubbed the Domiracer. Hele's souped-up street bike finished third in the Isle of Man Tourist Trophy race in 1961, losing only to the Norton Manx factory race bikes. Excitement over Norton bikes would grow for decades.

By 2012, though, the Norton brand needed a reboot. Seeking to rekindle the fires of the company's glory days, it built 50 modern 961-ce twincylinder Domiracers, to an enthusiastic reception.

Now Norton has gone in the opposite direction of the original bike's genesis by developing a street-legal edition of the track-only Domiracer. It's called the Dominator, and it lists for \$30,900. A limited-production

\$38,600 Dominator SS features details like a delicious hand-welded aluminum fuel tank in place of a standard plastic tank. Both versions are a beautiful combo of a vintage-style, air-cooled, parallel-twin-cylinder engine with modern components. In addition to the carbon-fiber bits, the Dominator features state-of-the-art Brembo radial-mounted disc brakes, Öhlins inverted forks, and a single Öhlins rear shock suspension.

The Dominator does roll on old-style wire-spoke wheels, but they mount on modern Dunlop high-performance radial tires—putting its 83 horsepower to the road. Tell the Guggenheim: Artistry is back.

### i Norton Domiracer

- ✓ Engine: 961 cc, air + oil-cooled parallel twin cylinder with dry sump lubrication
- ▲ Bore x stroke: 88 mm x 79 mm; compression ratio: 10:1
- ∠ Torque: 90 Nm at 5,200 rev/min.
- ✓ Ignition: Crank-fired electronic fuel injection and multiple two-way catalytic converters
- ✓ Setting: Tubular steel frame with integrated oil tank; rake: 24.5 degrees
- ✓ Swing arm: Double steel arm; wheelbase: 1,420 mm
- Transmission: 5-speed constant mesh gearbox; 525 "O" ring chain
  Clutch: Wet multiplate
- → Electrical equipment: Alternator: 300 watts
- ✓ Digital instrumentation: Electronic block with indicators for total and partial mileage, voltmeter, and clock

Styling, Azadeh Zoraghi Makeup, Angélik Iffennecker at MFT Agency Hair, Fred Teglia at B-Agency









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# MADE TOUGH: WILEY CERILLI

BOLD, INNOVATIVE AND TOUGH. Three words synonymous with G-STEEL timepieces, the latest series from G-SHOCK. Combining form and function in a bold new way, G-SHOCK developed a proprietary, shockresistant layered guard bezel structure merged with a new metal body and key features like Tough Solar Power and 200M Water Resistance to create a watch 'that never breaks.' Inspired by the adventurous man that grew up wearing G-SHOCK and now has a more refined style. One person who also exemplifies these three qualities of being bold, innovative and tough is our Made Tough man, Wiley Cerilli.

Two years ago, Wiley Cerilli sold his company, SinglePlatform, for \$100M and has proven that his toughness and ability to innovate has helped him progress and continue moving forward throughout his life - in and out of the office.

## What advice would you give to a tech entrepreneur or startup CEO?

George S. Patton said it perfectly, "A good plan, violently



executed now, is better than a perfect plan next week." In the early days, you have limited time and resources, so you can't afford to take your time and build out a lot of features and try to make everything perfect. Pick one solution, and get your product out as early as you can. Fail fast, learn fast, win fast.

#### How do you define innovation?

For me, it's not about "thinking outside the box," which is probably the traditional way you would define innovative thinking. Instead, innovation means asking big questions about why that box is there in the first place. If you think about it, that's why it's easier for people from outside an industry people who don't even have any knowledge of that industry—to enter the space and start thinking big and asking the right questions.

## Do you feel that being active helps improve your level of innovation?

Absolutely. I find swimming is one of the best ways to get a full body workout that clears my mind - all you can think about is your form and breathing. It keeps my blood flowing, my mind sharp, and constantly thinking positively, which is really to me what being innovative is about.

### I I VELTTITIT.

"You can either let challenges define who you are, you can think your life is restricted by the box they create, or you can do your best to be creative, and figure out a way to work those challenges into your life by being different." WILEY CERILLI Venture Partner, First Round Capital



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## THE FAST & THE CURIOUS

Talk-show superstar David Letterman may have bid farewell to late-night TV, but he still has plenty of drive.

hen David Letterman slid out from behind his modernist, L-shaped desk for the final time on May 20, passing the keys to the Ed Sullivan Theater to Stephen Colbert, one might have expected him to take it easy. After 33 years as a television fixture, he'd earned a break.

But here he is, not two months later, pulling on a crimson fireproof racing suit, slipping a metal helmet over his head, and preparing to insert his lanky frame into the cockpit of a cantankerous 1963 Watson roadster in the breezy number-two garage at the Indianapolis Motor Speedway.

Instead of slowing down, today Letterman is speeding up.

Sleek and potent, with tall, spindly wheels, skinny tires, and an enormous steering wheel for leverage, the Watson is not just any vintage racecar. It's the very machine Parnelli Jones piloted to victory in the Indianapolis 500 back in 1963, just a few miles from where Letterman—a racing fan since childhood—grew up. A few decades later, Letterman's fame and his role as a co-owner of the Rahal Letterman Lanigan Racing IndyCar team create opportunities like these.

"I've played softball with my show friends at Yankee Stadium, and this reminds me exactly of that," he says.

Text by DAN CARNEY Photographed by ALLEN FARST

The Watson, dating from an era when deaths at Indy were commonplace, doesn't suffer fools gladly. Letterman confronts this reality as he settles behind the Watson's huge steering wheel.

"Do you feel comfortable?" a support crew member asks.

"No, I don't feel comfortable," he deadpans. "I haven't felt comfortable in several years." I ask him how he slept last night. "Fitfully," he says. "I slept fitfully. Honest to God, I was scared silly."

Like the car, Letterman's racing suit is a loaner. It belongs to Graham Rahal, the IndyCar driver—of whom *Maxim* and Steak 'n Shake are



proud sponsors—who finished the season ranked fourth. Letterman looks trim and healthy. The time off has been good for him. The team's co-owner, Bobby Rahal, the 1986 Indy 500 winner and Graham's father, saunters over. "I can't wait to tell Graham how good you look in his suit," he says.

Letterman examines the Watson. Though the ancient speedster looks a little obsolete to the modern eye, its 180-mph and 400-horsepower worth of methanol-fueled fury have the deadly efficiency of purpose of a Boeing P-51 Mustang warbird. Pointing to the car's tires, he asks, "Those are the smaller-era tires, right?" Come to think of it, he is right: The Watson is resting on replacement tires that are a touch smaller than the ones the car was originally designed to ride on. Turns out they don't make that size anymore.

As Jerry Seinfeld might ask, What's the deal with comedians and cars, anyway? After all, both he and Jay Leno are fanatical motorheads with enormous personal collections. As for Letterman, his own garage of classics is smaller and more personal. Letterman enjoys and appreciates cars, but he doesn't obsess over them.

The former late-night host wants the passion to be passed on: He says



he hopes his son, Harry, II, learns to drive a manual transmission before long, and falls in love with Letterman's geriatric Austin-Healey Sprite and some of the other "British and Italian and American brightly painted junk" in his collection. "Some of these cars that I have now are 40 and 50 years old," Letterman says. "When [Harry] gets old enough to drive, they will really, really be old. Hopefully, at the reading of the will, he'll say, 'Yes! I get that one!"

Letterman's daily ride is far simpler, due to the hassle of his once-regular commute. "I used to have to drive to work to a job in the city," he notes drily. He relied on an old, comfortable Toyota Land Cruiser. Surely, Leno and Seinfeld would be aghast.

More interesting is his Volvo station wagon, a 1995 960 with a fearsome V-8 engine installed. The plaything was recommended by a fellow superstar and IndyCar team co-owner: the late Paul Newman. This was in 1995. Newman was ordering one of the cars for himself, Letterman says, and he called to ask if Letterman would like one, too.

"Sure, I'll take one," Letterman replied casually, as if buying a custombuilt car sight unseen over the phone was a perfectly natural thing to do.

"You want a puffer on that?" queried Newman. A supercharger.

"Of course I want a puffer on that," Letterman replied. Finally, the only question that remained was the car's color: red or blue? Letterman picked red, a choice he regretted after seeing it. "Blue was the color to have that year," he admits now. "The red is not flattering to the car."

Newman called back on a Super Bowl Sunday to let Letterman know the car was ready. Would he like him to drive it over and take Letterman for a ride to show him what the hot-rod Volvo could do?

"That ride was worth the price of the car," Letterman recalls.

He also has a new Tesla, though neither his wife, Regina, nor his son will ride in it with him. "I thought, as a family, we were saving the planet," Letterman says, but apparently, the Tesla's new-car smell offended them.

"Isn't that why you buy a new car?" he thunders with indignity. "For the new-car smell?" Now the Tesla sits, plugged into its charger. "I'm done with trying to save the planet," he grouses with feigned disgust.

Letterman has been an auto-racing fan since childhood—as are most Indianapolis natives. "I inherited it," he says. "It was genetic. Every May, that's what you did. It concluded the brutal central Indiana winters. The whole thing was symbolic."

His decision to follow Newman's lead and invest in an IndyCar team grew out of his search for guests to book on *The Late Show*. Having made his network debut in 1971 with a track-side interview he conducted with Mario Andretti for ABC Sports (the clip is on YouTube and well worth a look), Letterman had long enjoyed hanging out with drivers and began



routinely scheduling them as guests.

"It is a

remarkable

machine,"

Letterman

enthuses.

beautiful."

"It is so

"We used to have a lot of race people on the show," he recalls. "I met Bobby in 1986, after he won the Indy 500, and he was tremendous. We would have him on from time to time after that, and we got to be good friends that way."

Later, Rahal launched his own IndyCar team, eventually inviting Letterman to participate as a co-owner. Without that friendship and Rahal's invitation, Letterman says he would never have sought out the ownership

> that put him in the pit lane when the team won the Indy 500 in 2004 with driver Buddy Rice.

> "The birth of my son, my heart surgery, and winning the Indy 500," he says. "Those are the three big ones for me."

> Now he can add driving at the Speedway to the list.

The Speedway staffers roll the Watson out into the pit lane and use an enormous external starter to ignite a methanol-fueled thunderstorm, firing the engine to life.

"It is a remarkable machine," Letterman enthuses. "It is so beautiful." The



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Letterman with Bobby Rahal.

Watson's Offenhauser provides a suitably impressive blare. The big fourcylinder doesn't have the V-8 rumble of a stock car or the scream of a modern IndyCar, but it sounds purposeful.

Letterman remembers seeing a similar car up close as a boy. "But they wouldn't let you touch it, and they wouldn't let you get in it," he says. "That was so frustrating. But it was a lesson in my life. I thought, *OK*, *guys like me don't get to sit in racecars.*"

That was then. Two crewmen push the car to start it rolling—standard procedure for these racecars, because the transmission won't shift into gear when the car is stationary.

Letterman gasses it and eases out on the clutch. Then he lets out the clutch a bit more—too much more—and the engine sputters. Letterman stomps the clutch pedal to try to save it, but it is too late.

The engine dies. But the Watson is still rolling. Letterman pops the clutch, floors the gas pedal, and takes off.

"I'm impressed," says Speedway's official historian, Donald Davidson. "It seemed like it stalled, and then he saved it. Not everybody can do that."

To qualify for the Indy 500, drivers must do four laps, and their average

speed over those four laps—10 miles around the 2.5-mile quad-oval—determines their starting position. Fittingly, as he completes his fourth lap, Letterman steers the Watson back into the pits.

Turns out he thought he saw some smoke and stopped out of caution. A bit of investigation shows the car is overheated. Coolant boiled out onto the engine, creating the "smoke" Letterman saw from the cockpit. Now there's a small puddle on the concrete beneath the car.

The car is designed to move at top speeds. Apparently a first-timer might not be inclined to gun it the way a professional driver would, and so the car rebelled.

