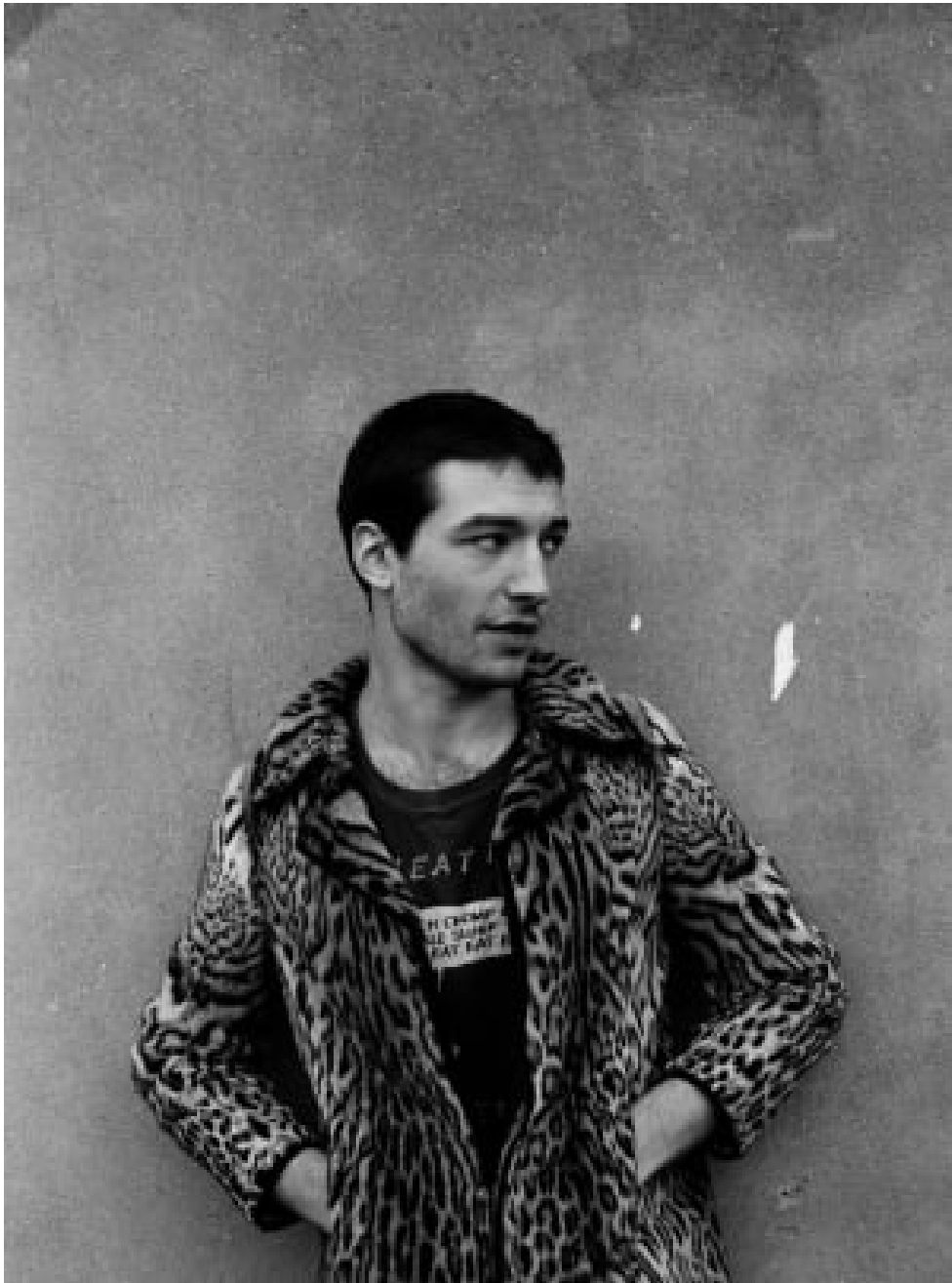


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GUY BURNET

TEXT BY JORDAN JOSHUA LEWIS

Guy Burnet's career as the leading man in the UK with a long list of roles as one of Hollywood's most iconic characters, Guy Burnet's on-screen romance with his friend Jane Fonda proved the teenage nation. The intense chemistry led to Burnet steadily rising to fame as a British cutaway around the world. After his dramatic final scenes in Hollywood, he embarked on a cinematic journey to pursue bigger roles and his own filmmaking in his native UK.

