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MAXIM

NEW YORK

by DIRK STEENEKAMP

We kick off the second month of a brand new year with a bang as we visit one of the world's busiest cities- New York. The city that never sleeps has so much to offer, from world class dining, to rooftop bars and cocktail lounges- it is definitely not for the faint hearted. Adding to this adrenaline packed issue is a custom BMW R NineT café racer, which looks and sounds as amazing as the name suggests. We also took a look at Porsche's latest masterpiece, the all new Porsche Macan. And for all the gamers out there, we also take a look at Don Bradman Cricket 17, For Honor and Nioh.

We also bring you the best grooming and fashion tips to keep you looking good as you head back to work this month. And, of course, what would Maxim be without our drop dead gorgeous models that grace the pages of our magazine?

Enjoy this issue and living #ThisMaximLife



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Enzo Ferrari called it the most beautiful car in the world. Now three new watches pay homage to Malcolm Sayer's ground-breaking design. The Bremont MKI, MKII and MKIII have been developed in partnership with Jaguar. The dials are inspired by the E-Type's tachometer and the winding weight is based on the car's iconic steering wheel. You may never own the car, but a Bremont Jaguar timepiece might just be the next best thing.

Ask



MAXIMUS

Dictator of Decorum

Being young isn't easy. Young men have pimples. Their budding beards resemble peach fuzz. Their penis seems to have a mind of its own. But their biggest style issues are not physical. Consider the plight of a generation with parents desperate to be as young as their offspring. Many of our youth were raised not by actual parents but by the television they were plopped in front of. Even worse, they have no tradition to follow, and so they go, clueless, from sweats and flip-flops into a world of work they are ill prepared for. But even after we've finally acquired some grasp on how to present ourselves to the world, age begins to assail us with a whole new set of problems.

Here's a question from Max Blagg, the distinguished New York poet who has a long history of breaking ladies' hearts, demonstrating that even stylish heartthrobs have their dilemmas.

Dear Maximus, My hair is going grey but I still feel young at heart. Why do most male hair-dye jobs look so fake and cheap and tell the world you are a desperate old feller trying to retain an appearance of vigorous youth? Should I simply accept my silver daddy status, or is there a miracle rinse

that won't make my hair look like peed-on straw?

I might as well just come out and say it: A mature man who dyes his hair may think he's pulling it off but he's usually fooling no one. And his efforts to stay young may just make him look vain. Seventy-five per cent of American women colour their hair, but there's no taboo for them. Gentlemen prefer blondes, after all, and studies show that blondes not only have more fun but they also make more money.

Hair never stops growing. Two days after your dye job, here comes the grey. Women can get away with showing roots. Men are busted for impersonating youth, which bears a burden of shame. And the worst thing is that dyeing is addictive. How do you stop and revert to your natural state? Men's hair dye hooks you like heroin.

I never got a compliment on my hair colour until I went grey, and the whiter I got the more acclaim my Kilimanjaro snow-cap earned. I'm convinced that white hair actually makes me look younger. But I know what you're talking about when you mention the peed-on straw problem. White is not blonde. If your grey has a yellow cast, you run the risk of resembling a dirty old man. You want a blue tone, not a yellow one.

Use a shampoo and rinse that brings out the silver. I recommend Phytargent by Phyto Paris. You can also target that pee-on-straw yellow with a rinse made of apple cider vinegar and water, a tablespoon to a gallon. Or you can steal your blonde girlfriend's Shimmer Lights by Clairol.

You've said that a man shouldn't wear suspenders with trousers that have belt loops. Why not?

Well, there are worse faux pas in dressing—like wearing suspenders and a belt simultaneously, the sure sign of a pessimist—but those empty loops lurking below those look-at-me suspenders tend to make you look indecisive. Are you a belt guy or a braces guy? Make up your mind! If you insist on trousers with suspender capability and an alternative form of levitation, consider side tabs, which adjust the waist like a belt but, being made from the suit's fabric, are almost invisible.

I see more and more guys going sockless, even with suits, even in autumn. Do you approve? I'm okay with no socks with boat shoes. On a boat. Don Johnson pulled it off on Miami Vice. But these fashion-professional dudes one espies at dandy conclaves such as Pitti Uomo look all wrong to me with their exotic suits, ties, and four-figure shoes—they look funny going sockless. I guess it's supposed to look sexy, but to me it looks smelly. Now, if I see a guy who's not dressed to the nines walking around with no socks, I think: bachelor, probably hung over, hasn't done laundry in two weeks. There is one exception: If you like to wear shorts on the golf course, it's understandable that you'd want to avoid a mid-calf tan line, but rather than going blisteringly sockless, wear shorty socks for aesthetics and foot health.

We're seeing sweatpants and tracksuits becoming high-end fashion. What's up with that? Is this a fad or the future?

Tracksuits are inherently ironic in that they were created for athletes and wound up as day-to-day clothing for the obese and physically unfit. I first noticed the nonsporting sweatpants on portly airline passengers, and then they began to become fashionable among wise guys and bodyguards, but who would have thought the look would become popular beyond the Sopranos set? But the massive popularity of active sportswear really came on the heels of the deluxe gym shoe. It was probably inevitable once Nike's Air Jordan pioneered the status sneaker, creating a "top this" imperative that eventually led to five-figure kicks that made the finest, bench-made Brit shoes seem like paltry flip-flops. They are promoted at great expense by giant corporations and collected like art, complete with limited editions. These were the shoes of hip-hop and therefore the youth, and if there was a revolution in shoes, it made sense that a revolution in clothing would follow, as the fashion leaders of hip-hop and hoops dressed for comfort and exclusivity. Today the active-sportswear industry has become one with the high-fashion industry, and a who's who of fashion designers have adopted the once humble gym shoe as a vital part of their repertoire—think Fendi,

Column by GLENN O'BRIEN
Illustrations by JEAN-PHILIPPE DELHOMME

Dyeing your hair isn't fooling anyone. If anyone says anything about gray or silver, just tell them it's titanium or maybe white-hot.



Givenchy, Kenzo, Comme des Garçons, Issey Miyake, Maison Margiela, et al. Sneakers were followed by hoodies, and suddenly we are seeing designers creating sweatpants as part of the contemporary suit. That thing dangling over the crotch? A drawstring, of course! What did you expect? Fashion historians might recall that Jean-Paul Goude, the great French art director, sported this look 40 years ago, but he wore his cut off and with a T-shirt with shoulder pads. If we are becoming a leisure society, it makes sense

that we'll indulge in conspicuous relaxation. The artist Julian Schnabel tried pajamas as his full-dress mode, but maybe sweats will ultimately demonstrate that we don't sweat for a living.