"I see smoke coming out of the damn car, coming between [turns] three and four, and I have the presence of mind to take it out of gear, turn off the ignition switch, coast from the fourth turn right down here, and stop perfectly," Letterman recounts. "I like to think I prevented a conflagration."

"Clearly, you succeeded," I tell him. Letterman warms to the moment with the same wry, Midwestern wit that made him a television comedy legend. "Write that down then! *Clearly*! Nobody had to come get me. Clearly prevented a conflagration. That's right! I wish they had told me that when the thing sounds like it's gonna choke out, that's when you gotta lean on it. But I was so scared. I was timid as a kitty. I was. I was timid as a kitty!"

As he steps out of the car, I ask him how the ride was.

"It was one of those things where, when you go to the Grand Canyon, you know, you're driving and you're driving and you're driving, and you think, *How good can it be? How great can it really be?*" he explains. "And then you get to the Grand Canyon and it's, *Oh my God! It's better than I thought.*"

His favorite part, he says, was the view from the cockpit. "You get to see everything. I guess that can be attributed to how slowly I was going. However, I did get to sit in it. And I got it out of the pits with a minimum amount of drama. That's really all I care about."

Letterman crouches to peer beneath the car for telltale fluids. "What's this going to cost us?" he curiously asks the handlers, who are more accustomed than Letterman to simple headaches like overheated racecars. "Let's pray to God Parnelli Jones never hears about this..."

I ask him for his overall assessment. Pretty cool?

"Yes, it was," he replies, "and like so many other cool things in my life, I screwed it up. On the other hand, I've never done it before. I never thought I'd get to do it." He flashes a crooked smile familiar to millions of television viewers and adds, "Nobody in their right mind should let me do this."



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# THE SHAPE SHIFTER

He's been a zombie killer, a scarecrow, and a fiendish gangster. Now Cillian Murphy is chasing his white whale.

Text by TOM SYKES Photographed by RICK GUEST

> illian Murphy cracks up when I hand him a reeking, hexagonal gift from his native Ireland—a small piece of cheese, as olfactorily challenging as it is oleaginous—called St. Killian (pronounced just like his name).

"I fucking love cheese," he says, delightedly. "Especially when it's got my name on it. I'll be eating this tonight with some nice red wine."

I've traveled from Ireland to interview the actor in London, where we meet in a rented townhouse. It's no wonder he's got food and drink on the brain, considering the starvation diet he underwent as shipwrecked sailor Matthew Joy in Ron Howard's whaling epic, *In the Heart of the Sea*, based on the true story that inspired Herman Melville's *Moby-Dick*.

It's a remarkable transformation for Murphy, 39, who has lent those perilously etched cheekbones and fiendishly intense eyes to such roles as the psychopathic Scarecrow in the *Dark Knight* franchise, a murderous creep in *Red Eye*, and, most recently, vicious gangster Tommy Shelby in the binge-worthy Netflix crime drama *Peaky Blinders*.

"The sensation of going to bed hungry is not pleasant," he says, eyeing that round of cheese. "I would like to have to get porky for a movie. Not obese, just prosperously rotund."

It's hard not to empathize. Murphy practically wastes away before our eyes in the film adapted from Nathaniel Philbrick's award-winning book. After the whaling ship *Essex* is smashed by an enraged sperm whale in 1820, Joy and the other sailors—including Chris Hemsworth as first mate Owen Chase—are reduced to haunted, blistered, sunburned bags of skin and bones as they drift on the salty wasteland of the South Pacific in three tiny boats.



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And that's all before they're ultimately forced to resort to cannibalism, picking reluctantly at the corpses of the dead, eating the bare minimum they need to stay alive.

The megamillion-dollar drama was shot partially on location in the Canary Islands, and with the all-male cast isolated and removed from civilization, the on-set vibe soon shifted from *Moly-Dick* to *Lord of the Flies.* "If you put a group of lads together, inevitably it is going to become competitive," Murphy says. "Being away from home and sort of starving, and being on this tiny island and out at sea every day, there's something in the male psyche—we're programmed that way. It's that atavistic, mad, huntergatherer thing that comes out." Murphy leans forward and rubs his hands together in front of a blazing fire.

He's a long way from the suburbs of Cork City, Ireland, where he grew up dreaming of rock stardom and spent much of his teens as singer and guitarist for an anarchic collective, Sons of Mr. Greengenes, with his younger brother, Páidi. The band (named after a 1969 Frank Zappa song) became popular on the local circuit. It was ultimately offered a fivealbum deal on an indie label, but the Murphy brothers, unimpressed by the terms, turned the record company down.

He may have missed out on a music career, but Murphy met his wife, Irish artist Yvonne McGuinness, backstage at one of the band's shows. They married in 2004 and now live in West London with their two children. Murphy began acting while in school at University College Cork, and in 1996 he met the brilliant young Irish playwright Enda Walsh, who cast him in the stage version of his play *Disco Pigs* (a film version, also starring Murphy, followed in 2001). His Hollywood breakthrough came in 2002 as the lead in Danny Boyle's stylized zombie thriller *28 Days Later*. He's been an in-demand character actor ever since, spanning megabudget blockbusters (*Inception, TRON: Legacy*) and arthouse sleepers (*Girl with a Pearl Earring*).

When he isn't shooting a movie, you can usually eatch Murphy onstage, and as we meet, he has just finished a three-month run of Walsh's recent play *Ballyturk*.

"I'm ambitious, and I'm hard on myself in my work," he says. "I'm limited

in some regards by physicality, but I try as much as I can to play a broad range of characters."

Unexpectedly for such an accomplished

performer, Murphy suffers from a visceral social unease. Although he has no problem in front of the camera or appearing onstage, he says, the red carpet is a different story. "I get nervous going to premieres. I get nervous doing those junket things. I get nervous going on talk shows. I've only done two in my life."

He prefers to be at home, hanging out with his wife and kids. He says, "I think it's very important, when you can, between jobs, to become a normal person and just do those things. I think the idea of going straight from job to job, from hotel to hotel, set to set, car to car, makeup trailer to photo shoot—I don't think I could deal with that. It's not real life."



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# **The Rebel**

### *The unorthodox rise of Diesel Black Gold's creative director.*

Text by MIKELLE STREET Portrait by STEFANO GUINDANI

lothing designer Andreas Melbostad was working in Italy and got an unexpected call: He was invited to sit down and discuss an ambitious project with Renzo Rosso, the freewheeling, self-made owner of Italian fashion conglomerate OTB. Melbostad said yes, and a little while later was sitting alone with Rosso in his huge office. "He has a very bold and brave approach, and a lot of enthusiasm," Melbostad says. "It was extremely attractive, and it made me feel like there was this stamina behind the project and he really wanted to take it and make it succeed with the right approach and attitude."

The project was this: Four years prior, OTB's largest brand, Diesel, had launched a high-end line called Diesel Black Gold. Now it was 2012, and Rosso was looking for an ambitious new leader to refine Black Gold's voice—and, in typical Rosso fashion, he was looking for talent in unexpected places. Melbostad, after all, had been working at PHI, a start-up founded by Susan Dell, wife of the self-made computer manufacturer and billionaire Michael Dell. He wouldn't have been on many iconic brands' radars. But Russo is known for his unorthodox decisions, beginning with how he established his own career. As legend goes, Rosso was an avid partyer in his early days and was fired from his job as a production manager at the denim company Moltex. Firm owner Adriano Goldschmied's wife convinced him to give Rosso another chance. Rosso then grew Moltex's sales substantially, which carned him a stake in the growing business. He'd go on to build a fashion empire that reportedly banks \$1.75 billion annually.

So, what did Rosso see in his newest recruit? Melbostad has a guess:

PHI was a start-from-scratch company, and businesspeople learn a lot when starting at the bottom. "It was an opportunity to build a brand, to build a team," Melbostad says. "It was not a project that necessarily needed to make money immediately. It was really about constructing something over time that could be valuable for the future." Those are all key skills, and directly applicable to building something like Black Gold.

Melbostad set to work. Diesel's jeans typically top out at around \$400, but for Diesel Black Gold, \$350 is the minimum. To sell products at that price point, he realized, you have to be a leader—to go places that others will want to follow. So he channeled his own leader, Rosso: "He's a bit of a rebel, and he's definitely built his company on certain rebellious values that I like to tap into," Melbostad says.

You can see it in the clothes: The fabrics may be familiar—denim and leather are cornerstones of the brand, after all—but he renders them differently. Jeans are generally cut slim, and a few feature ribbing and zippers down the leg that nod to motocross. This fall's military-inspired overcoats are covered in pins and chains; they retail for \$1,750. Leather motorcycle jackets covered in studs and intricate prints will set you back \$4,995.

And now the designer is even pushing outside of Diesel's traditional clothing and into suits, sweaters, and accessories. It's a challenge, he says, because his team's expertise is in jeans and jackets. "That's a big process," he says. But he's guided by a vision. "I want [the clothing] to work on the street—I want it to be very real and approachable—but I also want it to have a value in fashion today." It's a mix of the expected and the unexpected, of the familiar and the challenging. Just like Rosso himself.

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# GO WEST

Hollywood's long-lasting leading man succeeded by being himself.

Text by ERIC SPITZNAGEL Photographed by SERGE LEBLON

t's been a good year for Michael Keaton, and it's about to get better. It started with his Golden Globe win and Oscar nomination for *Birdman*—his most high-profile and critically acclaimed movie role in more than a decade. And now he's back with yet another cinematic gem, *Spotlight*, about the *Boston Globe* reporters who exposed widespread child sex abuse in the Catholic church. The movie is already getting Oscar buzz. We called Keaton in L.A. to see what he's planning next.

When Pope Francis visited the U.S. in September and spoke publicly about sexual abuse in the church, was there a part of you that hoped he'd throw out a plug for *Spotlight*?

I was holding out for it. I tried to get some *Spotlight* T-shirts to him. I had a box of crew hats sent to the Vatican, but I guess they didn't get there in time.

You were raised Catholic. Are you a Pope Francis fan? I'm a big fan, actually, because I feel like he's moving a giant boulder up a hill, and he's moving it more than anyone I've ever seen. I wish he'd do more. I wish he'd say that priests should be allowed to marry, and women should be allowed to become priests, and we're going to hunt down and prosecute all the guilty parties involved in the sexual abuse of children in the church. That would be awesome. But for right now, I'll take what I can get.

You grew up in the suburbs of Pittsburgh. But now you live on a 1,000-acre ranch in Montana. How'd that happen?

From the time I was a kid, I was crazy about anything having to do with the West. I'd look at all of these photos of Montana, and they all seemed so magical







and majestic. I just wanted to go west, and I finally did it when I was barely 21. I went off to volunteer at a Navajo reservation in New Mexico. Then I hitchhiked to California, and I hitchhiked to Reno, and from there...this sounds weird, but I can't remember how I got back to Pittsburgh. I have no idea how I managed to find my way home.

#### The best adventures have occasional blackouts.

Do they? I don't know about that. But that trip was all it took for me. I just fell in love with the West. I was sold. It was over.

What's the most badass Wild West experience you've had in Montana? Like what?

#### Have you ever wrestled a grizzly?

No, but I've been within a hundred yards of one. That was terrifying.

#### How so?

When you're out hiking, in the middle of no-

where—I was on Hellroaring Creek trail in Yellowstone—and you see one of these animals, you feel very vulnerable. A hundred yards seems like a very short distance. Luckily, the wind was in our favor.

I remember watching *Night Shift* on HBO when I was a kid, and you were the epitome of cool. Oh, come on!

I'm being completely serious. Did you not think of yourself as cool?

I didn't think of myself as anything. I was just an actor.

#### You're delusional if you think you weren't cool.

OK, well, thanks. I guess, to answer your question, if you're thinking about trying to be cool, you're pretty much fucked. Hopefully you manage to figure out what a silly thing that is to worry about.