Burnet travelled throughout Europe before settling in Los Angeles which enabled him to perfect his craft. He landed lead roles and when he did settle in LA, it didn't take long before he'd reached his heart of his new past. He landed Tom Swallow in the big screen and proved he was someone who Burnet received rave reviews for his U.S. debut in *Winter in the Face* and went on to spend his childhood in the heart of Hollywood alongside Christian Slater and Steven Seagal.

What does the future hold for one of the leading actors in the UK? He has just wrapped up the Christmas season feature *Day Out of Days* with a cast of Nicole Kidman and Colin Farrell. Most importantly, Burnet is February '11 could be Burnet's biggest break with an anticipated series comedy. However, the tale points to a new era of success. Burnet, who received for a second series, has landed in a

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HAIR: JIMMY MILES
MAKEUP: ANDREW JONES
STYLING: JIMMY MILES

FINN JONES

I've never really been one to look up to films - it's hard to draw inspiration from other actors, actors work in isolation - to follow or want to mimic them isn't always best the route. I do however have other inspirational characters in my life, usually they take form as writers, thinkers and musicians. In particular at the moment I love reading and listening to Joseph Campbell. He's a complete revelation and also as an actor his Hero's Journey narrative and work on mythology really helps me find substance in what I do.

Always when I encounter a role I bring as much of myself into the character as possible, in result of that the lines do start to blur of what's who. That is a massive joy, just totally - certain unspoken traits. Playing a character such as Lancel 'Lancel' for five years, certainly rubs off on you.

SHIRT BY THOMAS COPE

FRANKIE



HAIR: JIMMY MILES
MAKEUP: ANDREW JONES
STYLING: JIMMY MILES
SHIRT BY THOMAS COPE

ANURAG BARNHA

Memoires and past events have made me who I am today. Top of the list is I have a wonderful family - they have always been there for me through thick and thin, kept me grounded and close to the ground. They are the reason I am who I am today. They never pushed me, only ever supported me, and I am their greatest fan! Outside of acting my ambitions are to have a family of my own. Have a family home. Travel with my loved ones. Of course experience as much as the world can offer. But ultimately a simple life surrounded by my loved ones.

Very simply, my favourite motto is 'treat others as you wish to be treated'. I strongly believe in respect.

THE MOUNTAIN IS HIGH, BEST JEWEL
THE BEYOND HARVEST 10000

FRANKIE

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MATTHEW BEARD

I've played a few real people and it's always daunting. On the one hand your back-story and character details are all there fleshed out and waiting for you, but on the other you have a responsibility to that a story and details and always risk upsetting the real person or their family if you steal away from them.

Normally I only do stuff that impacts me personally. I'm not professional enough to treat it as just a job - I have to care. When I turned the last page of the Inception Game I was so moved and engaged by what had happened to Alan Turing that got of the stomach feeling stayed with me every day on set. In a US TV show called Rogue I played an American psychopathic murderer from a mafia family with a huge gift, bright red socks and an addiction to lip balm. I think that was the closest I've been to myself. Take care that what you will.

THE INCEPTION GAME (ON THEATRE NOW)
SETLIST: DEBORAHEE HUN (MARCH 2015)



PHOTOGRAPH BY



PHOTOGRAPH BY
MURTAGH (MARCH 2015)
SETLIST: DEBORAHEE HUN (MARCH 2015)

DIARMUID MURTAGH

There's always an element of pressure when you take on a role where the character is already known from successful books or films but largely I feel very excited. It's just that thing of trust in the material, write all these because of the strength of the book material. As an actor you are forced to interpret a character in a certain way but most importantly you are forced to deliver it in a way that people will enjoy. There has to always be a freedom for expression, to let loose, to deliver something the way the actor sees it and a way that is interesting to you.