I have been asked to attend a wedding in Scotland, and to wear formal Scottish attire. Is it okay to go full mackintosh and have nothing between my balls and the heather under my kilt?

Sounds like fun. I have no personal

experience in this area, but I am pretty sure that you'd best avoid going commando, not only for comfort's sake but also to avoid incident after hitting the malt. Scottish civilians wear knickers more often than not these days, but Scot soldiers are still required to let no Calvins come between them and their kilts, unless the duty of the day involves dancing or gymnastics, both of which might occur should the Highland Fling get really flung.

RELAXED FIT

Even during leisure time, the modern man needs to be appropriately equipped

Photographed by MARK PLATT
Styled by ANDREW PORTER



Market
ings of Stock

most-recent list

day's Offer	1st-day	price	close	% Chg From
57	44.6	44.6		0.4
33.5	10.5			12.1
0.7	3.2			-1.6
23.3	14.5			11.1
32.3	43.8			34.2

Sources: WSJ Market Data, Research Systems



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1. Headphones, BOSE.
2. Eau de parfum, TOM FORD.
3. Phone case, BRUNELLO CUCINELLI.
4. Sunglasses, G-STAR.
5. Boxed game of dice, LOUIS VUITTON.
6. Watch, GARMIN.
7. Flask, TOMMY BAHAMA.



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STYLE

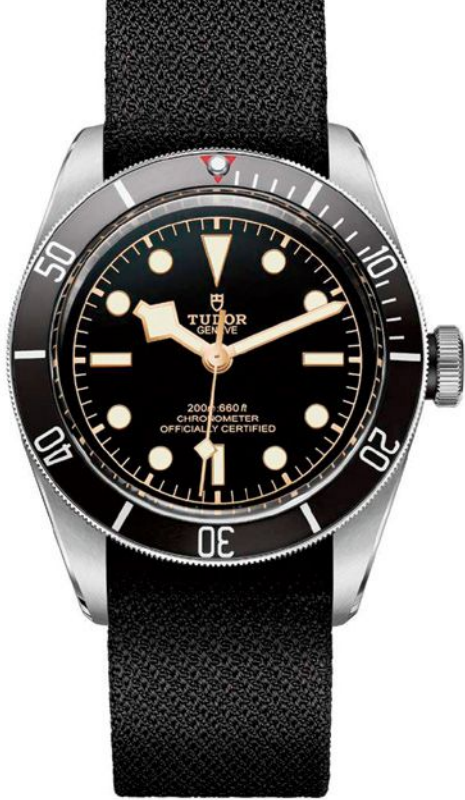
DIALED IN

Whether you're a driver or a diver, these timepieces combine form with function



Crafted from lightweight and strong Grade 5 titanium, an alloy, the racing-inspired **LINDE WERDELIN** SpidoSpeed Titanium chronograph balances the complexity of its design with a monochrome palette, making this limited-edition timepiece (only 99 were produced) a masterpiece of understated style.

COURTESY OF THE BRANDS



Tudor Heritage Black Bay



Longines Heritage Military COSD



Officine Panerai Luminor 1950 Regatta 3 Days Chrono Flyback Automatic Titanio

The **TUDOR Heritage Black Bay** looks as good on land as it functions under the sea: a perfect watch for ocean explorers and desk divers alike. Inspired by a watch worn by British paratroopers during World War II, the **LONGINES Heritage Military COSD** is a beautiful homage to the original. The broad arrow found below the Longines logo indicated British government property in wartime. Cased in brushed titanium, the **OFFICINE PANERAI Luminor 1950 Regatta 3 Days Chrono Flyback Automatic Titanio** features a three-day power reserve, flyback chronograph, and regatta countdown capability. It was built for ocean racing but is equally comfortable sailing into the weekend. The **TAG HEUER Monza Calibre 17** was originally designed in 1976 to commemorate Niki Lauda's 1975

Formula 1 World Championship win. This 40th anniversary model brings the cult classic back to life while keeping Heuer's racing tradition alive. Constructed from titanium and carbon fibre, complete with a DLC-coated black bezel, the **MONTBLANC TimeWalker ExoTourbillon Minute Chronograph** is a lightweight and highly resistant timepiece. Combine that with the high-performance Manufacture Calibre MB R230 movement and you have a watch that can take the wear and tear of city life without losing a second. Limited to a run of 1 884 units, the **BREITLING Navitimer 1884** pays homage to Breitling's history. In addition to its day, date, and month display, this timepiece features the circular slide rule that has made the Navitimer invaluable to pilots for generations.

TAG Heuer Monza Calibre 17

Montblanc TimeWalker ExoTourbillon Minute Chronograph

Breitling Navitimer 1884



STYLE

PERFECTLY POLISHED

Salvatore Ferragamo's bespoke men's footwear stands on tradition and exquisite detailing

Salvatore Ferragamo will always be a revered authority on traditional, handcrafted footwear. For almost 90 years, the Italian luxury fashion house has been producing world-class dress shoes, including its Tramezza line. Launched 20 years ago, Tramezza—which literally means “something in between”—features an extra sole, resulting in the ultimate in fit and comfort.

Now the designer has established the Tramezza Made to Order program, offering fortunate customers the opportunity to obtain bespoke creations in one of three classic styles—the Oxford, the Monkstrap, and the Monkstrap Boot—based on each customer's personal preferences. Clients can customize style, material, colour, and buckle finish.

Regardless of individual distinctions, Ferragamo adheres to the underlying values that made it famous: traditional handcrafting, exquisite attention to detail, and the highest-quality premium materials. —Keith Gordon



COURTESY OF FERRAGAMO

The Tramezza Made to Order programme offers customised Oxfords, Monkstraps, and Monkstrap Boots

PEAK OIL

From hair to beards, shaving to bathing, oils are an essential component of any man's grooming arsenal

Photographed by MARK PLATT Styled by ANDREW PORTER



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3. Gold Lust Hair Oil, ORIBÉ.
4. Superbly Restorative Argan Dry Oil, KIEHL'S.
5. Peach Nut Oil Cleanser, C.O. BIGELOW.
6. Pure-Formance Composition Oil, AVEDA MEN.
7. Oil Bath, SUSANNE KAUFMANN.
8. Shave Oil, REFINERY.