#### Is Beetlejuice 2 really happening?

It's not up to me to decide. If Tim Burton wants

to do it, obviously I'll be in. Wouldn't be a question. If there's one thing I'd want to do twice, it would probably be that movie.

### How do you play Betelgeuse circa 2016? Has he mellowed with age?

He's probably the same guy, in terms of temperament. But he's had a lot of work done.

#### Plastic surgery?

Yeah. And he skimped on it. So it didn't do much for him. It actually makes him look worse.

### Is retirement in your future, or are you going to keep acting into your twilight years?

A few years back, maybe more than that, the answer to that was a pretty definitive no. I had no intention of doing it forever. But now, I don't know...

#### You're on the fence?

It's not like I'm going back and forth in my head. The only truthful answer I can give you is, that's a really good question, and I have no fucking idea.



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## MAX MARTINI THE REAL SICCOY

11

Text by T. COLE RACHEL Photographed by MICHAEL MULLER

MAXIM.COM DEC/JAN 2016 65

n addition to having one of the greatest names ever, actor Max Martini happens to have one of the greatest faces—handsome, strong, and the kind that can easily disappear into almost any role. He's made a name for himself playing tough guys, notably in *Saving Private Ryan* and *Pacific Rim*, and now he continues the streak with Michael Bay's *13 Hours: The Secret Soldiers of Benghazi*. In the movie, Martini portrays Mark "Oz" Geist, one of the security contractors who risked his life defending the diplomatic compound in Libya. "Most men fantasize about being heroic," the actor says. "I know Hollywood paints me to be a badass, but Mark is the real deal. His bullets were real—mine aren't."

### How did you first get involved in *13 Hours*?

The opportunity to be part of a true story is always a draw for me. I've done plenty of [real-life] action movies, including *Saving Private Ryan, The Great Raid, Captain Phillips, Fifty Shades of Grey*—kidding! There is an incredible sense of fulfillment in the retelling of real events.

I was very familiar with the events of September 11, 2012. On that day, militants attacked the U.S. Special Mission Compound and a CIA annex in Benghazi, Libya, and a handful of American private security operators engaged in a lengthy battle with them. The American security contractors that either lost or risked their lives on the day of that attack are true American heroes who represent the embodiment of valor and service to their country. It is very important to share their stories, as they are now a part of American history. To be asked to join in that process is an honor. Even before reading the script, I knew that I wanted to be a part of it. I think there is tremendous value in making a movie for the sole purpose of entertaining, but making a



responded while rounds were flying by his head, what it felt like to get hit, what it felt like to have shrapnel enter him, and so on.

Mark's arm was blown up at the forearm and eventually saved. He graciously talked me through that. Mark was absolutely incredible and so generous in working with me. Right away he made it clear that no questions were out of bounds. Eventually, he arrived in Malta, and we met in person in the lobby of our hotel. Ironically, we look like brothers. At one point during filming we actually put Mark in my wardrobe and threw him into a scene to fuck with Bay. Bay and I kept those games going right up to the end of the shoot. He had the final laugh, though, when he made me do a

> pickup shot that we had missed during our scheduled shoot days—at the wrap party! He shot it on his iPhone! I was a couple of Crowns in. But Mark and I had a great time, and the face-to-face was priceless. Movies aside, the newly found friendship was the best part of the whole deal.

> Michael Bay is known for his ability to orchestrate action sequences and construct amazing visuals for the screen. How was the experience of working with him?

> When you watch Michael Bay work, you understand why he's in the position he is. He's a master at composition. He constructs each frame with incredible precision and attention to detail-lavering in props, effects, talent, color, light, movement. Every day was a master class in filmmaking. They would screen pieces of edited footage occasionally, little teasers, and we would watch them over and over and over. They were stunningly beautiful. I've been extremely lucky to work with the directors that I have worked with-Steven Spielberg, Robert Zemeckis, David Mamet, Guillermo del Toro, Paul Greengrass, and now Mi-

movie that entertains and educates is even better.

#### You're playing Mark "Oz" Geist in the film. Did you meet with him?

I did meet Mark. Initially we met over the phone. We started off just getting to know each other. He gave me a lot of background information on himself—what he did before and after the military, why he got into contract work. We talked about politics, family, and raising kids. He made me promise to take a photo with him in Malta for his wife because he said it would earn him some brownie points! Ha. Then we got into discussing not only the specifics of what took place that day but also things such as how he reacted emotionally to that situation. For example, how his mind and body chael Bay. They're all very different. They're all brilliant. In my experiences, I have taken away something unique from each one of them. I'm humbled every time I'm chosen to play on their team.

What have been some of your craziest on-set moments as an actor—the kinds of moments when you look around and think, *I can't believe this is my real job*?

My craziest moment was in Hungary, on a movie that releases in 2016 called *Spectral*. We were in a massive Budapest square surrounded by old Hungarian government buildings. The production had come in and laid waste to the place, turning it into a decimated war zone.

This page: Sweater, BRIONI. Jeans, J BRAND. Shoes, FRYE. Watch, MTM. Opposite page: Suit and shirt, PRADA. Pocket square, THE TIE BAR. Shoes, FRYE.

# STOP DO NOT ENTER ACTIVE RUNWAY



This page and opposite page: Jacket and shirt, JOHN VARVATOS. Jeans, J BRAND. Shoes, FRYE. Necklace, MIANSAI. Sunglasses, GARRETT LEIGHT.






The cast were in "trenches" under a fake statue screaming for our lives, looking up at the sky pretending to see deadly alien spirits, sucking in black fumes that were pumped through industrial fans—and above us, small Hungarian crewmen scooped shovel-loads of dark-brown mystery debris out of burlap sacks and dumped it on our heads as if we were under attack by an unknown enemy force of pure satanic evil. And at that moment, completely covered from head to toe with soot and ash, I thought to myself either *I can't believe this is my real job* or *I gotta get a rom-com.* One of the two.

Are there people whose work has been a constant source of inspiration or a kind of guiding light, as you made your way in this industry? I had an odd childhood. My father is a sculptor and a Ph.D. in philosophy. My mother was in law enforcement. My stepfather is an awardwinning actor, writer, and director. My father is from Rome, Italy. My mother is from Texas. I am now an Italian-speaking actor with a degree in fine arts who shoots a lot of guns in movies. Apparently I didn't really have a choice. But there have been many people along the way who have had an impact on me and the choices I have made. I'll tell you what I admire: In actors, I admire bravery-the bravery to make daring decisions, the bravery to be unattractive, the bravery to be exposed and vulnerable. I love seeing real people on-screen or onstage. People who don't look like they stepped off the cover of *Vogue* or GQ, or at least make an effort not to. There is also a shortage of men in this business-authentic men, not hairless 22-year-old boys that we dress up like men. I mean real men...with balls. We need more of them.

"I admire bravery the bravery to make daring decisions, the bravery to be exposed and vulnerable."





This page: Shirt, JOHN VARVATOS. Jeans, CITIZENS OF HUMANITY. Shoes, REDWING. Watch, TIMEX. Opposite page: Jacket, BRUNELLO CUCINELLI. Shirt, LEVI'S. Jeans, J BRAND. Shoes, FRYE. Watch, HAMILTON.

Styling, Kelly McCabe Grooming, Jason Schneidman for SoloArtists/ Dove Men+Care Location, Skydive Perris in California Motorbike, Wilson CycleSports-KTM of Murrieta Production, Happy Harley





he plan was to make jack-o'-lanterns. John Tiegen and Mark Geist have brought their families out here, to the scraggly wilds of Tiegen's 40-acre Colorado property, so the kids can carve pumpkins while the men hunt small game. But the guns prove more appealing to everyone, so the plans converge. "Cover your ears, guys," Tiegen says as he slaps a 14-round magazine into his NEMO Watchman, the Ferrari of semiautomatic precision rifles. To his right, Geist stares through the scope of his custom AR-15. Then they light up the pumpkins. Orange guts explode. The kids cheer. The men move on to the animals.

"Want me to skin that?" Geist asks, pointing to a rabbit with a bullet in its head. Geist's family settled on the eastern plains more than 100 years ago. He grew up the way kids here always have, with guns and horses and Wild West lore. He can tell the time using nothing but the horizon and his fist. Point to a random tree or cactus and he knows its name. He, like Tiegen, is a man of self-reliance. And so he places the carcass on the ground, kneels over it, and pulls back the sleeves of his camouflaged jacket. His left forearm is a map of scars. He's always been proficient with a knife, but these days, his thumb doesn't flex naturally; he has to compensate, clamping the knife hilt between his fingers and his palm. "I used to be faster at this," he mutters.

The black memorial bracelet on his wrist flashes in the sun. Tiegen wears one, too. It reads: TYRONE "RONE" WOODS, GLEN "BUB" DOHERTY/LIBYA 9-12-12.

### Two of the dead in Benghazi.

On September II, 2012, militants stormed the U.S. consulate in Libya's second eity and killed Ambassador Christopher Stevens and three other Americans. Of the five armed guards who saved more than 25 lives that night, three have publicly stepped forward: Tiegen and Geist, who live near each other in rural Colorado, and Kris Paronto, who's in Omaha. (The other two have been identified only by pseudonyms, Jack Silva and Dave Benton.) If you want to know what actually happened in Benghazi, go read something else. The worst night of their lives has already been rehashed ad nauseam, and there are a million contradicting versions to choose from.

The real story of these men—their lives before that night, and their lives after—is far more complex than any conspiracy theory. And now that Benghazi has gone from personal tragedy to national drama, they struggle with how to maintain control of their own stories.

Some tried returning to the battlefield. "I told my son that I was thinking about going back to fight bad guys, and he just about lost it," Paronto says. He has three kids—an II-year-old boy, an eight-year-old girl, and a newborn. They grew up with a dad who went off to work in dangerous places and always came home each time a little rougher around the edges, yes, but all in one piece. Then, after Benghazi, he took a job in Yemen. He's a professional gunslinger; what else was he going to do? "My little girl, she never used to cry when I left—but

when I left to go to Yemen, she cried and cried." But after going public with their story, that

wasn't an option anyway. The men were ostracized by the CIA and the State Department. No hero's welcome or ticker-tape parades on their behalf. That's because they were not soldiers, sailors, airmen, or Marines. They were private security contractors—a distinction that means very little when bad guys are pointing guns at you, but turns out to mean a lot when you're back home in America, having just shed blood in the name of your country. They now feel abandoned and disillusioned, and so they've retreated to what they know—their land, their families, each other—while they figure out what's next.

Later in the day, the rabbit skinned and gutted, we hop into Geist's  $Z_{71}$  4x4 truck. He pulls out his phone, the same one he was carrying when the French 81-mm mortars hit, and shows

me a picture of his friend's gravesite in California. It belongs to one of the men killed by his side in Benghazi. The words FIERCE PATRIOT are engraved on the headstone. Geist turns on the stereo.

"Ever heard this?" he asks. It's Radney Foster's "Angel Flight," an ode to pilots who fly fallen soldiers home. *All I ever wanted to do was fly*, the song begins, and Geist eases up the volume. Geist is quiet and direct, dressed head to toe in camouflage. But as we drive past cornfields and grain silos, he begins singing along. *Come on brother, I'm taking you home.* It's not a performance; it's like a man speaking the truest words he knows. He finishes the whole song.

hat were they even doing in Benghazi? They were just working the next job, in what seemed like a never-ending series of opportunities for men with military experience who preferred to make a living outside the military. All three were reared on God and country in rural Colorado,

"I told my son

that I was

going back

to fight the

he lost it."

bad guys, and

and each entered the service right out of high school. The grandson of a decorated WWII veteran, Geist saw the Marines as the obvious continuation of a childhood spent hunting, shooting, and being outdoors. "I didn't see much point in college," he says. For Tiegen, the Corps was the only perceivable gateway out of town. He spent

nearly every day after school hanging out at the local recruitment office until he was old enough to join. Paronto, who played wide receiver at Colorado Mesa University, was preparing to try out for the Broncos when an Army recruiter spotted him in a crowd. "I think he saw *sucker* written on my forehead," he says. "He showed me this video of Rangers jumping out of helicopters, and I said, 'Sign me up!"