The set system that used to exist for signing actors - theatre to TV, TV to film - has all gone to the upside now. It's a far more multifaceted experience now. I still think theatre will always be the real grounding of an actor. It's the place where actors really put their teeth. I was lucky enough that the drama school I went to had a focus on stage craft. Whilst screen craft is an amazing skill, I think with a grounding in theatre an actor is far better equipped with the emotional questions, the staging questions, and added confidence the stage and a live audience brings.

THE DEBORAHEE HUN
SONG BY LIBERTY JONES

PHOTOGRAPH BY

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PROFILE

INTERVIEW AND TEXT BY TOM SPRATT

PHOTOGRAPHY JESSIE SMITH
STYLING STEPHEN STU
HAIR AGA DOBOSZ, JAMES WANG, AND BARBIE B. BOWLE
MAKEUP ANDREW HUNT, JAMES

ED SPELERS

If I were asked to play any film character from the past I would struggle to answer. Historically there have been some amazing performances portrayed on screen that I've been blown away by. But to single one of those out, and then to say what I would do differently, is almost sacrilege. There are of course performances you see and say to yourself 'that is a dream role', for example, Paddy Considine's Richard in *Dead Man's Shoes*, De Niro's Jake La Motta in *Raging Bull* or Paul Newman's Luke in *Cool Hand Luke*, are all special. But to say you would want to play them, or worse, do them differently would be wrong on so many levels. I think it's the entering an artist's painting and wanting to break the canvas and do it yourself and feel miserable.

In terms of the inspiration behind my career, Paul Newman is someone I admire hugely. He is magical, charming and captivating on screen. Everything from *Cat on a Hot Tin Roof* to *Hombre* in his later years is phenomenal. But I think you have to make your own journey in the industry and whilst I strongly believe you can admire what people work I don't think it's right to want to mimic someone's career. No two people are the same so you can only concentrate on yourself as an actor and learn to improve your own skill set.

WOLF WALL, (LEFT) JANUARY 2015
REHABER 2015

FEATURED



ED SPELERS MAKE
PEOPLE SAY 'WHAT IF'
AND 'HOW CAN I', LATER
BY TOM SPRATT

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JAMIE CAMPBELL BOWER

INTERVIEW AND WORDS BY PAUL CRAIG

Jamie Campbell Bower as you know him does not exist, but to say he's some abstract or corporate creation, but the public persona of the teen heartthrobs and stagehands, another typified by the piercing eyes gazing out from the poster for his latest release 'The Mental Instruments' or discussed through the songs of his band 'The Darling Buds' (a debut by the talented yet private figure he presents in the film). The way to public insight into a celebrity's life as we want to believe it are illuminated by a celebrity's projects and performances. Discussing music, theatre, and acting, it is apparent that for Jamie these are indicative of a way of life, but not of an identity. Despite the range of his career, the spirit of theatricality and passion, there is no ambiguity concerning the pursuit that shaped who he is at this moment in time. To trace the outline of his character the actor, the musician, Jamie's identity like so many others, can only begin to be contextualised through studying his past. The compounded experiences that define the artist as a youngster.

Jamie's interest in music and acting arose progressively. Investigating his current role in both the film and music industries, he describes an innate interest in drama and music, a yearning to be involved in any capacity with the arts that culminated in his involvement in musical theatre. Besides his deep interest however, what undoubtedly shaped these passions and drove his commitment was his upbringing. "I was born in Hammanston, my parents both worked in the music industry, still do. My Mum was A&R for Sony and Sony BMG and my Dad worked for the Country Music Association for a bit and Gibson Records as well, so I sort of grew up in an environment where there were lots of different styles of music. Lots of classical music, lots of Blues n' Jazz, really sort of diverse musical background that I think was very beneficial for me because it kind of helped me have an understanding of everything. It's really good to have an appreciation of many different styles of things I think and not sort of shut yourself off to anything. That's definitely what my childhood gave me."