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BRADICAL!

BRAD BINDER — MOTO3 WORLD CHAMPION 2016

The Red Bull KTM Ajo rider and Red Bull Rookies Cup graduate has shown the heart of a lion and unrelenting determination to dominate the 2016 Moto3 FIM World Championship on his KTM RC 250 GP factory bike.

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Please make no attempt to imitate the illustrated riding scenes, always wear protective clothing and observe the applicable provisions of the road traffic regulations! The illustrated vehicles may vary in selected details from the production models and some illustrations feature optional equipment available at additional cost.

HIGH ROLLING

Why the humble highball is all the rage at NYC's coolest cocktail bars

Odds are you've been drinking highballs since you've been drinking. Gin and tonic? Highball. Vodka soda? Highball. Rum and Coke? You guessed it. By simple definition, it's a combination of booze and something fizzy—not shaken, not stirred, just poured in—and served in a highball glass with ice. Long ignored by the drinking establishment, highballs have improbably become the darling of cocktail bartenders in one of the most fickle drinking cities on Earth: New York. The reason is that bartenders secretly love to drink them. They're quick, they're not too boozy, and they taste good. As a result, a new wave of highballs is turning the basic construct on its head.

Blacktail, the new Prohibition-themed, Cuba-inspired spot on Battery Park's Pier A from Dead Rabbit creators Jack McGarry and Sean Muldoon, is the leader of this movement. Through extensive trial and error, bar manager Jesse Vida devised an eight-drink roster of highballs that involve a good deal of mixology magic—twists like enormous ice cubes, dry (not sweet) specialty sodas, and a technique that involves stirring while adding the fizz. At Blacktail, a Rum & Cola is made with Champagne, and the Vodka & Celery uses Dr. Brown's Cel-Ray soda (celery-flavored, and not as bad as it sounds); verjus, which is made of unripe wine grapes; and citric acid. The combination is refreshing and light, like all good vodka sodas, but with just enough tartness to make it sing.

At Chumley's, a beautifully restored 1920s speakeasy tucked in the West Village, bar manager Jessie Duré is using top-shelf spirits to craft anything-but-basic highballs. Each option will feature an original recipe, but the menu will also recommend alternatives designed to amp up the drink's flavor profile. Order the Chaplin—a Bowmore 12-year scotch highball with Contratto Fernet and specially crafted chocolate ice—and swap in Paul John Edited whisky, a world-class single malt made, surprisingly, in India, which imparts the drink with a smokiness and mint character.

"It's fun to confound people's expectations about what you can and cannot do with certain spirits," says Chaim Dauermann, managing bartender at The Up & Up, a Greenwich Village bar known for its smart, inventive cocktails. He makes his appropriately named Insanely Good Scotch & Soda with Bruichladdich's limited-production Islay Barley scotch and a dash of orange bitters, a welcome reprieve from the anonymous blended scotch you'll find in the well at most bars. "We've pushed the envelope so far into the extreme and the obscure," Dauermann says, referring to the byzantine cocktails that crowd most drink lists. "This is a way to loosen your tie a little bit and give people permission to order and enjoy simple drinks and still feel like they're having the same experience as everybody else." —Megan Krigbaum

Blacktail's Rye & Ginger

2 dashes Angostura bitters
7ml lemon juice
14ml simple syrup
7ml Rabarbaro Zucca amaro
40ml rye whiskey
Ginger beer or ginger ale

To a highball glass, add bitters, lemon juice, simple syrup, amaro, and whiskey. Add ice and stir until combined. Throw in more ice and, while stirring, top off with ginger ale or, for a spicier drink, ginger beer.



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PICK YOUR POISON

With cars like the lightweight Venom GT, Hennessey Performance Engineering plays David to the European manufacturers' Goliath

When the top sports car manufacturers in the world came together in 2007 for a showdown between the world's fastest supercars, the list of participants read like a who's who of European automotive royalty: McLaren, Lamborghini, Bugatti. But it was an upstart American company that ultimately dominated the competition.

Since launching Hennessey Performance Engineering in 1991, John Hennessey has crafted some of the planet's most exclusive performance vehicles. The model he brought to the 2007 competition, the Hennessey Viper, was based on a Dodge Viper platform, only he'd more than doubled the original output to around 1 100 horsepower. Even as the Hennessey Viper killed the competition, the former racecar driver knew he'd barely tapped the potential of his Texas-based facility.

Hennessey realised that adding more horsepower would be futile if he couldn't effectively transfer that power to the ground. Instead, he focused on cutting weight. "We simply wanted to build the fastest car in the world by combining maximum usable power with the lightest vehicle", he says. The Viper platform was limited in how much weight could be shed, so he based the next model, the Hennessey Venom GT, on one of the world's lightest sports cars, the Lotus Exige.

Hennessey and his team managed to squeeze a 7.0-liter twin-turbo V-8 into the Lotus platform, but only kept roughly 10 percent of the Lotus, completely rebuilding everything in front of the dashboard and behind the seats. The monster they created could produce 1 244 horsepower while keeping its weight at a feather-light 1 244 kilograms. The Venom GT's combination of power and lightweight design offers drivers the ability to go from zero to 100 km/h in 2.7 seconds, eventually reaching a verified top speed of more than 430 km/h—a record for a production car.

Compared with more resource-rich competitors, Hennessey manages to do more with less. "We are very proud of our accomplishments given the size of the company", he says. "Like somebody once said, 'It's not the size of the dog in the fight, it's the size of the fight in the dog.' I'd much rather be David than Goliath". —Keith Gordon



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BULK UP

Gain muscle mass by indulging in your favourite comfort food. It's not an excuse to eat whatever you want, but with a bit of research, you can enjoy your favourite meal without any serious consequences.



The upcoming cold winter months are the right time of year to implement a bulking phase in your program because of all the foods available. No, it's not an excuse to eat whatever you want - pizza, pasta, chocolates and anything sugar-based. Believe it or not, bulking is not an art, but still requires some research and understanding because otherwise you will land up resembling something similar to a balloon instead of the mass-built Vin Diesel.

Bulking, like fat loss, needs to be constantly monitored and reassessed because it is just too easy to just gain fat instead of that muscle mass. Truth be told, your body fat will definitely increase, but the key is to make sure that your muscle gains surpass your fat gains. Skin calliper tests are your friend here, because they will spell out any delusions you may have about your increasing weight on the scale and dependant on your results, this will determine whether you need to adjust your diet or keep on keeping on.