By 2003, the year the U.S. invaded Iraq, all three had completed their military service and were back home. Geist had become a bounty hunter, after a brief stint as his hometown's police chief. Tiegen was a heating and air-conditioning technician. And Paronto was fresh out of the Army, discharged on medical grounds after doctors diagnosed him with Crohn's disease. None had seen combat during their service, and all missed the military lifestyle and camaraderie.

The military prohibits soldiers from pulling



back-to-back deployments. But there's another option for people who prefer to make their living in war zones: private security contracting, which provides steadier work and better pay than Uncle Sam. There are plenty of these jobs to go around, as the U.S. increasingly outsources to companies like AirScan and DynCorp, turning military contracting into a multibilliondollar industry. Tiegen, Geist, and Paronto quickly fell in love with the job; back then, in the early days of George W. Bush's "war on terror," coalition forces were scrambling to establish a foothold in the Middle East and private firms were free to operate on the battlefield with little oversight. "It was like the Wild West," says Geist of his first contracting gig in Iraq with Triple Canopy, in 2004.

In theory, contractors play a strictly defensive role, usually guarding government officials and embassies in war zones. But in Iraq and Afghanistan, where the enemy usually brought the fight, they were often forced to go on the offensive. That's what makes contractors so attractive to the Pentagon. They draw fire that would otherwise be directed at American forces, while "not getting counted as boots on the ground or, if something goes wrong, as casualties," explains Georgetown University professor of security strategies Sean McFate, author of *The Modern Mercenary.* "They're invisible people."

For most of the three men's careers, the risk seemed manageable. They all eventually landed on the CIA's Global Response Staff (GRS), an elite paramilitary unit—of contractors responsible for protecting spies operating in volatile countries, sometimes in places beyond the U.S. military's reach. Benghazi was one of those postings.

This isn't the space to relitigate what happened next, but it's important to know: Tiegen, Geist, and Paronto felt abandoned and expendable. At one point, Tiegen says, he and several other GRS operators were chased through the streets of Benghazi by a group of men armed with AK-47s, and the senior CIA officer in Libya—a man known publicly only by his alias, "Bob"—refused to send help. "Bob treated us





like lower class," says Paronto. When the consulate was stormed, the Pentagon sent a surveillance drone and no additional help.

Nine months after the attack, in the spring of 2013, the team reunited for the CIA's memorial ceremonies for two of their fallen colleagues, Woods and Doherty. By this point, the events in Benghazi had become a political football; politicians and pundits had plenty to say, but nobody had heard from the guys who were actually there. "Five minutes before the ceremony starts, the CIA hits us with nondisclosure agreements," says Paronto. "After that, we all sat down and were like, "What are we going to do start telling the truth?"

This is a question many soldiers have wrestled with after emerging from the battlefield under controversial eircumstances. When Dakota Meyer, a former Marine, was awarded the Medal of Honor for his actions in Afghanistan in 2009, he used the spotlight to accuse Army commanders of denying crucial artillery support to his besieged unit, which lost four men in a Taliban ambush. Likewise, after Pat Tillman was killed in Afghanistan in 2004, a fellow Army Ranger re-

vealed that he had been pressured by his superiors to keep secret that Tillman was accidentally killed by members of his own platoon. In both cases, the results were messy but productive: The government, when publicly chastened by its own heroes, will take action.

Paronto, Tiegen, Geist, and the other two contractors signed the NDA-they didn't want to cause a fuss at the memorial-but decided to write a book anyway. Less than a year later, their work, 13 Hours, quickly became a best-seller. They were invited onto TV shows and to political rallies. Their careers with the CIA were over, but something new and completely unexpected was beginning. Within six months, Hollywood came calling, too. And that's how they went from being the secret soldiers of Benghazi to Michael Bay's 13 Hours: The Secret Soldiers of Benghazi. The movie comes out in January.

an war stories have superfans? This one does. It's early October, Tiegen's 39th birthday, and we're celebrating at his ranch-style house on the outskirts of Colorado Springs. By 7 P.M., the party is in full swing, and kids are chasing each other all over the place. And there's this woman there. She's young, attractive, with eager brown eyes. She offers me a Budweiser with a patriotic red, white, and blue label. "The beer of heroes," she calls it. Then she starts talking about Benghazi.

I'm not expecting this—not here, at least. To Tiegen and the others, *Benghazi* is almost shorthand for "what you don't know about me." They aren't the Benghazi Guys inside their own

> homes; they're just men who survived some awful shit and are out of a job. "We did the right thing, people crapped on us, and here we are," Paronto once told me. "Really, it's that simple." When the guys were on Michael Bay's movie set in Malta, there to ensure a Hollywood-ish level of realism in the film, the wives didn't even come

"We did the right thing, people crapped on us, and here we are. It's that simple."



along. "It's their thing," Tiegen's wife explains. Home and Benghazi: They can never truly be separate subjects, but the families build the best firewall they can.

This woman didn't get that memo. I ask her what it is about Benghazi that resonates with her so deeply, and she responds by quoting the book *13 Hours*, the way college students cite philosophers. "Numerous times, Jack Silva says, 'We probably won't make it out of this one, but we have to keep trying.' It's so profound to me," she says, citing the pseudonym of one of the stillanonymous Benghazi contractors.

The conversation goes on like this. She seems to have the book memorized. I look around the kitchen. *Who is this person?* In my peripheral vision, wives have congregated, listening, and I get the feeling I've stepped out of bounds. The woman then reads me a poem she wrote, titled "2132," for the time when the attacks began. Later, I excuse myself and ask a few of the wives who the woman is. The best explanation I get is basically: She introduced herself at a book reading, she's very emotionally invested in the story, and now she's just *around*.

This is the strange phenomenon of losing control of your own experience. Everybody knows at least something about it, and they fit it into their lives in ways big and small. When actor Pablo Schreiber, who plays Paronto in the film, visited Paronto in Omaha, the fathers discovered their sons chasing each other around the backyard with toy guns—"playing," they said, the Battle of Benghazi.

Sometimes people are even actively disinterested in the honest version of events. The men are regularly invited to speak about their experience, and the first time Paronto ever did, at the Army Navy Club in D.C., the promoter pulled him aside afterward and told him that his speech was depressing. So Paronto went back to his hotel and revised it, to make it more inspiring. "We could've given up a bunch of times that night, but we never quit, and we saved lives," he says now. "Never quit'—I sign that in all my books."

Geist and Tiegen are less comfortable speaking before an audience, although they realize that in talking about Benghazi, they can at least draw some income while they figure out what's next. The money from the movie and the book deal have earned each guy about what he'd have made in two years of overseas contracting—hardly life-changing money, but a welcome stopgap that enables a few small luxuries, like an expensive bottle of scotch. That's what Tiegen is pouring shots of when I find him downstairs in his basement-turned-man-cave, late into the night at his party. A serious poker game has been going on for hours.

All shots are poured. A doctor told Tiegen that he has fat on his liver, so he's not supposed

to drink, but he allows himself just this one. We raise our glasses.

"To the fallen," a woman says. I look over to see who said it: It's the superfan.

here's a Starbucks in a Target in Omaha where Kris Paronto knows everybody's name. I travel here to visit him before heading to Colorado. "This is my Zen place," he says, circling the counter to give the woman behind the register a big hug. As she gets started on his "black eye"-a large cup of coffee laced with two shots of espresso, his usual-Paronto explains that this is where he'd always come to clear his head whenever he returned from overseas. "I'd just get my coffee and walk around for hours," he says. "Contracting isn't like the military, where they send you to talk to a counselor the second you get off the plane."

This likely isn't how the average American imagines a military contractor. The industry's public reputation was largely established in 2007, when a group of Blackwater employees killed 17 Iraqis in Nisou Square. Contractors seemed like faceless and unaccountable brutes, fueled by sweetheart government contracts that ran into the hundreds of millions of dollars. Blackwater became such a tarnished brand, the company changed its name twice—to Xe Services in 2009, and then to Academi in 2011.

But outsourced fighting has only expanded since then, and contractors have counted for more than half of the American workforce in Iraq and Afghanistan. When in the field, contractors often take orders directly from the U.S. government. And yet, they're not entitled to the same medical or death benefits as military veterans. "A lot of these guys are deeply patriotic, but they don't get any respect," says McFate, the Georgetown professor. The way he sees it, military contractors are this generation's Vietnam War soldiers-people who put their lives at risk for the American cause and then came home to a scornful public. "We have an all-volunteer military, so what's the difference between the soldier who volunteers for the Army versus someone who gets hired by one of these companies? Why

### What They're Shooting The NEMO Watchman (left), a .300 Win Mag AR with a 24-inch barrel, has been called the most accurate precision semiautomatic rifle on the market. Tiegen equipped his with a Leupold Mark 6 scope. ▲ Compact and reliable, the Glock 19 (center) is popular among security contractors. Geist's is modified with a stippled grip and Meprolight R4E front and rear sights. The 2A Armament BLR-16 (right) is a lightweight assault rifle ideal for close quarters combat. This one is furnished with a Magpul Angled Fore Grip and a Truglo 20mm Triton sight

is one automatically more noble than the other?"

Paronto certainly agrees with that. He's a former Army Ranger, but he now feels a kinship with his contracting brethren. Benghazi was just an extreme example of their struggle, he says: They're protecting innocent people in war zones, and are rewarded with continued hardship and deep suspicion. Now he's suspicious of the government; a faded DON'T TREAD ON ME flag hangs from the flagpole in his yard, on the edge of a sloped forest about 20 minutes from downtown.

As speaking requests have rolled in to all three men, Paronto has been the most eager to take them. He gets paid about \$5,000 per gig, and he packs his schedule. When we meet, he's just booked a talk at Pepsi's New York headquarters. But he speaks with purpose; he wants to tell a noble story, to change how Americans see and treat contractors. So he's guarded about the circumstances he puts himself in. When a publicist relays a TV news interview request, he dismisses it. "Tm not going to do it if it's any of that Bill would understand. He's wary of the government, which may be why he's currently teaching his three-year-old son how to shoot an AR-15. But whatever: Let America have its book and movie about his life, because he doesn't want to read or watch either anyway. They both start with his friends alive and end with them dead. "I know what's coming," he says.

How will they move on from Benghazi? It's a question they ask themselves. Sure, the experience has led to paid speaking gigs and some level of fame, but to what end—to just relive their worst experience over and over again? "All these people I don't even know want to be buddy-buddy," Geist says. "The principal at the local school calls me Hollywood. 'Hey, Hollywood!" Meanwhile, they're still suffering a physical toll. Geist has endured 14 surgeries and still has only partial mobility in his left hand. His short-term memory has also yet to fully recover from the explosions. Tiegen suffered smoke inhalation, which scorched his lungs and left him with a perpetual edge of town. Inside, in a dimly lit nook, shelves are stacked with copies of *13 Hours*. Photographs of Woods and Doherty hang on the walls. Geist hands me a flyer for Shadow Warrior Project, the foundation he and his wife recently started. The flyer reads: "To honor our brothers who are contracted to serve their country silently behind enemy lines and through their heroic and courageous acts have fallen or been injured."

As we're leaving his office, Geist turns to me and says, "Tiegen deserves a medal for what he did that night. If he hadn't pulled me off that roof, I'd be dead."

That evening, back at Tiegen's, we all settle into the man cave to watch the trailer for Bay's *13 Hours* on his big-screen TV. After that, we stumble upon one of the Internet's all-time lamest video genres: people filming themselves watching movie trailers. *13 Hours* has proved to be a popular muse. We pull one up. "It didn't feel really right or left wing, just kind of natural," says a gangly hipster with a slash of



O'Reilly-type shit," he says. "I'm tired of the media just using us to push their own agendas."