Jamie's appreciation of music, film, and theatre ultimately culminated career film roles throughout the mid-to-late 2000's and the creation of his band 'The Darling Buds'. Being the catalyst for his success, culminating his fugality with his starring role as Jure in 'The Mental Instruments', was the integration of acting, music, and theatre

for Jamie in Tim Burton's 'Sweeney Todd' (blending about the contrasting nature of the mediums of film, musical, and theatrical performance Jamie explains: "I think what's interesting with acting is you're saying somebody else's words and you're playing a character whereas for the with music there's much more vulnerability there because I'm creating my own thoughts and my own emotions and sort of laying myself bare for everyone to see, and that's really quite scary but I quite like that. I did a lot of stage work in my youth acting clubs, and there's nothing quite like it. I mean I love the focus coming in film, but there's nothing quite like that focused energy and that buzz you get from feeding off each other in a live performance, and for me music often that was more than theatre."

Jamie's musical inspirations, though less cognisant with the public in comparison with his acting, is nevertheless a vital factor in his life. Beyond the stage provided by his performances with 'The Darling Buds', the basic act of singing itself is, the acting, steady a source of catharsis. "Music for me is a vital part of my life. Without singing I think I'd probably lose my mind, like genuinely. I have to sing in the mornings in the shower because if I don't sing in the morning I feel like something is sagged up inside of me it's like it's it's really intense that is so true it really helps release the stresses. The band has kind of been a boost in recent years and all of a sudden I started thinking why? Why is it being a soundtrack? I'd really like to take more of a front seat. I'm taking my guitar with me when we go on great tour from the summer through to September and I'm going to play in every state that we go to, and do the three secret shows. It'll be fun. It'll be a way to break up the repetitiveness instead of just being stuck in rooms, watching TV and going to bed."

Peering beyond the music and the acting, behind the mask of performance, Jamie delineates the attitude that comes from through the circumstances of his life and career. The moral compass that has guided him to the point he is in life where he is able to pursue both music and acting, able to reflect upon the significance of the choices that lie before him. "I'd say the number one thing in life is family, it's the number one thing and no matter how much this is ending no matter how much glamour and having money people shove at you at the end of the day you have to be blessed to put your hands up and go. The Bible, this is affecting my relationships," and that will bring you peace, that brings you an inner peace. Knowing that this isn't

it, knowing that this job isn't everything, that is the main thing for me. I have no problem in saying I've seen the best days of myself and I've seen and felt and done things that ultimately weren't very good for me but it took me going to those places and finding where those places within me to really appreciate when I am here, today. Not when yesterday but today, the moment right now, and its working, and I have to work through those things everyday. I have to work through sadness. I have to work through positivity but it just again of what makes me human and it's that fear those things that not fear them, it's part of who I am. But to see the darkness that dwells within me, allows me to see the light that dwells within everyone else and the world."

Despite career striving at such a tender age, Jamie's musings about his life and career are more indicative of an individual trying to reconcile a feeling youth rather than someone striving upon the threshold of it. The details his answers are defined by an increasing dynamic quality, a senseless for the actor, the musician, and the human being identified neither by a single song nor performance, typified instead by the stream of choices, passions and motivations that form the underpinning of his character. "I'm changing every day and trying to grow and be a better man and try to be a better person everyday and understand what it is that drives me every single day. And that comes from my relationship with people around me and that also comes from a fundamental core belief in who I am. Never do the same thing everyday. That's one of the best things about the job, we get to do something different everyday. Don't ever get into a routine, cause routines will kill you. They aren't the quality but it will slowly eat away at your soul, and it's no funerals!" Talking to Jamie it is clear whether he finds success or failure, the positive or the negative, he will undoubtedly not lead a life of routine. While his commitment to music, film, and cinema may mean his public standing as divergent as his career, it will undoubtedly allow him to avoid any monotonous or repetitive pitfalls. As Jamie puts it "The intention is to have nothing."