Breaking down the nitty-gritty of your diet is quite simple. Your protein consumption needs to be the same across all of your meals - that is one macro that should not fluctuate regardless of time of

day. The amino acids in your protein sources are vital for muscle building. Coming to the crux of this whole article, your carbohydrate intake should increase significantly. As we said, don't lean on junk food for this phase but rather stick with clean carbs such as rice, sweet potato, oats etc. Quinoa is also a great option for those who want to treat themselves, as the cost per kilogram is much higher than good old Tastic. It can be eaten warm or cold (so can be the answer for any breakfast-eating bulker who doesn't like oats), and interestingly enough, has a higher protein content than any of the other grains. It also contains zinc, which is a necessary essential for testosterone levels. This being said, there is no reason to not have that splurge when you do go out though - feel free to have the pasta or the pizza but just make sure that for the most part your carbs are coming from a decent source.

Throughout the rest of the year you should be weary of eating fats and carbs in the same meal, but this is your proverbial "off-season"! Since your goal is to actually put on mass, the effects of the insulin spike that you do get from eating carbs and fats at the same time won't be detrimental. The

key again is to remember to just keep an eye on your muscle to fat ratio and adjust your diet accordingly. Making sure you have quality fat sources can help you reach your daily macros as some people will struggle to hit their daily targets. Foods such as avocados, nuts, coconut milk and oils are very calorie dense so rely on these when you are having a tough day getting all of your food in. Salmon is a highly recommended source of fat, as it is packed with omega 3 acids.

In a nutshell (those paying attention will see what we did there), the idea behind bulking is to keep it clean 90% of the time. The other 10% is yours to play around with and do with as you please - so use it to satisfy your cravings. Increase your carbohydrate intake and forget about the separating your fats when eating carbs - now is the time to combine! Increase your fat consumption too, and rely on the heavier, more calorie-dense sources to hit your macros but be sure to keep accountability. Make regular appointments to get your body fat measured with callipers and make the adjustments where necessary because it is only too easy to get sucked into the myth of fast and dirty bulking.



EAT THAT PIZZA

Now's the time to take that step towards the big-boy weights that hardly get used.

Any regular gym goer knows that as you cross over the cardio threshold to the weights section, you will hear talk about rep ranges, rest pauses and drop sets - in between the sound of weights dropping to the floor, followed by grunts of manliness. If you were to keep one earphone in and actually listen to the depth of these discussions you might learn a thing or two, but for those who aren't inclined to eavesdrop, let's dive into the matter of how to train when you are bulking.

There are various styles of training out there but finding the one that works for you and your goals is key. It's winter. We want to beef up. So now is the time to man up and leave your usual weights behind, the ones that you would head towards, and stride over to the big ones that never get moved - unless being rolled on the floor by someone's foot, as if it were a Segway. Don't try being too hard-core by compromising your form but chose a weight that you can't push out more than eight reps of.

Yes, we are looking for heavy weight, low reps. Do four sets of this exercise and make note of the weight being used, because next week you are going heavier - heavier, but only six reps this time. Repeat this exercise over the next four to six weeks and drop your reps down to as low as four, but making sure to increase your weight. By the last week, you should be able to go back to eight reps, with the next increment of weight, all while still doing your four sets.

The idea behind this type of training is shock to your muscles, as this will force them to adapt and thus grow.

Another vital aspect to bear in mind is

training compound and isolated movements. You will be able to go heavier with compound movements as you are not just relying on one muscle to do the work, whereas isolated movements need extra focus because they have no back up muscles to catch the slack. Compound movements include squats, bench press, barbell rows, barbell curls etc. Isolated movements include leg curls, flyes, front raises, kickbacks and so on.

This more intense style of training will increase your heart rate drastically, and welcome you into the HIT zone, although training in this zone has requirements such as rest. Sleep, as with any time of the year's training is a prerequisite to adding the quality muscle you are working for, but now it is more important. It's easier to do as well, the nights are longer and days shorter so make sure to hit the sack earlier than what you normally would - your body will thank you for it. When your alarm does go off in the morning, and you head off to gym, make sure to not train for longer than an hour, and not more than four times a week in order to maintain your testosterone levels, otherwise you run the risk of your cortisol increasing which won't do you or your budding bulk phase any favours. An added bonus to the heavy weight, low rep style is that you can say goodbye to cardio - for now. You are not trying to cut so give your body the rest it deserves.

If you manage to stick it out and train like a beast during these winter months, you are going to need to drag your significant other to the shops because you are going to need bigger shirts, and bigger jeans. We can't help you with the shoe size though. Sorry.





CUSTOM FROM START TO FINISH

Text by GAVIN PERRY

Photography by NICOLE LOUW



The BMW R Nine T was created with customisation in mind. Therefore, BMW made the rear bar supporting passenger seat and foot pegs comes off with just eight bolts, and the license bracket is removed with another four screws. BMW offers a whole bunch of custom accessories and pipes before you even start thinking of heading to a privately owned customising shop. If you do decide to take it further, who, where and what can you actually do? Naturally, we Google search and see all sorts of amazing international builds and customs on this bike as different and vast as the imagination can think up, but is there a possibility of getting this right here on home soil? I am here to report yes! And over the past three months I have documented a start to finish custom job on a Nine T done by Race that has left my mind blown and truly amazed.

Quickly, let's cover what the bike is as a base and to start with, just for those not familiar with the BMW R Nine T. The bike is a modern take on a Cafe Racer; it is powered by the final air-cooled version of the venerable opposed-twin Boxer engine, which in dohc form produces a claimed 110 horsepower and 88 pound-feet of torque. While the rear suspension utilises BMW's proven para-lever shaft-drive system, up front is a traditional inverted telescopic fork. Yes, it's a modern bike, but they haven't gone over the top with adding all the electronics and

technology that you might find on today's bikes, besides ABS which is purely for safety. All in all it's raw and magical. It is exactly what it is meant to be. As it stands stock standard it's a great bike, rides so well, turns great and looks the part. And only costs about R159 000.

The Nine T has been around for a while, and there have been some decent customs jobs already done in South Africa by Race as well as others. When I planned to cover the project on this bike, I wanted to get all the insight and content I possibly could. So we started with some photography and coverage of just the Rizoma parts that were going to be added.