Of course, with both the Michael Bay film and the elections looming on the horizon, the real media onslaught has yet to begin. As the House committee to investigate the Benghazi attacks continues to devolve into a political slugfest, more people may turn to Paronto, Geist, and Tiegen for answers. At events, they're often approached by people with tears in their eyes, heartbroken by the idea that their own government would ever abandon citizens in a war zone. Disillusioned as he is. Paronto's instinct is to console. Yes, he says, Benghazi was a debacle. It exposed critical weaknesses in the system we trust to protect us. But a few good Americans were willing to step up and risk everything-and that's our country's strength, and the story worth telling.

vou normally do, because you're in the limelight," Tiegen says. "That's probably the most annoying thing. I'm not going to change." What would need changing, anyway? That's open to speculation. Certainly, he's not a character that every social corner of America cough. He now has thoracic outlet syndrome, which drained his strength by what he says is about 50 percent. "I tried going back to work," he says, "but when we'd go to the shoot-

ing range, my pistol would just fly out of my hands."

Interest in them will fade. This can only last for so long. They know it. "Once we're no longer the flavor of the month, what do I do?" Paronto says. "I don't get to do what I love anymore."

Geist wants to show me what he's been planning, so we hop in his truck and drive down amid the cactus-dotted hills and alfalfa fields. He started breaking and riding horses as a young boy on this land, and raised hogs for

pocket money. For fun, he and his friends would make bets to see who could sneak up closest to an antelope and shoot it with a .22 pistol. "We rarely got them," he says, "but it taught me how to use the terrain."

We drive past a house he bought for \$20,000. He's been renovating it ever since he returned from Benghazi. "It's been good therapy," he says. Then we head to an old tomato cannery on the bleached hair across his forehead. Geist and Tiegen are intrigued, so we watch another. Then another. And then we find one that fea-

### "Once we're no longer the flavor of the month, I don't get to do what I love."

tures a bulky dude in a gray Aeropostale shirt. He's sitting in a small apartment—his refrigerator is visible on the left of him, and his bed on the right—smirking and brow-furrowing his way through the trailer. I watch Geist and Tiegen as they watch this guy, who wants other people to watch him watch a movie based on the lives

of the people I'm watching. And then Aeropostale Guy turns to the camera—in effect, turns to Geist and Tiegen—and says, "Hmm, true story, told Michael Bay-style," and he laughs. "So you know it didn't go *exactly* like that." Tiegen stands and flips on the lights. He's done. But Geist remains seated. "Yeah," Geist says, staring at the screen. "It's a true story."





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# Games

Making all the right moves, and doing it in style, along the French Riviera.

Photographed by TOMO BREJC Styled by DAVID LAMB

Location, Château de la Chèvre d'Or (Him) Jacket, steater, pants, and shoes, BOSS. (Her) Shirt, skirt, and shoes, BOSS.

(Him) Jacket, shirt, and pants, DOLCE & GABBANA. Shoes, SALVATORE FERRAGAMO. Sunglasses, RAY-BAN. (Her) Dress and purse, DOLCE & GABBANA. Sunglasses, PAUL SMITH.

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*i* **Ferrari** 488 GTB is the first turbocharged production model since the limited-production 288 GTO of 1984–86.

✓ Ferrari engineers toiled to preserve the company's signature engine sound, despite the 488's turbochargers.

A Numbers don't lie; the 488's 3.9 liter twinturbo V-8 engine makes 661 horsepower, compared to 597 hp for its predecessor, the 458 Speciale.
Significantly, the 488 dominates the older model in torque, 561 lb. ft. versus 398 lb. ft.

Terret

Jacket, sweater, and pants, SALVATORE FERRAGAMO. Sunglasses, RAY-BAN.





This page: (Him) Jacket, BURBERRY PRORSUM. Sweater, JOHN SMEDLEY. (Her) Coat, BURBERRY PRORSUM. Opposite page: (Him) Coat and shirt, JOHN VARVATOS. (Her) Sweater, THEORY.



Jacket and dress, COACH. Opposite page: Sweater, shirt, and pants, PRADA. Shoes, BURBERRY PRORSUM.

Makeup and hair, Debbie Stone Models, Elena Melnik and Sebastien Andrieu at NEXT Management Ferrari, Scuderia Monte-Carlo

For more information, see page 146.

## A VIEW TO A KILL

In Monte Carlo with supermodel Alessandra Ambrosio.

Photographed by GILLES BENSIMON

(on her) Sunglasses, OSKLEN. Dress, VERSACE. (on him) Sunglasses, CARTIER. Shirt, SALVATORE FERRAGAMO. Phone, VERTU. Lighter, CARTIER. Bottles, LOUIS ROEDERER CRISTAL, DOMAINES OTT ROSÉ.

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## Alessandra, Inc.



most dazzling seaside of the Côte d'Azur—home to racers, rock stars, and royals—on the Hôtel de Paris balcony in Monte Carlo, Victoria's Secret royalty, the ever-glamorous Alessandra Ambrosio, holds court.

Alessandra wears a simple but plush white robe, a classic Coca-Cola in one hand and a cigarette in the other, while enjoying the stunning scene of the Monte Carlo Casino. It is appropriate that this global supermodel impresario, having had a cameo in a James Bond film (*Casino Royale*), would be looking out at 007's favorite casino. "I'm playing a part," she admits, adding, "I'm not like that every day." On this warm afternoon, for our sake, Alessandra is playing a role, one she knows how to portray effortlessly. Alessandra's sex appeal is universal, yet refined. These pictures by master photographer Gilles Bensimon bring out the finest from this Brazilian beauty. Alessandra comments, "Gilles is one of my favorite photographers, so I love working with him."

Alessandra is an international brand, a fashion icon, one of the highestpaid models of all time, a sexy and powerful woman, but she is still downto-earth. "I like my denim shorts and white T-shirt," she declares. Growing up, she loved going to the beach and surfing—and developed a taste for pierogi, the gluten-packed Polish dumplings that her grandmother used to give her. Alessandra is comfortable in both simple and sophisticated settings, a rare breed. Her upbringing may have had something to do with creating her fierce work ethic, engendered, she says, by a mother and a grandmother who both worked tirelessly. She notes, "The women in my family were my role models."

On the previous day, Alessandra was in Rome filming a Victoria's Secret commercial. Next she travels to Colombia for a day, then to Peru, and then to Brazil. She might do a modeling shoot one day, sketch designs for her line of apparel on another, or act in a film. Every day is a new adventure in Alessandra's life. Every action is knowledgeable, professional, and momentous. Good luck catching up with her.

This multidimensional persona is in the process of converting her brand into a business empire. Alessandra, the entrepreneur, recently launched her own line of swimwear and began her own celebratory fashion and lifestyle brand, ale by Alessandra.

In a world where money talks, she is slyly eloquent. Alessandra is the world's sexiest businesswoman.

This page: Sunglasses, OSKLEN. Necklace, LELE SADOUGHI (worn throughout). Earrings, her own (worn throughout). 80

J



Rings, DAVID YURMAN (left) and her own (right). Hat, HELEN KAMINSKI.











This page: Leather jacket and bathing-suit bottoms, her own.



Ring, DAVID YURMAN.



## MONTE CARLO

Curated by JACQUELINE MIRÓ Photographed by BILL PHELPS





onaco is a beacon of intrigue that will draw you in like the green light that initially drew Jay Gatsby to Long Island Sound.

The French Riviera—a.k.a. Côte d'Azur, a name coined by French writer Stéphen Liégeard—runs along the Mediterranean coastline on the southeast corner of France. The jewel in the crown of the French Riviera is the sovereign state of Monaco. The Principality of Monaco is one of the world's smallest independent states, second only to Vatican City. It is separated into four quarters, the most famous of which is Monte Carlo, founded in 1866 and named after then-ruling Prince Charles III. It's been ruled by the Grimaldi family since 1297. Monaco is a principality governed under a form of constitutional monarchy, with Prince Albert II as head of state. In other words, he's the authoritative man in charge.

To think that in less than a single square mile, one can find about 120 nationalities as residents—that makes Monaco the most cosmopolitan place on the planet. Of course, the citizens of Monaco, referred to as Monégasque, number around 8,000 out of nearly 36,000 residents.

Per capita income is the highest in the world, at \$188,000. And figure this: Life expectancy is also the highest in the world, at 90 years of age. And who says wealth isn't health?!

Monaco is a must-see place, and the more you explore, the more culture and intrigue you can find. Monte Carlo plays host to some of the world's most famous sporting events. The Monaco Grand Prix is the jewel of the Formula 1 crown. Furthermore, racing enthusiasts will also be attracted to the historic Monte Carlo Rally, in which car manufacturers take to the track showcasing clever automotive innovations.

Monaco has many famed, inspired buildings, such as the Opéra de Monte-Carlo, designed by noted architect Charles Garnier, and the Oceanographic Museum, once directed by the brilliant mariner Jacques




# MONTE CARLO

Cousteau. In addition to its world-class offerings, Monaco is an idyllic destination for sailing aficionados. With its dramatic cliffs hovering over majestic, grandiose yachts, Monaco boasts arguably one of the most aesthetic—and prosperous harbors in the world.

The living experience in Monaco is unlike anything, anywhere else! Visitors to Monte Carlo will quickly discover that the domain is one of the cleanest and safest places he or she will visit, primarily as a result of heavily policed streets. No wonder that in Monaco you will find the best wheels on Earth: Bugattis, Rolls-Royces, Ferraris, Koenigseggs. There is one police officer per 70 residents. And each is a model police officer: not strict if you're having a good time, such as your lifting two girlfriends into the two-seater. But then they will rightly give you a hard time if you commit a faux pas such as failing to give the right of way to a pedestrian.

Adjacent to the Casino is the Hôtel de Paris, with 187 rooms and 75 suites, offering sea views or amazing scenes on the Plaza. In the past few years, Monte Carlo has doubled down on its own brand of extravagance by modernizing the casino and truly upping the ante on luxury to court

"The living experience in Monaco is unlike anything, anywhere else!" and attract today's generation of international travelers. Two large-scale construction programs—emblematic of Monaco's grand vision for the future—are under way: a new complex that will include the revitalization of the Hôtel de Paris (which will remain open throughout the renovation) and a dual building project that will launch an entirely new creative residential as well as shopping quarter. In the words of Luca Allegri, SBM's managing director: "Our current renovation projects include a metamorphosis of the Hôtel de Paris. This will bring a new feel to the whole of the Monte Carlo area and eventually improve its overall offering of residences, shopping spaces, gardens, and venues for artistic events as well as meetings, when fully completed in 2018."

Business opportunities are also present in that the government is swift to accommodate and attract entrepreneurs. Monaco is a hub of important financial and international activity. The financial institutions hold an estimated \$1 trillion in total deposits.

The finest in Monaco and the Riviera is no longer in the past but instead in the exceptional.





# MONTE CARLO



→ Bugatti sold the Veyron in a 10year production ending in 2015 and resulting in 450 cars that sold for an average price of \$2.3 million each.

→ The company's original design targets for the Veyron were to produce a 1,000-horsepower car with a top speed of 250 mph, and 0-62 mph acceleration in less than three seconds, while remaining suitable for a drive to the opera.

✓ Power from the Veyron's 16-cylinder engine eventually grew to 1,200 horsepower.

✓ A Veyron set a world speed record of 267.9 mph.

→ While Bugatti offered the Veyron in more than 100 different colors, clear lacquer over bare carbon fiber was a favorite choice.

HOTEL DE PARIS

THE HILL

Photographed by Xavier Nury

OWER STREET

## **Twenty Facts**

Where is Monaco located? Monaco is located in Western Europe, along the Mediterranean coast of France.

#### How large is Monaco?

Monaco is only three-quarters of a square mile, making it the second smallest sovereign nation in the world, after Vatican City.

#### What is the climate like in Monaco?

It has a mild climate, with around 300 days of sunshine a year.

How many people live in Monaco? About 38,000, representing 120 nationalities.