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CHARLIE BEWLEY

INTERVIEW AND STYLING BY PAUL CRABE



Charlie Bewley defies the convenient back-story of the prototypical London actor: rather than deciding his career from the shores of a museum, or even name-checking a drama school that changed the course of his career, he instead navigates a path populated by the series of unique experiences that are more akin to characters within film, rather than an actor trail-blazing a path across the world to play them. Coming on the death of his father to sustain the stretch of his own starboard, Charlie Bewley deconstructs the how, the now, and all things great.

In the context of his entry into the industry, the question posed for Charlie would be unconventional. Looking to him about his recent entry, making the leap from winning a six-season at *Whistle-Barkness* to a role in *Twilight*, how Moon is an indicator of his standard confidence and passion for reflection as it is of his laissez-faire life philosophy. "I was up at *Whistle* for the second time for the six season and I was a taxi driver. I used to do these long journeys into the mountains 100 miles from nowhere. It was a fairly very hard and emotional experience. I would take snowboards out to L-see and means along a big lead on air miles or snow in pitch-black stormy weather. I had some great experiences along these roads, and means kind of come to me. It was at that point I would think, "what are you going to do with your life? What are you going to do?" And it was really coming down on the line a few of weeks. "You need to do something," and it was into that that I really embraced the answers to my questions. I just added everything up and adding was it. It just allowed me to trust freedom and to trust time and learning experiences, and so much immediate humor expansion. And it was just a matter of you know growing some parts and going and doing it, and that was the hardest bit really. You just go. I'm an actor, take me on leave me."

Despite its late decision, the recognition of Charlie's genius as an actor only strengthens the lingering, an angle that details a moment of truth but also the consequences for such a revelation. However, as Charlie dives into the more recent past, there's a stark incongruence of an actor's experiences begin to surface. His experiences in the weeks following up his supporting role within *Five-Minute*, that spanning honed between appearances within several films, and television roles while going all-in for the remarkable transition to *L.A.* As Charlie explains, the move was as much about the work as it was to establishing a means to a means. Approaching the mindset that would allow him to be more confident and responsible in the possibilities rendered. "A lot of work in America and the great thing about it is that is an character work, none of it is natural, none of it is easy. As soon as you start doing American stuff that's where the fun lies, and that's what I've been missing out on. The idea that American stuff is difficult, you know I'm British I'm never going to be the American character" can be prevalent but when you realize that, when you say "That's the I was born nothing and everything," but I think it's a great way of being an actor, and I think once I started the journey what's been just doing that. Taking those shots of ego, knowing you're something and being away with them.

The question beckoning for Charlie at this point in his career is how to direct his energy now that he has assimilated himself enough within *L.A.*, within the industry, how to invest the resources of his time and talent between television and film. How to dedicate himself with those mediums, leading him? Supporting actor? The answer looks to be in a myriad of possibilities. Bewley is spinning appearances on the television series *Twelve* Charlie has been busy fulfilling a very different kind of role on his next project which is currently in pre-production, a film called *Thunder Road* for which he will have a role and plans to be also acting as a producer.

Soaring the breadth of Charlie's journey, from a physical, emotional, and a professional perspective, what holds true is the malleability of any path, no matter the origin, the destination, or the vehicle. As the expression goes, "It's not about the destination, it's about the journey". Charlie emphasizes, "Those 28 years I had before I was an actor are monumental, I don't know why, but acting never seemed a stretch to me, and I probably make it look a stretch on TV or on film laughs, but trust me, the great thing about my career is that I always know there's going to be better to come. I think you're born with edges here and there but really I think it's how you experience life and how you follow the path presented to you that makes you great, and this is at least what's happened to me. I've been very organic about the way that I have followed life. I have followed the path of least resistance in a way or far, but now the hard work starts. I know that I always can learn more, there is never an endpoint, and that's what life is, you are never the finished article, you can never rest on your laurels its just perpetual, otherwise, the day you stop learning is the day you die."