Below is a comprehensive list of the parts that were added:

RIZOMA MAKER "CLUB"	4
RIZOMA INTAKE TIP	1
RIZOMA CLIP-ON BAR SET	1
RIZOMA UNDER SEAT COVER	1
RIZOMA HEAD COVER	1
RIZOMA CONTROL KIT REAR SET	1
RIZOMA ENGINE CARTER COVER	1
RIZOMA FRONT FENDER	1

RIZOMA HEADLIGHT FAIRING	1
RIZOMA BRAKE LEVER “3D”	1
RIZOMA CLUTCH LEVER RnineT	1
RIZOMAFRAME HOLE CAP	1
RIZOMA CARDAN COVER	1
RIZOMA REAR FORK HOLE	1
RIZOMA CLUTCH FLUID CAP	1
RIZOMA BRAKE FLUID CAP	1
RIZOMA PROGAURD ADAPTOR	2
RIZOMA MIRROR “SPY-R	2
RIZOMA CABLE KIT	2

At this point the bike is almost more Rizoma than BMW, mainly because the next step was to strip off all of the original parts that were going to be replaced. As the weeks went by, I had made return visits to the workshop to collect progress pictures of the bike as it was being built it became more and more possible to understand the vision of the build that Marco had first explained to me when he told me about the project. It isn't fully possible to get into someone's head just from their verbal explanation, even with how descriptive and passionate Marco is. But as I got to see the changes and progress, it was all clear.

I must say it's truly fascinating to see the effort planning and care that goes into customisation of this level. The beginning days of the bike all striped down to its skeleton placed on the workshop bench showed me just how custom and changed up this bike was going to be. Outside of all the cosmetic and functional parts from Rizoma, there were also parts from BMW, seat, and rear seat hump cover, wave discs, both front and back (which look absolutely awesome!), ceramic coats to headers, pipes, silencers and both front and back rims. The rims were then fitted with Michelin power slicks as a replacement to the standard tyre.

In isolation each part was exciting and awesome to look at. The end result, however, was never quite possible to imagine because it was just more epic than I could have expected. When the day finally came and the build was complete- the rustic paint work done and the entire plan was executed and presented I was extremely impressed. I was excited, just because of the journey and time I had spent documenting it all. Outside of that, it was just as impressive to any person not involved because it simply looks that good! So unique, poised,



eye catching and just sheer perfection. With so much focus on the look and visuals, I hoped deep inside that the ride and performance was going to live up to all the cosmetics, because a lot had been changed- especially critical changes like pipes, exhausts, and handle bars and tyres which all directly affect what the ride is going to be like.

Putting the ride quality aside for another day or so, we spent sometime in the studio photographing the bike in all its glory from all angles imaginable and getting a real appreciation for its overall look, and also close up respect for the workmanship and detailing that went into building this cafe racer.

When my scheduled time arrived for the road tests and ride time I was anxious. I felt really attached to the project, and when I sat on the bike while it was stationary, it felt vastly different to my R Nine T and that of any R Nine T I had ridden before. The handle bars and their position were extremely low and aggressive, and I had thoughts on one component ruining an entire bike for me. None the less, I started her up. This was the first time I had turned the bike on, and boy did I get a surprise! The start-up and idle was demonic and the engine and exhaust sound was absolutely ridiculous. By this point, I was smiling and just enjoying the sound and thumping of the boxer engine as it warmed up. As I set off, my mind started to pick up, feel and notice all the changes and parts individually. I gave such noticeable focus to how awesome the rear sets felt and how nicely gears changed, as well as how powerful and strong the acceleration was, accompanied by the brutal but magical sound of the engine and de-cat exhaust. As I rode, I pushed hard, braked hard, and found some aggressive bends to put her through. The ride was perfect and the smile on my face was real and fixed. And then, I finally adjusted and thought “Hold on? The handle bars and seating position are actually amazing, what in the world was I worried about?”

It's one thing to make a visually stunning custom bike, but it's another to make it just as rideable. I am so impressed with this project, and can only commend Marco and his team on the vision and execution of the entire build. What a success! And even though all the extras parts cost almost double the price of the bike, as soon as you see and ride the bike, you just think to yourself “Take my money!”





LIGHTNING ON ICE

We go in pursuit of the toughest driving course anywhere in the world

Text by JOHN PAGE

He pokes his head through the window, letting in a short blast of chilled air as he does so, before inspecting which buttons relating to Porsche's Stability Management are switched on. Ahead lies a row of cones with the purpose to zigzag between them in a fluid motion. One caveat to all this... we're on ice.

The Macan Turbo Performance Package is equipped with a litany of stability bells and whistles, the likes of which come in handy when 324kW has to make its way down to a terrain more suited to snowmobiles.

From the onset the Macan exhibits worthy attacking brio by delivering power across the axles while gingerly applying the brakes for precise cornering. And it works, but you're not exactly sure by how much until later in the day when the instructor sticks his head in for a final time, switches them off and ushers you back out there.

The fastest Macan currently on sale can do 0-100km/h in 4.4 seconds with a top speed over 250km/h. Its shape has never looked better than it does right now, dropped against clear white snow and waning light. A presence emboldened by 21-inch Turbo style wheels and lower ride height on self-levelling suspension.

Inside the ambience is sportier with carbon fibre and alcantara guiding your eye through a cockpit not dissimilar to a 911's.

But a vast snow covered playground elicits the hooligan inside us all and fun is a major component of Porsche's Winter Driving Experience. Based out in Finland the course aims to coach you through various faculties of car control starting with fundamentals like effective braking and direction change before leading up to techniques used to hold a correct racing line.

Attempt two with fewer traction aids yields an untidy run of power slides that get further and further off course but there are fleeting moments when drifting that perfect arc can seem so natural. Effortless even. For a car marketed as an SUV the sort of balance it portrays is an outstanding achievement.

Disregard the fact that not too long after that I'm facing 180-degree to target because I haven't heeded the lessons about using the brakes to shift the weight forwards.

A similarly enlightening story unfolds at the next acceleration and braking test. The Macan claws at the snow using computer-controlled millisecond adjustments, restraining that

600Nm for the right moment - if there ever is such a time. On the other side of the markers is the braking test where the bigger 390mm discs and red callipers stop the Porsche from nerfing a snow bank.

Next run with none of the electronic minders activated results in the arctic version of a burnout, which is to say sans the smell of rubber or decimation of tyres.