How many of these people are citizens (referred to as Monégasque)? About 8,300 of the 38,000 residents are citizens.

#### What is the per capita income?

The average Monaco resident averages about \$188,000 a year, making it the country with the highest income per capita in the world, according to the United Nations.

#### Is Monaco a tax haven?

Contrary to erroneous reports, one cannot conceal bank accounts in Monaco. But it is a

tax-friendly place for residents. Monaco derives half of its public revenue from a value-added tax (VAT) on commercial transactions. Furthermore, corporations face a 33 percent tax on profits—unless the business can prove that three-quarters of the company's revenue is generated within the confines of the principality.

## Why should one establish a business in Monaco?

Monaco is a secure place for employees, centrality in the European region, proximity to an international airport, excellent climate, and a favorable tax system. Monaco has a moderate tax system, which means no income tax (except for French and American residents, who still pay their home country taxes); no property tax; no business taxes; and no tax on profits for companies if more than 75 percent of their revenue is made in the principality.

### What is the life expectancy of a Monaco resident?

With a life expectancy of almost 90 years, the population of Monaco has the world's longest life span.

What is the unemployment rate in Monaco? Much of the workforce arrives from France and Italy but leaves on a daily basis, and most residents are employed or retired. Consequently, virtually no unemployment exists in Monaco.

#### What is the country's minimum wage per hour?

The minimum wage is 9.43 euros, or \$12.80, compared to a federal minimum wage of \$7.21 in the United States. Monaco also includes 5 percent extra to compensate for travel costs incurred by the three-quarters of the workforce who travel to Monaco from France and Italy.

#### Who is in charge of Monaco? Monaco is a constitutional monarchy. His

Highness Prince Albert II has executive power.

#### How do you become a citizen of Monaco?

There are three ways of becoming a Monégasque: The first is by birth, with one of the two parents being a citizen. The second is by marriage; after 10 years of marriage you can apply for citizenship. The third, and most rare, is by sovereign order, meaning that His Highness Prince Albert II can grant citizenship.

What is the price per square foot of residential real estate in Monte Carlo? The price per square foot in Monte Carlo is \$6,500, thereby making it the most expensive





#### ریگ MONTE CARLO



Tatiana Santo Domingo, Andrea Casiraghi, Antoine Arnault, Natalia Vodianova, Albert II of Monaco, Charlene of Monaco, Caroline of Hanover, and designer Karl Lagerfeld at the Love Ball.

place in the world. The most expensive penthouse in the world was reportedly sold last year in Monte Carlo's new development, the Odeon Tower, for a reported \$400 million. The second-mostexpensive penthouse title belongs to London, with a \$237 million one in Hyde Park. New York and Hong Kong compete for a close third.

How many Monaco police officers work in the principality?

Monaco has the largest police force and police

presence in the world on both a per-capita and a per-area basis. Monaco has one police officer for every 70 residents.

#### What is the currency?

The currency of Monaco—as in the rest of the European Union—is the euro.

In the event of war, who protects Monaco? Should war break out, Monaco is protected by France's armed forces. What is the strength of Monaco's economy? It's a financial hub. It has zero tax on personal income or savings. It also has commercial activity such as services, tourism, and real estate.

#### Why become a resident?

If you take into account the weather, the quality of life, the safety, and the lengthy life expectancy, plus the lack of income or real estate taxes, and you can afford Monaco, why not become a resident?



#### CÀD MONTE CARLO

# SASS CAFÉ

by CHRISTOPHER WALLACE

Gorgeous women dressed to kill, men with dangerous intentions—all gathered together for the best party in the world. Sass is Rick's Café relocated from Casablanca to Monaco. A new, heightened energy ripples across the patio: Is it Bono taking his favorite spot in the corner of the patio? Is it Brad Pitt, or George Clooney back for another night out? Is it Lady Gaga or Elton John on one of their regular visits? The last time Will Smith was here, he relieved the cabaret singer of her mike and helped the assembled guests to perform an impromptu concert.

By the time tonight's new arrival, Michael Jordan, sits down and lights a cigar, his neighbors have returned to an ebullient equilibrium, talking

and table-hopping as per usual.

Indeed, if the energy feels exceptional to an outsider, it is just simply another night in the life of Portuguese-born former magician and club owner Sassa, who opened his namesake restaurant and live-music venue on Avenue Princess Grace in 1993. Ever since, he has entertained his guests with his witty, ribald stories each night. "This really is like a family, and once you're inside, everybody's open: Poor, rich, gangster, politician, financier, hooker-you have everything mixed together," says Sassa's son, Samy, who since 1998 has run the place with his father. "In the beginning, the target was to make the customers feel at home. And then they became our friends. When my dad started the place, he had some clients. Those customers had children, and they grew up. Now I'm taking care of those children."

BILL PHELPS. OPPOSITE PAGE: COURTESY OF SASS CAFÉ

"And you see it sometimes," Sassa says. "When you have people dancing inside, and outside, it is more of a lounge; you can still talk, enjoy the music, and smoke a cigar—you have the father outside and the son inside."

Every day during our visit, the patio at Sass has the same festive energy. Today, as we finbreaking as it is to leave this place, this perfect moment is a beneficial reminder that the party at Sass is constant. It's a place where everyone is treated like a celeb. It still will be there, waiting for you with open arms, whenever you return.
SAMY: "Monte Carlo is a platform worldwide, because everybody famous, they all come to Monaco. There was George Clooney, Brad Pitt... imagine the terrace. It was on fire. I had the opportunity to speak with

By the time we make our way out, a fantastically glamorous couple-

rumpled from a wild night yet still in progress-slip out of an SUV, bran-

dy snifters in hand, headed for their favorite seats on the patio. As heart-

Brad Pitt for a few minutes, and he told me, 'It's been a very, very long time since I have come to a place, and I didn't see a flash from a camera and no one ask-

**"This really** 

and once

is like a family,

you're inside,

everybody's

open: Poor,



ish our fabulous meal and as Jordan lights another eigar, the dancing begins in earnest, packing the dance floor and the bar, and then spilling out onto the street; it is impossible to avoid the feeling Samy and Sassa have created, impossible to resist the mingling, the dancing. kids. When you have children, they grow. When they are 18, they fly away, they disappear. The kids become adults. We always treat this place like a child. We have to educate our people, to show them how we want the place to go on."

rich, gangster, politician, financier, hooker—you have everything mixed together."

ing me for an autograph.' It's the way we want it; we want people to feel comfortable."

SASSA: "What is important? People. We are here. When my son is not here, I am here. When I'm not, he's here. We have to treat a business like this one the same we treat the







# NIGHTLIFE

by CHRISTOPHER WALLACE

#### JIMMY'Z

Jimmy'z is one of the world's most famous nightclubs, with big-time, quite noted DJs playing, such as Bob Sinclar, Axwell, and Martin Solveig. The legendary club was founded by the impresario Régine (she of Chez Régine in Paris)—opened in 1971, and moved to its present location in 1975. Jimmy'z has been coveted by celebrities and moguls for decades. Jimmy'z has an intimate dance floor: The surrounding, amphitheater-style seating, going out to open walls and a Japanese garden, has been arranged so that no matter where you are seated, everyone at your table can see everyone else in the room. Jimmy'z is still very much *the* place in Monaco for partygoers of all stripes. Sitting at one of the tables, watching the footballers and F1 drivers, the locals and the émigrés, the models dance through a patchwork of strobes like they're playing the fastest game of freeze tag in history. One can forget almost everything, and still feel a part of history. Yet it's one of the most welcoming nightclubs on the planet.

#### TWIGA

The newest gem in Monte Carlo is Twiga, a *Goodfellas*-like bar made up of a series of platforms that stretch from beneath a cozy stone arch out to the sea. A waiter escorts you through the crowd and sits you in front of the stage, where you'll enjoy choreographed burlesque. The place still has welcoming warmth—as if several thousand of your closest friends are dancing with you to the beat at an intimate house party.



Lodged in a wing of the Monte Carlo Casino, the Buddha Bar blends East and West in a setting that seems as opulent as it is intimate. The decor was inspired by the spectacular interiors of the Garnier Opera house in Paris and combines gilded moldings, ancient sculptures, and Asian colonial design. The restaurant boasts 22-foot-high ceilings, and in the center of the action, a mammoth Buddha statue sits in lotus pose.

Music-wise, Buddha Bar is known for its signature sound of electric riffs mixed with tribal rhythms, crafted by their very own DJ PAPA.

MONTE CARLO



# ICREATES A WONDERMENT

Celebrating Monaco's nautical heritage.

by CHRISTOPHER WALLACE

"Our future lies with the sea," said Prince Rainier III when the Yacht Club de Monaco (YCM) was born. Half a century later, the quote still applies—because no matter how well-known an institution seems to sailing pros and aficionados, the Yacht Club continues to look toward the future.

The YCM has recently moved into its luxurious new home—an instantly iconic building fronted by a glazed atrium, framing Monaco's sterling coastline. It has a mind-boggling 42,883 square feet of terraces, restaurants, and meeting space. It also serves as a destination and dock for crafts of all kinds, including the überexcellent, luxurious superyachts. One interesting place within the YCM is the Riva Aquarama Lounge. The room was designed to resemble the very essence of a Riva Aquarama, with distinctive elements of the one-of-a-kind boat, a tribute to its builder. (Also featured on page 120.)

But the YCM is much more than just a home for boaters. "The building is a little like a city in microcosm, with schools, parks, offices, restaurants, a network of interior circulation 'streets,' and a hierarchy of public and private, social and functional spaces," says Lord Norman Foster, whose firm Foster + Partners designed the place. "It is a continuation of Monaco's dense urban fabric, as well as the Yacht Club's traditions, and will be an important part of civic life. Every child in Monaco learns sailing at some stage during their education, and those lessons will be in the new building—as a result, the Yacht Club will become even more rooted, in a public sense, in the principality and part of its cultural and urban fabric."

To accomplish that grand ambition, the club is transforming itself into a local economic engine under the leadership of Bernard d'Alessandri, the general secretary of the Yacht Club de Monaco. "Our ambition is to position Monaco and the Yacht Club as an international center and key destination



for sailing and yachts," says d'Alessandri.

"Our starting point for the Yacht Club was extensive analysis of the climate and the way that the different spaces are used. Photovoltaic cells and solar thermal panels convert Monaco's sunshine to energy while the seawater is used for cooling, and the facades can open completely to allow natural ventilation. To provide shade in the summer, there are sail-like canopies-a reference to the nautical traditions that Monaco is famous for," says Nigel



Dancey, a partner at Foster + Partners.

Within the YCM's new mission is a mandate to train the next generation of yachters and yacht staff. "It's all about perpetuating values and a lifestyle that go back generations but that the modern world is in danger of forgetting," says d'Alessandri, who is a sailor himself. "I have loved the sea ever since I can remember and have been sailing since childhood. I cannot imagine living away from it."

The club just wrapped up its first Monaco Classic Week in the new building—and it served as a testament to the strength of Monaco yachting and the potential for its future. "It was wonderful to see over 100 vessels," d'Alessandri says. "Classic yachts, motor yachts, Rivas, 12-foot dinghies they spanned the history of yachting, all together in front of the YCM."





▲ The club is entered via a glazed atrium. The first floor has a club room, a bar, and a restaurant. A double-height function space is above that. And atop it all, there's an apartment for the club secretary and cabins for guests.

✓ The building is extremely eco-friendly, and uses photovoltaic cells, solar thermal panels, and seawater cooling systems to ensure sustainability.

✓ Choppy seas? The party can be moved inside. The building contains a 54-by-18-foot swimming pool with a movable floor, five bars, and a building capacity of 1,799 people—plenty of space for an unforgettable night.

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#### CÂ2 MONTE CARLO

# A NAUTICAL LEGEND

#### by HUGO MCCAFFERTY

Cast your eye over Port Hercule in Monte Carlo, one of the most iconic marinas in the world, and you'll be instantly struck by the view of large superyachts; it's a stunning reminder of the type of visitor to the principality and the prestige associated with docking in Monte Carlo.