CHARLIE BEWLEY IN LONDON PHOTOGRAPHED BY HARRY CHOWDER

STYLING: ROBERTO TONI | MAKEUP: TIGER BELL | HAIR: MALL | PRODUCTION: GUY BARRON | GROOMING: JAMES HUGHES | STYLING: PAUL CRABE



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Tweed jacket and shirt shirt both by PAUL LAGUERRELO

(SWEAT) Shacket and turtleneck, turtleneck shirt and coat both by RICHARD JAMES

JULIAN MORRIS



With a track record for rival an Olympic medal, British born Julian Morris is creating a buzz in the US. *Misty Gierthies* talks to him about his heart, London's atmosphere, his new love of Paul Hamden and his open charity support.

BY MISTY GIERTHIES

From his extensive background in acting for American TV shows and films including *Cry and Jennifer Love, 99 and Pretty Little Liars*, you'd never guess that actor Julian Morris is British born and raised.

Born in the London area of Orson Oval, Morris moved to and grew up in North London in Muswell Hill and despite its smaller reviews, describes his "Suffernan" upbringing as relaxed - love though he admits "I wouldn't want to leave and search out the rest of the world." A teenage life full of "hobbies and innocent fun", Morris was wrapped with big dreams and even bigger aspirations. With a supportive family behind him pushing him, from the moment he finished school he started pursuing a career in acting, landing his first job in TV series *The Street* playing 'a kid who made the dating paper for L22'. Morris now splits between the US and the UK and says he comes back to true home of London "as much as I possibly can". Revealing that the first thing his close is "his family with his friends and that's really important to him."

Taking style cues from the classically groomed Steve McQueen and the handsomely rugged style of Alan Daker to create a modern day Hollywood heartthrob - Morris tells how he couldn't live without "My Jack Russell's. The camera is ripped and the white is more elegant now, but they're

as comfortable as anything I've ever had." When asked if he has any specific fashion designers he looks to on his recent fashion escapades, "I stumbled across Paul Hamden in London recently and got a kick out of it."

Despite the fact that Morris admits that his role as Victor in *Italy* - Victor has been his "biggest departure from my bank job", he finds the role "beautiful and fun" despite the intensity of some scenes. However when discussing the topic of similarities between himself and his character he tells how his technique is to "try to find similarities to myself in all of my roles. Often the first approach to a character is as simple as imagining how I would feel in that given situation." Though one thing he admits that is "fortunate" writes his character for "how life isn't nearly as glamorous as it often is."

At the moment Morris has a busy upcoming schedule "I'm soon heading to Rome to film *Doghouse*" however he tells us in an idle hour "before that, I'll try and squeeze in an episode of *Once Upon A Time* if I can, as I have an idea for a *Polly* or *De-De-De*."

Between learning scripts and skillfully acting himself into different characters, Morris admits how often his free time he concentrates on "music, as much as I can of it. And getting

together with friends and throwing a party in town." More importantly though, Morris is an active supporter of several charities, stating how "I support and would like to be more involved with charities, covering human rights, free education and education. Doctors Without Borders, Oxfam and Human Rights Watch are those I'd encourage anyone to get involved with. It's certainly the right time for them."

Only ever been star struck once to Christopher Moltischn, Morris has an endless list of dreams and future actors that he hopes to work with. "It's a long list but at the top of it would be: Peter Ainsworth, Alfonso Cuarón, Gwyneth Hogg, Ang Lee, Ralph Fiennes, Jacques Audiard and Chang-dong Lee. And of course I'd like to see *Wendy Sinise*, Daniel Day-Lewis and Cole Searcy in action."