Serene and surreal all at the same time, snow is the great leveller. Driving techniques are established around patience, rather than trying to clumsily bludgeon the elements with obscene amounts of power. Of course the Porsche could do this too but this is real scalpel stuff.

As the sun slips back over the horizon barely four hours after it rose that same morning I have gained a new respect for the calibre of engineering in the Porsche Macan Turbo Performance Package, or any Macan for that matter. To use an old movie quip, lightning can run on ice, and I reckon that's just about the most extreme of all places for any car.

The Porsche Winter Driving Experience can be booked by anybody wishing to immeasurably deepen their driving skillset.



KAYLEIGH SWENSON

This Texas beauty is a fitness enthusiast, animal lover and horror movie aficionado.

Photography by RYAN DWYER

Produced by MAINSTREET PRODUCTIONS

Kayleigh, which U.S. state has the privilege of calling itself your hometown?

I was born in San Antonio, Texas.

Tell us a bit about yourself.

I am a fitness chick and animal lover. I am a bit of an introvert and a home body, and an avid horror movie fanatic. I love nothing more than curling up on the couch with my pets and watching a good scary movie.

How long have you been in the modelling industry?

I have been modelling since I was 17 years old.

Tell us about the most embarrassing experience you have had during your career?

I was walking down a staircase during a shoot and my heels came out from under me and I tripped down the stairs. It was super humiliating and definitely made me feel less sexy to say the least.

What do you look for in a man?

The most important traits I look for are loyalty, honesty, a sense of humour, and similar interests.

What will send you running for the hills in terms of men?

I can't stand egomaniacs and men that don't care for animals.

Walk us through a day in the life of you?

I wake up and take my dog for a walk, go to the gym or Pilates. I typically grab lunch at Whole Foods, I love the vegan pizza. I have a pretty relaxed life, so most of the time I just workout, hustle, and run errands.

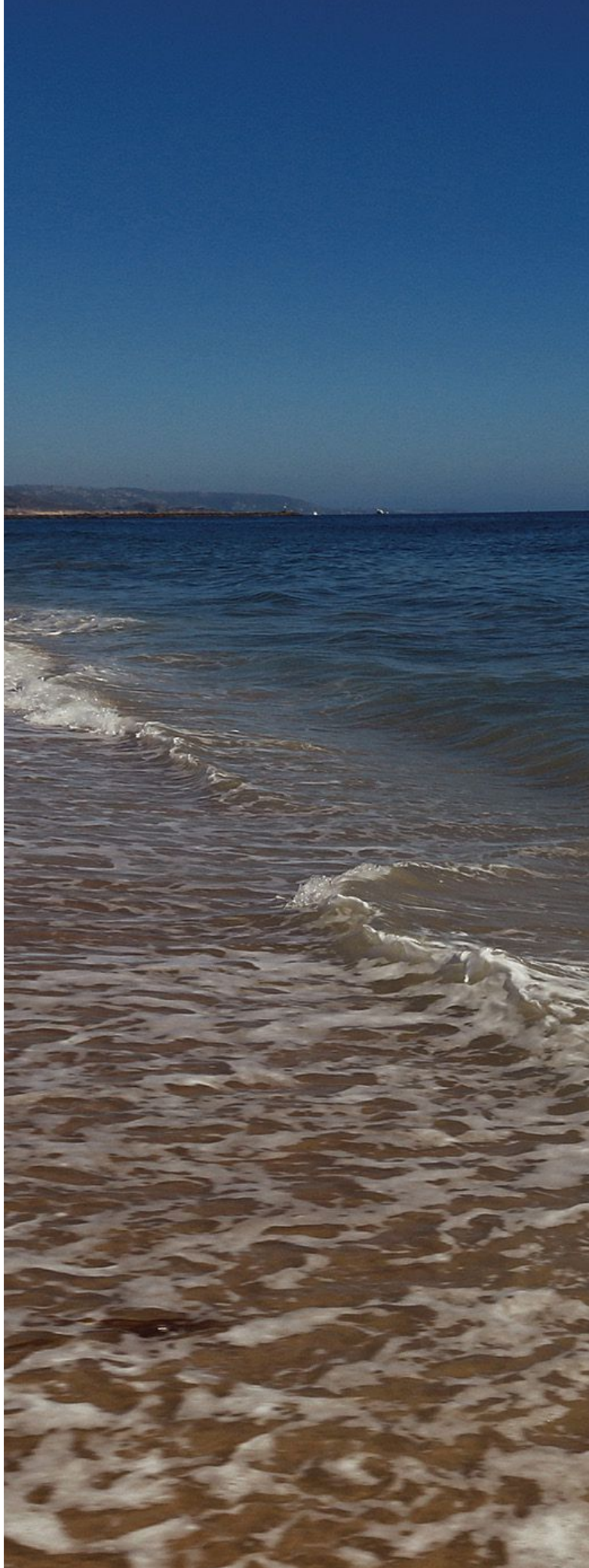
What do you do to unwind, or in your free time?

I love to workout. Camping is a fun past time for me. I love to be in small groups and not much of a party person.

What are your goals for this brand new year?

I would like to start my own business. I love fitness, so possibly a line of supplements.

—Ghia ten Doeschate













THE RUNDOWN

We kick things up a notch
with this month's look.

Photography by Nicole Louw
Styling by Charelle Johnson



Vest, SUPERDRY
R799; Tracksuit
Pants, PUMA
R1000; Jacket,
H&M R629; Watch,
JACOB&CO.
R365 000

Vest, PUMA R250;
Hoodie, SUPERDRY
R1999; Pants, PUMA
R1300; Shoes,
PUMA R1200; Watch,
BREMONT R82 000



Vest, SUPERDRY R799;
Pants, PUMA R1199; Shoes,
PUMA R1000; Watch:
BOMBERG R23 000





T-shirt, PUMA
R300; Shorts,
SUPERDRY
R1499

T-shirt, PUMA
R300; Hoodie,
H&M R299; Pants,
PUMA R1000



Jacket, PUMA
R1200; Pants,
PUMA R1000;
Shoes, ONITSUKA
TIGER R1299





BRI TERESI

Model and entrepreneur with a goofy side, is there anything that she can't do?

Text by GHIA TEN DOESCHATE

Produced by MAINSTREET PRODUCTIONS

Photography by RYAN DWYER



Tell us about yourself. Where were you born, and do you have siblings?

I was born in the Silicon Valley, and have a brother and a sister who I am extremely close with.