However, the Riva has been the chariot of choice for the great and the glamorous when ferrying about Monte Carlo. The boat is ever-present

along the Riviera and an integral part of Monaco's modern maritime history, but the brand also embodies key elements of the allure of the place, combining history with innovation, style with engineering, artisanal expertise with mass production—a sweetly packaged object of desire that promises *la dolce vita*.

When George Clooney and Amal Alamuddin were married in Venice, it was Riva boats that transported the groom and his A-list guests down the Grand Canal in Venice to the wedding dinner held at the Aman hotel, where his bride was waiting. The photographs captured the imagination of the world.

Fashion is fickle, as they say, and times change, but Riva is one of those great Italian brands that re-



George Clooney on a Riva Aquarama wearing an Omega Seamaster.

had been damaged by rocks. Stunned at the quality of the young Riva's workmanship, he convinced him to travel to Sarnico, on Lake Iseo, 43 miles away, to repair other boats. The journey marked the young man's birth as a professional boatbuilder.

The turning point for Riva was the beginning of mass production in the 1950s, coinciding with the postwar boom years in Italy, the rise of the

Italian middle classes, and the beginning of the search for *la bella vita*. The Ariston and Scoiattolo models were designed at this time and were an instant success with actors, film stars, and celebrities, who began to take the Riva to their hearts. The Aquarama, first realized in 1962, became instantly associated with the glitterati of this period.

The Riva appears in films such as *Mambo*, starring Vittorio Gassman and Silvana Mangano, and the love affair between Riva boats and cinema, both on-screen and off-screen, continued into the '60s and the *dolee vita* period. As Italians gravitated to the glamorous lifestyle of Saint-Tropez, they brought with them the Riva, and it became an ever-present protagonist on the party circuit

main impervious to changing trends, being rooted in the evergreen qualities of excellence in craftsmanship married with the height of technological innovation. Heineken chose the Riva to star in its partnership with the new Bond film, *Spectre*, in its TV spot "The Chase," a madeap homage to James Bond chase scenes with Daniel Craig as Bond and a female waterskier who unwittingly becomes a Bond girl.

The origin of the Riva shipyard goes back as far as 1842, when a fisherman in Lake Como asked 20-year-old Pietro Riva to repair his boat that among the wealthy Italians who danced on tabletops in exclusive nightclubs and partied all night on the southern coast of France.

As Monte Carlo established itself, it was natural for Riva to locate its headquarters there, where it still operates today. "My father introduced some art and eraftsmanship to the industry with the Tritone and Aquarama," says Lia Riva of her father Carlo, Pietro's great-grandson. "Just after Prince Rainier married Grace Kelly, everyone spoke about Monaco. It was natural that we came to set up our shop here."





Scenes from "Heineken, the Chase" with Daniel Craig driving a Riva Tritone.

# MONTE CARLO



Alessia Tedeschi on a Riva Aquarama Special.



Riva runabouts.

### MONTE CARLO



Clockwise from top: Prince Rainier III, Princess Grace, and their children, Caroline, Albert, and Stéphanie of Monaco in their Riva Tritone; Mr. Carlo Riva; portrait of Lia Riva in 2005; Monaco Boat Service.



The lineage of the prestigious Riva company is today preserved, as Lia is president of the Monaco Boat Service (MBS), where you can berth your Riva at Port Hercule. You can also purchase Riva models through the MBS and have them serviced there.

The Riva Aquarama, the most famous of Carlo Riva's designs, became the chariot of choice on the scene in Monte Carlo and directly

descended from the Tritone. Its signature was the bent and lacquered mahogany runaround, wraparound windshield, polished chrome fittings, and plush interior. Its twin engines supplied up to 400 hp per engine and were capable of reaching 50 knots.

The harbor in Monte Carlo, latticed by the series of pontoons that Carlo first proposed to his friend Prince Rainier III in the '60s, is now more than ever the home of yachting excellence worldwide. As Ms. Riva says, the *dolce vita* of the '60s may be gone, but some things remain the same. If you love the sweet life, and beauty, and con-



struction, and have a little romance in your life, well, she says, "then you must have a Riva."

The name Riva remains as prestigious as ever, always chic, always cool. When you pass a Riva Aquarama docked in Monte Carlo, bobbing gently on water with her open cabin ever so inviting, she seems to call to you. "Come and play," she says.



"If you love the sweet life, and beauty, then you must have a Riva."



# SCUDERIA MONTE CARLO

There is no better place to drive than Monaco; no better car to drive than the Italian icon.

by HUGO MCCAFFERTY



Ferrari symbolizes perfection, in style, engineering, design, and aspiration. And while Maranello, Emilia-Romagna, remains the company's birthplace and center of innovation, Monte Carlo is where the stallions roam free. Monte Carlo's pristine roads and year-round sunshine make it the perfect place to enjoy a supercar's full capabilities. On the silver screen, Xenia Onatopp races Bond down the switchback roads above the town in *GoldenEye*, and Alex and Juliette sing "Wake Me Up Before You Go-Go" in the car, driving on the hills overlooking Monaco in *L'Arnaceur (Heartbreaker)*.

The streets in and around Monaco are made for driving—the glorious red racing cars of Scuderia Ferrari screaming through the famous tunnel, growling out of the tight chicanes, and powering along the harbor to the Massenet corner near the casino.

Since 1929, the Monaco Grand Prix has been run on the streets of the principality, the cars' tires leaving their mark on the surface of the road long after the crowd has moved on. The Monaco Grand Prix is the prized jewel of the legendary Triple Crown of Motorsport—alongside the India-

napolis 500 and the 24 Hours of Le Mans. Winning in Monte Carlo represents a unique achievement for Formula 1 competitors, with the sport's greatest drivers etched permanently in the history of the event. Though Ayrton Senna remains the undisputed king of the race, with six appearances on the first-place podium, Monaco residents Lewis Hamilton and Nico Rosberg are leaving their indelible marks on the sport today.

With its racing history, Ferrari needs Monaco to realize its potential as a brand. Ferrari has a rightful "home away from home" in the local Monaco Luxury Group, thanks to the harmonious synergy between the automaker and this city's values of excellence, perfection, luxury, and glamour.

Dating back to 1959, the Monaco Luxury Group started as SAMGF to distribute Mercedes-Benz in the principality. Its portfolio of luxury brands grew from the turn of the century onward with the addition of Bentley Motors, Rolls-Royce Motor Cars, and Automobili Lamborghini. In 2010, it attained its crowning glory, Ferrari.

Monte Carlo is the playground for car connoisseurs, and it is absolutely right that the world's most desirable automobiles find a home here.

"Our team is firstly a team of Ferrari-brand fanatics. We work hard to transmit this passion to our Monaco clientele. We always strive to strengthen the sense of family that reigns among Ferrari enthusiasts around the pleasure of driving."

chieft

Neckshardware

Frédéric Duboc, general manager of Monaco Luxury Group

B



"The Monaco Grand Prix is the prized jewel of the legendary Triple Crown of Motorsport."





# THE MAN WITH THE GOLDEN LIFE

Roger Moore, one of the earliest James Bonds, has found a home befitting the glamorous spy.

#### by CHRISSY ILEY

"Roger Moore is coming!"

Danish-Swedish socialite Kristina Tholstrup heard it but didn't believe it. She'd already been fooled once at the dinner party that night: Someone elaimed Sammy Davis Jr. was coming, but they were joking about a house cat named Sammy. Then the door opened and in walked Roger Moore—the man, the legend, still dapper as ever. The two soon fell in love. She lived in Monaco; he wanted to join her. And that's how Moore came to live in the setting that would glamorize James Bond films.

When Sir Roger Moore moved to Monaco, it was when the set they called jet partied all day, all night. Monaco was the playground for the moneyed, the models, and the mavericks. "Now," he says, "it's very much my home. There's an amazing social life here—it's a part of living in Monaco



and Monte Carlo that will always be exciting."

Moore came from considerably humbler beginnings. His mother was a housewife, and his father a policeman. His family was evacuated from their London home during World War II, and after the war ended, at the age of 18, he was drafted into the military. The man who would later become 007 was given his first number: 372394, his Royal Army service ID. But Moore had dreams of acting, and he pursued them with vigor. Success did not come easy. He was cast in small roles, painstakingly building his career through short-lived television shows, until he landed the gig that would make him famous: Bond. James Bond. He played the role from 1973 to 1985. Many years later, in 2003, he would take on another title—Sir Roger—after being knighted for his work with UNICEF.

When Moore went live on the 5 o'clock NBC news to announce the next James Bond film, he nearly scandalized everyone in the room. "I said I would be back in *Octopussy*," Moore recalls, "and the lady interviewer looked horrified. You could feel their little mouths curled up in the control room. But it didn't occur to me that I'd said anything wrong!

"Daniel Craig had more action in the first 30 seconds of *Casino Royale* than I had in 30 years," Moore says. And he can find plenty of that still alive in Monaco, surrounded by extravagance. "This is the only place in the world where you can park a Bentley without someone coming along with a key and scratching it. This is not a town with envy, which is why I like it."

Ĩ

Today many of his tastes are simpler. He likes to relax with an espresso Magnum ice cream and appreciate the views from his apartment: One side looks across at the Japanese Garden, and the other at the sea. And although he still loves a luxury ride, he now drives a Smart car. Recently, when he parked it at the Hôtel de Paris Monte Carlo to have lunch, a Londoner at an outside table turned to his friend and said, "What's bleeding James Bond doing getting into a tin of Heinz baked beans?"

But Moore only laughed. When you're James Bond, you can drive whatever you want.

#### 007 CARS

- ∡ 1931 Bentley 4½ Litre
- 🖌 1953 Bentley Mark VI
- 🗻 1957 Aston Martin DB Mark III
- 🔺 1962 Sunbeam Alpine
- 🞿 1963 Aston Martin DB5
- 🖌 1969 Aston Martin DBS
- 🛥 1976 Lotus Esprit Sı
- 🚄 1980 Lotus Esprit Turbo
- ∠ 1984 Bentley Mulsanne Turbo
- 🖌 1985 Aston Martin V8 Vantage Volante
- ∡ 1996 BMW Z3 Roadster
- 🛥 1997 BMW 750iL
- 🚄 1999 BMW Z8 Roadster
- 🛥 2002 Aston Martin V12 Vanquish
- ✓ 2006 Aston Martin DBS V12 ✓ 2014 Aston Martin DB10
- **1** 2014/15/01/14/14/19/

"There's an amazing social life here—it's a part of living in Monaco and Monte Carlo that will always be exciting."

# LIGHT UP, CIGAR AFICIONADOS

by G. CLAY WHITTAKER

t has been said that great men and great cigars go together, and notable men from Winston Churchill to Michael Jordan have indulged their tobacco pleasures in Monte Carlo. While strolling around town, there's simply no greater pleasure than a smoke—and no better place to pick one up than at Davidoff.

You won't find a cigar shop like this anywhere. Though intimate in scale, a 300-square-foot walk-in humidor stocks more than 1,000 cigars, both from Cuban and non-Cuban brands. The attendants in the store, celebrated for their white-glove service, have been known to scold the buyer who holds the door ajar for too many seconds while exiting the humidor; after all, the cigars inside are well maintained by a perfect climate. Once you step inside, a store attendant will invite you to feel the individual cigars. You can tell a great deal about a cigar by holding it in your hands. When you squeeze it gently, it should be firm but resilient—any crackling is a sign that it's too dry, and a spongy feel is a sign that it's overhumidified or underfilled.

Now, what to pick? The cigar smoker's palate is growing, but the staple brands across the ocean still continue to be state-produced Cuban products like Romeo y Julieta, Montecristo, Cohiba, Partagás, Punch, and Bolivar. Ask the shop for Edición Limitadas and regional specials, or go with classic sizes like the Cohiba Siglo VI or Montecristo No. 2.