From humble beginnings to Hollywood, the thirty year old has an impressive list of roles already on his credit record. And when asked what's next for the actor he replies "I want to keep doing what excites and challenges me. *Once Upon A Time*" **MG**

REEL F + VICTOR IN *ITALY* MORRIS

JULIAN MORRIS IN LONDON PHOTOGRAPHED BY HARRY CHOWDER

STYLING: RICHARD JAMES | HAIR: JONATHAN BROWN | MAKEUP: JESSICA BELL | DRESSING: GARY HARRISON | SHIRT: RICHARD JAMES | JACKET: PAUL LAGUERRELO | SHOES: PRADA | TURTLENECK: RICHARD JAMES

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HAIR: JAMES WILSON
MAKEUP: JAMES WILSON
STYLING: JAMES WILSON

SAM REID

I am currently shooting a miniseries, The Assassination of Jesse James by the Coward Robert Ford for ABC in the states with Lena Dunham - who I worked with on The Hot Chick last year. I'm playing antagonist Jesse James who is a very different character to the hot club boys so it's wonderful to be exploring a totally different universe with her again.

I'm playing a real man right now, who is still alive and an important figure for a whole generation of people, at times that can be daunting because you don't want to disappoint the audience - particularly if they have expectations of how this person may have conducted their life, but in the end I think you have to serve the story first and sometimes that means sacrificing the truth for the sake of enhancing the narrative. Personally I love history. I've learnt so much being an actor, researching different periods of time, and the way we lived - it's a great way of looking at the character, real or fictional.

OWNER OF: BOWEN & BOWEN, NEW YORK
ART DIRECTOR: MIKE COVAT, ABC (LEFT)
DEPTO: THE FUTURE (WITH LEFT)

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BOB ANDERSON

For me it is always important to find parallels between my character and myself. The more common ground, the more I can relate to, the better - it makes my character more human. If an audience doesn't care about the point of the best villains are the ones who make you care about them in some way, who make you question your own morality. From, my character in The Shift Storm, is a young man wanting to break free from society, in search of something more. He's a ball of energy in need of somewhere to throw it. I can totally relate to that.

When I think about some of style there's a couple that have always appealed to me. I love Mike Brando's effortless cool style. He didn't try too hard. He dressed like a man and just had it. And then further back, when men dressed properly, like gentlemen, and wore great suits. Pocket and slippers. Even if they were just ripping out for a pint of milk.

OWNER OF: (IN THE LEFT AND NOW),
THE GREAT GATSBY (LEFT)
MAGAZINE (LEFT)



HAIR: JAMES WILSON
MAKEUP: JAMES WILSON
STYLING: JAMES WILSON

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Elliott Tittensor in London. Photography by Jessica Orvas
 Styling: Elizabeth Hill | Makeup: Emma Taylor | Hair: Matt | Grooming: Sam Roberts |
 Art: Joe Robinson | Jane Phillips | Props: Emma Hill | Location: The Old Vic | London



ELLIOTT TITENSOR

INTERVIEW AND WORDS BY JORDAN JOHANN LEWIS

Elliott Tittensor is renowned for his rough and ready role as the intelligently charming Cal Gallagher in Channel 4's dysfunctional counsellor-comedy *Crashed*. His *Man on a Man* role has landed his coming-of-age acting role as Gary 'The' Tittensor in *Man on a Man* (the original from his previous film *Man on a Man* enters this year). The story follows the personal journey of a northern band that are desperate to attend the world-famous gig at Manchester's legendary gig, The Stone Roses.

"Coming from Manchester and being a huge Stone Roses fan was a huge role to me, being offered these gigs. I put so much energy and love into the film that I hope the fans see this and pick up the message because that's who it's for. The film leads up to the Stone Roses concert. I know people who were there when my real Stone Roses gig was, so the role had pressure." Elliott spoke with genuine pride about the gig which reunited the 80s and the indie-rock genre and made it the UK screen best is real. "The film is the thing because a joyful journey and it comes off a friendship connection which is that, once the cameras stopped rolling at the end were still friends, we bounced off each other and there was no awkward energy."