I'm a total free spirit and am very silly. My spirit animal is a unicorn. I'm also very entrepreneurial and am very dedicated to achieving my goals. I'm super active and am always looking for adventure. I love to hike and trail run. I'm constantly listening to podcasts and reading to keep my mind sharp. Travelling and exploring new cities with my sister Katie is one of my favourite things to do. My family is everything to me.

How long have you been in the modelling industry, and what made you decide to pursue this career?

I've been in the modelling industry for around two years now. I've always loved being in front of the camera and entertaining people. Modelling has allowed me to create art with my body and express myself creatively. I love being able to make people feel a certain way through art.

Besides modelling, what are your plans for the future, have you pursued any studies?

Yes, education has always been a very important part of my life. I am currently in my last year of college and will be graduating with a degree in political science. I think most people just assume I'm not going to school. I would like to eventually get my Masters in business marketing.

It sounds like the upcoming year will be a busy one for you. What else do you have planned?

By the summer of 2017 my swimwear line will be out. I have a lot of really amazing projects I'm working on and I can't wait to share my designs with you guys! I also plan on travelling a lot for work during 2017.

You mentioned travelling this year. Where is the most exotic location you have been?

My favourite place I've travelled to for work has definitely been Italy! Such as amazing time!

Modelling is not all glitz and glam. Tell us about the most embarrassing experience you have had during your career?

I don't really get embarrassed too easily but I would say I felt a little embarrassed while I was shooting a commercial on a jet, and I fell down the stairs like a total idiot because I was wearing huge heels. The whole crew was laughing and filming the entire thing. I was totally laughing at myself!

What does the average day look like for you?

I usually wake up around 7:30 or 8am and try to meditate before I hit the gym or go on a trail run. Depending on the day I'm either doing a shoot or working on my social media accounts throughout most of the day. I'm constantly engaging with my fans and trying to produce the best content I can. Snapchat is my life! I literally Snapchat everything! That's why they call me the Queen of Snapchat. I ship out orders from my website daily and am constantly brainstorming on what other products I want to put on my website. I've also been spending a lot of time working on my designs and meeting up with my team about my swimwear line. I try and blog a couple times a month. Usually in the evenings I'm working on schoolwork, and then I try and go to dinner with friends and spend time with my family.







THE TITAN OF TRIBECA

Already a legend of the screen, Robert De Niro has emerged as one of New York's savviest entrepreneurs

Text by BILL SAPORITO

You could say that history cast New York City native Robert De Niro perfectly in his role as a real estate entrepreneur, movie producer, and developer. Not that the two-time Academy Award winner has done all that badly at acting in his more than four decades on screen. But his real estate dealings have followed the footprint of New York's original business. The city was built—quite literally—in the 17th century by the Dutch inhabitants of New Amsterdam, who filled in parts of lower Manhattan to create more usable property.

Skip ahead a century or so and New York is the birthplace of another industry: moviemaking. The first studios got rolling in the 1890s, the films flickering to life in the Kinetoscope parlours of lower Manhattan. Another hundred years after that, De Niro establishes Tribeca Productions in an emerging neighbourhood and in the process cements his reputation as a shrewd businessman. “Robert De Niro was the person who began to see the possibilities of Tribeca”, architecture critic Brendan Gill said in 1997. “He bought property there, developed an old building into a film centre and a restaurant. When you do that, a cultural centre develops around that, and pretty soon you have what would amount anywhere else to a prosperous village in our great big city”.

That prosperous village, along with his lucrative film career, has given De Niro an estimated net worth well north of \$2 billion.

De Niro, 73, the wild-child son of boho Greenwich Village artists Robert De Niro, Sr., and Virginia Admiral, is a high-school

dropout who found salvation from the streets in acting. Yet his most dramatic role would come in the months and years that followed the attacks of September 11. With lower Manhattan still smouldering, De Niro and his partner in Tribeca Productions, Jane Rosenthal, enlisted real estate investor and philanthropist Craig Hatkoff to launch the Tribeca Film Festival, which would bring people, money, and some desperately needed diversion downtown. “We had thought of doing a film festival before, and if there was ever a time to do it, after 9/11 was it”, De Niro said a few years later. “I hope at this point we’ve accomplished our goals and made a contribution”.

It’s clear that he has. Over the years, the hugely popular film festival has injected hundreds of billions of rands into the local economy. So much so that neighbours in this now-ritzy part of town complain about the influx of movie stars and stargazers—a most ironic sign of success.

When De Niro first arrived on the scene circa 1980, Tribeca—the name, which stands for “Triangle Below Canal,” didn’t even exist until the 1960s or ’70s—was largely a forlorn chunk of lower Manhattan, as least as far as real estate development was concerned. Bordered by the Hudson River and its once-bustling docks, the area had long been populated by warehouses that held the foodstuffs uptown dwellers craved. The smell of coffee, spices, roasted peanuts, and chocolate still wafted down the cobblestone streets as the last of those companies hung on.

De Niro grew up in nearby Greenwich





NIGEL PARRY/OPPI SYNDICATION

The *Taxi Driver* and *Goodfellas* star launched the Tribeca Film Festival in 2002, bringing new energy to the downtown neighborhood

Village, and like most Villagers, he hadn't paid much attention to Tribeca. "I came down here initially during Raging Bull to find a space to set up a gym and wound up loving the area", he said. What De Niro especially loved were the sturdy 19th-century brick and cast-iron warehouses with soaring windows, and the once-elegant townhouses of the same vintage. However, after years of neglect they had fallen into gross disrepair.

De Niro's first major real estate move came in 1988, when he established his film production company, Tribeca Productions. After rehabbing a former coffee warehouse to create a combination film-and-editing studio with a screening room, De Niro sold or rented the rest of the space as office condos. In his mind, the project offered not only the prospect of a second income stream, but a modicum of artistic freedom as well. "It takes years to develop a [film] project for yourself, and then lots of things don't work out", he told the New York Times. "Or maybe I won't want to act for two years. This way I'd have a company that could sustain itself and I could do other things and still have an income". To feed all those hungry artists and crew members, he teamed with famed restaurateur Drew Nieporent to open Tribeca Grill in 1990, a New American rebrand that is still a landmark in the neighbourhood.