When you do light up, you'll see the telltale sign of a perfect cigar those full, flawless, creamy puffs of smoke. It will burn evenly, in a symmetrical ring, with few touch-ups. Tobaccos of different varieties, from different countries, will all taste differently—and with practice, you'll recognize a scent and smell everything from coffee and cinnamon to notes of cola and shoe leather. And if you stay a while in Monaco, you'll have plenty of opportunities to gain that practice: Monaco is a smoking culture in the classic sense. Your next smoking buddy is only a terrace away.

# OTT ROSÉ

*The perfect afternoon drink. by* SIMON WOOLF

ow's the time to uncork one of the Côte d'Azur's afternoon wines—a beautiful Provençal rosé. Real men can drink whatever they want, even including a glass of the pink. Not that a *Maxim* man requires social proof, but do note Brad Pitt has his own line, Miraval rosé. It's made on Brad Pitt and Angelina Jolie's French estate. So relax that it's pink and indulge in the light, refreshing pleasures of rosé.

Although the Miraval is very good, the rightful inimitable king of the rosé throne is the local favorite, Domaines Ott rosé. The winery's Château de Selle is extraordinary—shapely and elegant, the superlative wine of choice to enjoy during an afternoon at Le Beach (as the locals call the Monte Carlo Beach Club) or Nikki Beach, when served directly to your tent.

Located merely a stone's throw from Cannes on an estate that once belonged to the counts of Provence, the vineyards are kept cool and fresh with coastline breezes, whereas the harvest is carried out by hand. The key to this wine is in that little smidgen of Cinsault, adding spice and exoticism. Good luck getting Grenache and Syrah to do that on their own. This blend is positively Germanic in precision but positively French in its delicacy—and most important of all, positively Riviera, which means tasteful and consummate in its supremacy.

Get this: Ott rosé won't give you a headache. Better yet, she won't get a headache.

A meal at Louis XV is to dining what the Grand Prix is to driving.





# TINE

Classic watches, with a technological twist.

Text by NICHOLAS MANOUSOS Photographed by ÉRIC MAILLET



#### HUBLOT CLASSIC FUSION CHRONOGRAPH BRACELET

Hublot's Classic Fusion collection is a tribute to the company's first timepieces—but its updated case materials and exquisite finishing will never go out of style. The rounded case features a bezel attached with exterior screws; the letter H is embedded in the screw heads. And it's topped off with a sublime opaline dial with rhodium-plated appliqués. (\$9,825)

#### CHANEL J12 CHROMATIC

Chanel has serious expertise in the world of ceramics, and it shows in its J12 collection. Adding titanium to the ceramic case material provides a level of durability not found in traditional steel watchcases. The result is a beautiful and functional automatic that is extremely scratch resistant and won't oxidize. (86,150) "Some brands have been around for centuries but are still pushing the boundaries of horology."

300

**Selo** 

26

#### CHOPARD MILLE MIGLIA GTS CHRONO

Chronographs are linked with the world of motorsport, and Chopard's Mille Miglia GTS Chrono is a testimonial to Italy's legendary Mille Miglia endurance race. The finely finished steel bracelet is manufactured to exacting specifications, and the chronograph pushers are similar in appearance to engine pistons. (\$8,980)

#### **DIOR CHIFFRE ROUGE MO1**

An automatic mechanical watch's rotor belongs on the back, generally hidden from sight—right? Wrong. Dior's Chiffre Rouge M01 has the rotor on top of the dial, bringing motion and playfulness to a very cool timepiece. (From \$4,775)

#### JAEGER-LECOULTRE DEEP SEA CHRONOGRAPH

This specialty watch draws design cues from the Swiss maker's famous '50s-era Memovox Deep Sea. The retro look is accentuated by a superclean dial, with subdials for chronograph functions. Certified ISO 6425, it meets the international standard for dive watches with a depth rating of 100 meters and extreme watertightness. (\$10,800)



*Styling,* Azadeh Zoraghi *Makeup,* Angélik Iffennecker at MFT Agency *Manicure,* Philippe Ovak at MFT Agency

#### RICHARD MILLE RM 11-01 ROBERTO MANCINI

Because it was built for a championship soccer coach, the RM 11-01 Roberto Mancini features a stoppage-time indicator—crucial for those last important moments of a big match. In order to keep the watch as flat and rigid as possible, the bridges and main plate are made from grade 5 titanium. To top it off, the movement features two large barrels to even out the torque delivery to the center wheel pinion. (From \$127,500)

> hy are mechanical wristwatches so intriguing? What is it about them that makes us obsess over their details to such an extent? It may have something to do with

the fascinating combination of historical and technical aspects they all have in common. Some brands have been around for centuries but are still pushing the boundaries of horology in ways that excite every watch lover.

Sure, a gear is still a gear—but how is that gear made? A century ago it may have been milled on a bench lathe. Today a high-tech CNC machine does the job. What about the ubiquitous hairspring, the heartbeat of the watch? The industry has seen an increasing number of them made with nano-fabrication techniques, similar to the way the chips in phones are produced. The continual development of technology keeps things fresh and relevant.

Where are we going with all of this horological innovation? No one knows for sure, but we are definitely in the middle of a mechanical timepiece renaissance. Modern manufacturing technology has enabled watchmakers to build the complications that they could only dream of before. And this is only the start: As technology improves even more, so will the complexity of the products from the world's greatest watchmakers. This is a guide to contemporary mechanical wristwatches that all deserve a spot on your wrist.



Backside showcasing the skeleton.



Behind closed doors, your night begins ...

Text by ALICE DEROSIERS Photographed by TIZIANO MAGNI

#### *i* <sup>1963</sup> Chevrolet Corvette Split-Window Coupe

The 1963 Corvette featured the first all-new chassis for America's Sports Car after the initial car's debut in 1953.

✓ The year marked the arrival of independent rear suspension using a single transverse leaf spring for both rear wheels, a design the Corvette employs today.

→ The sole engine available was the 327 cubic-inch small block V-8, with four different levels of tuning that peaked with the 360-horsepower fuel-injected version.

✓ The coupe's rear window was split by a vertical bar, creating an appearance that evoked aircraft hatches of the day. The next year, the Corvette switched to a conventional single-pane rear window.



Converter



lowly, deliberately, she peels off layer after layer of clothing, letting her hands wander across her body. She waits, her pulse quickening, imagining how his touch will electrify her. Like a moth to the moon's hazy glow, she's drawn to the window. Peering out over the misty, neon-lit parking lot, she breathlessly scans the streets for any sign of him. They've done this before; the walls of this motel dutifully guard the secrets of each of their nights together. She knows the door will soon creak open softly, giving way to the untamable lust welling up inside her-the heat they create together is blistering. Raw and ready, her mind wanders: How should she greet his arrival? Standing lithe and tall, breasts bare? Or maybe wearing nothing but sheer stockings and a mask-she knows she's his deepest fantasy, after all. The minute the door closes behind them, they will shut out the rest of the world. No distractions, no reality, just her, her crystalline eyes staring into his as she runs a finger over her pouty lips. But she decides she won't let him take her right away. She wants to watch him devour her with his gaze first. Only when she can feel his breath on her neck, feel his hands gripping her naked waist, when he can bear the wait no longer, will she give herself over to him. Just then, in the distance, she hears a powerful engine roar, matching the pace of the blood thumping through every inch of her body. She is ready.

"The minute the door closes behind them, they will shut out the rest of the world. No distractions, no reality, just her."







This page: Tights, FALKE. Opposite page: Bra, panty, and garter, FLEUR DU MAL. Stockings, VICTORIA'S SECRET.

Styling, N.A.P. Mαkeup, Ana Marie at the Wall Group using Diorshow Hair, Leonardo Manetti for ION Studio NYC Manicure, Fiorella Salgues Model, Amy Hixson with Supreme Management

#### TIME SENSITIVE

P.132: Hublot Classic Fusion Chronograph Bracelet, HUBLOT (\$9,825); prestigetime.com.

P.133: Chanel J12 Chromatic, CHANEL (\$6,150); chanel.com. P.134: Chopard Mille Miglia GTS Chrono, CHOPARD (\$8,980); us.ehopard.com.

P.135: *Dior Chiffre Rouge M01*, DIOR (from \$4,775); select authorized Dior retailers.

P.136: Jaeger-LeCoultre Deep Sea Chronograph, JAEGER-LECOULTRE (\$10,800); jaeger-lecoultre.com.

P.137: Richard Mille RM 11-01 Roberto Mancini, RICHARD MILLE (from \$127,500); richardmille.com.

#### GO WEST

P.58: Jacket, POLO RALPH LAUREN (\$995); select Ralph Lauren Stores and ralphlauren.com.

#### MAX MARTINI THE REAL MCCOY

P.64–65: *Tuxedo*, BOSS (\$895); hugoboss.com. *Shirt*, CALVIN KLEIN COLLECTION (\$350); calvinklein.com/collection. *Shoes*, THE FRYE COMPANY (\$358); thefryecompany.com.

P.66: Sweater, BRIONI (\$1,875); Brioni boutiques. Jeans, J BRAND (\$198); Saks Fifth Avenue. Shoes, THE FRYE COMPANY (\$358); thefryecompany.com. Watch, MTM Special OPS (\$1,050); specialopswatch.com.

P.67: Suit, PRADA (\$3,770); Prada boutiques. *Pocket square*, THE TIE BAR (\$10); thetiebar.com. *Shoes*, THE FRYE COMPANY (\$248); thefryecompany.com.

P.68–69: Jacket and shirt, JOHN VARVATOS (\$598, \$228); johnvarvatos .com. Jeans, LEVI'S (\$68); levi.com. Shoes, THE FRYE COMPANY (\$248); thefryecompany.com. Necklace, MIANSAI (\$145); miansai.com. P.70-71: Jacket, POLO RALPH LAUREN (\$1,295); select Ralph Lauren stores and ralphlauren.com. Shirt, GAP (\$17); gap.com. Watch, TIMEX (\$80); timex.com.

P.72: Jacket, BRUNELLO CUCINELLI (\$5,775); Brunello Cucinelli, NYC. Shirt, LEVI'S (\$78); levi.com. Jeans, J BRAND (\$169); bloomingdales. com. Shoes, THE FRYE COMPANY (\$248); thefryecompany.com. Watch, HAMILTON (\$995); shop.hamiltonwatch.com.

P.73: Shirt, JOHN VARVATOS (\$228); johnvarvatos.com. Jeans, CITIZENS OF HUMANITY (\$194); citizensofhumanity.com. Shoes, RED WING HERITAGE (\$320); redwingheritage.com. Watch, TIMEX (\$80); timex.com.

#### CHESS GAMES

**P.80:** Coat and shirt, POLO RALPH LAUREN (\$1,295, \$99); select Ralph Lauren stores and ralphlauren.com.

P.8I: Jacket, sweater, pants, and shoes, HUGO BOSS (price upon request); hugoboss.com.

P.82-83: Jacket, shirt, and pants, DOLCE & GABBANA (price upon request, \$325, \$895); select DG boutiques. Sunglasses, RAY-BAN (\$165); sunglasshut.com. Shoes, SALVATORE FERRAGAMO (\$1,300); ferragamo.com.

P.84: Jacket, sweater, and pants, SALVATORE FERRAGAMO (\$2,150, \$1,100, \$730); ferragamo.com. Sunglasses, RAY-BAN (\$150); sunglasshut.com.

P.85: Jacket, shirt, and pants, EMPORIO ARMANI (\$3,075); select Emporio Armani boutiques.

P.86: Jacket, shirt, JOHN VARVATOS (\$1,898, price upon request); johnvarvatos.com.

P.87: Jacket, BURBERRY PRORSUM (\$2,795); us.burberry.com.
Sweater, JOHN SMEDLEY (price upon request); johnsmedley.com.
P.89: Sweater, shirt, and pants, PRADA (\$890, \$1,020, \$890); prada.com.
Shoes, BURBERRY PRORSUM (\$795); us.burberry.com.

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