Before his role Elliott was no stranger to teenage roles after he was taken out of school at 15 as he could act. "You and my hair were styled by Oliver (Oli) Shaw and I'd say I missed about half my schooling because of filming, but I was young and you don't know what's going on so you just go along with it, but most of the time I'd break off." A few years later and his personality grew. "There came a time when I was started to be more open about life and accepting that everyone is different and then I was offered a part in the gig and then 'I told you that what I want' by Damien Leeson... I was young and foolish but it was great

professionally and personally and gave me a large gay fan base which is great." The fourth is Elliott's neighbourhood but it's no means his boundaries for his new open career. "Everything I've done so far has been too but I'm auditioning now for so many other projects," and he suggests his career will not stop, diversifying from the shady up-north characters many of his roles have been followed by.

Away from the spotlight and Elliott's head is clearly rooted in an intimate relationship with Reggie and Caspary and he passionately rates both *Man on a Man*, *Crashed* and *The Happiness* as some of his favourite sounds. His own band *The Happiness* music, which he introduced me to, while his sense family about their history and for American culture influenced the sound. "Realistic influence isn't huge in current popular culture so how did Elliott's love come about?" "I don't buy into trends, I just like what I'm attracted to and it's the same with clothes. Don't get me wrong I appreciate fashion and at times my own great ideas, such as *Man on a Man* but I'm not such and sports oriented, my clothes should reflect me."

Elliott's immediate plans are to spend time with his friends and his fan while he is auditioning for potentially the most progressive roles of his career and he remains proud of these achievements. "Not many people in my area have done anything like this", and as he would put it himself, we have to doubt his career will be top. *Man on a Man*, which is released this month on DVD, has the motto to look up Elliott's career lead. "I am I where you're at, it's where you're at."

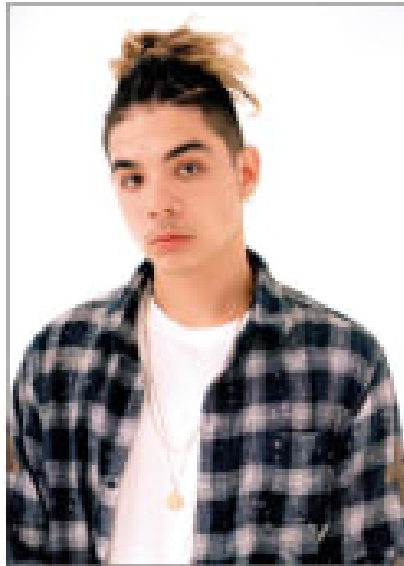
Styler with Elliott by
 EMMA TAYLOR (STYLING) JANE PHILLIPS (ART) JANE PHILLIPS (PROPS) JANE PHILLIPS (PROPS) JANE PHILLIPS (PROPS) JANE PHILLIPS (PROPS)

(LEFT) Hair and make
 reconstructed from crew left by
 JOHN SHERWOOD

Aga Dobosz
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**JONAS
BLUE**

A variety of hairstyles for men from slicked back to top knot

Photograph
DANIEL COOPER

Fashion
KARIM RALPHOT



The use of styling itself requires a steady, creative hand. It demands the ability to pick up on the intangible elements of a scene and use that to create a look that is both functional and artistic. It's a delicate balance between the technical and the creative, and it's one that requires a deep understanding of the subject matter.

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Photo
MILANNA DROGIC

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PHOTO: [unreadable]

[Vertical text on the right side of the image, partially obscured and difficult to read]

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SASSY 90s

The thought to bring you the trends.



[Vertical text on the left side of the image, partially obscured and difficult to read]

"The first season's version of the EP and why they didn't work it all," says...
[The rest of the text in this block is very small and difficult to read]

the "Black... (unreadable)... (unreadable)"...
[The rest of the text in this block is very small and difficult to read]

PHOTOGRAPHY: [unreadable]

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COUNTRY LIFE

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Joseph and Sabine Getty with their daughter, Gese

Joseph is a fund manager and the founder of Getty Capital,
Sabine is a jewelry designer and the founder of her eponymous brand.

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