A few years later, De Niro again changed the face of Tribeca. He had dined at the Beverly Hills restaurant run by Japanese fusion chef Nobuyuki Matsuhisa. Wildly enthusiastic about the food, De Niro told Matsuhisa that if he ever wanted to open a place in New York, he'd help finance it. Matsuhisa wasn't interested, but De Niro kept at him. In 1994, the pair, along with other partners, established Nobu—a collaboration that would lead to a worldwide collection of Nobu restaurants and, later, hotels.

De Niro doesn't see himself as a celebrity restaurateur, nor does he think that sprinkling celebrity dust over a project is a substitute for smart investing. "Nobu is great because it works on its own", he once told the Wall Street Journal. "We hear about celebrity restaurants all the time. If they go by the wayside, it's because they're not up to par. The same with anything that I get involved with. It has to have something that's special about it, that I could say at least I want to be involved with it". And De Niro is definitely involved. When he and his partners opened the Greenwich Hotel at the height of the 2008 recession, it reflected the same attention to detail De Niro has shown when developing a character. In this case, the character needed to fit the neighbourhood.

De Niro's team, which included Ira Drukier and Richard Born of BD Hotels and his son Raphael, a rising real estate star, made extensive use of recycled materials and hired local craftsmen to work with them. "We worked on this project a long time, to make it as good as we could make it, and make it a place that I want to stay in", De Niro told New York's Landmarks Preservation Commission during a hearing over the design of a penthouse roof. "It was a labour of love", he added. "We've really worked quite hard on it, and so anything that would be offensive would be offensive to me".

That didn't stop some critics of the project from complaining about the half a billion or more worth of tax-free Liberty Bonds that were used to finance the ultra-luxury hangout for the Hollywood set. He's been called a "business bully" by New York's Daily News, and a planned Caribbean resort recently drew fire for what local residents saw as overly generous concessions by the government. But there will always be critics and complainers, De Niro has noted.

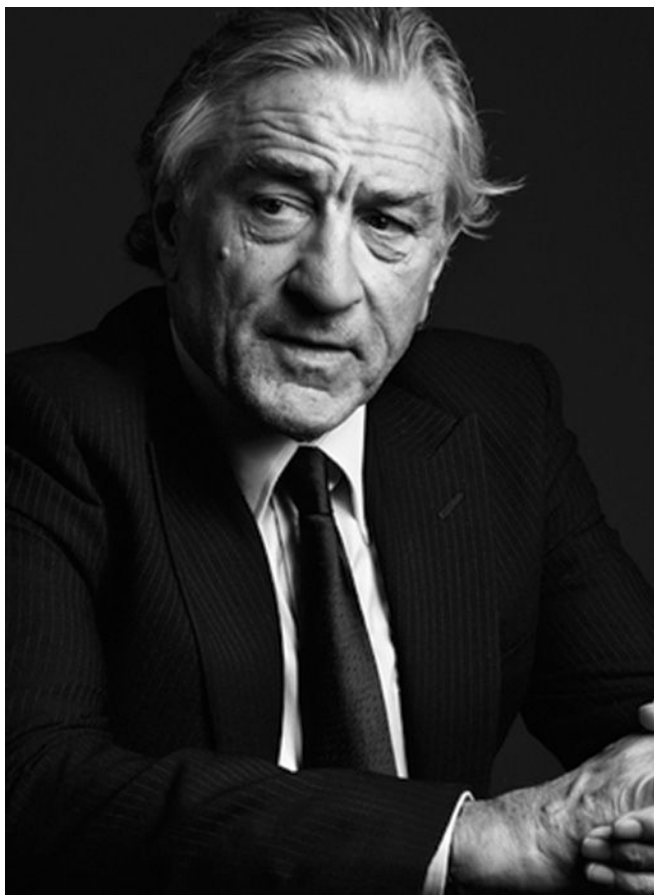
He made the point, somewhat bawdily, to graduates of NYU's Tisch School of the Arts in a commencement address last year. "Tisch graduates, you made it. And...you're in trouble", he said. "Think about that". Meaning, in the arts, the rejections come fast and furious, but you just have to keep working.

It's advice De Niro himself continues to follow. He and producer Harvey Weinstein were thrown aside in their efforts to develop a studio in the old Brooklyn Navy Yard. The restaurant business is no picnic either, and De Niro and partners have had some flops. Yet he keeps going.

De Niro's latest venture is perhaps the culmination of everything he's learned in real estate. He and his partners got approval from London's Westminster City Council to open an 83-bedroom boutique hotel in the pulsing Covent Garden district, in central London. The property will combine six Victorian and early 20th-century structures and includes two restaurants and a spa; it has drawn effusive praise from at least one local council member. "The Wellington Hotel will honour the heritage of the area, while bringing the best of what we've done in New York to London", De Niro said.

London's Covent Garden is hardly the run-down neighbourhood Tribeca was when De Niro found it. But neither is De Niro the neophyte developer he once was. The actor and businessman is a man of substance and style, with a respect for heritage. He'll fit right in.

De Niro has proven an astute investor in real estate and restaurants, including the much lauded Nobu group





NIOH

Malevolent forces are at work in Japan's blood-bathed Sengoku period

Text by ANDRE COETZER

Over a decade ago, acclaimed Japanese developer Team Ninja announced a new game called *Nioh*, originally planned as a PlayStation 3 launch title, but years of troubled development and a new console meant that the highly anticipated game would not see the light of day for many years. This led to speculation that the game might have become vapourware. But at the 2016 Tokyo Game Show, Koei Tecmo revealed the game had been shifted to PS4, and released two playable demos for *Nioh* to help shape the game's development. Now, in 2017, *Nioh* will finally grace our PS4 consoles and it's been worth the long wait. Take up your sword and travel to Japan's blood-bathed Sengoku period, an era ravaged by warring states and dark, malevolent forces, you will cut a violent path through the land as the masterless samurai, William. Taking inspiration from the *Ninja Gaiden* and *Dark Souls* series of games, *Nioh* invites you to muster the resilience of a true samurai: the skills and patience to overcome even the deadliest enemies and the courage to remain steadfast even in the face of death. Cross blades in brutal hand-to-hand combat, wielding swords, axes, spears and even war hammers against foes both human and demon. Endure the vicious encounters and learn from your mistakes: each death will bring you resurrection and each resurrection a greater resolve to overcome your foes. Many people will draw comparison to the punishing *Dark Souls* series, and the influences are apart from the start, yet *Nioh* offers a completely different challenge, especially in the sword fighting department. *Nioh*'s multiple fighting stances bring a great deal of variety and mastery to the game's melee combat. William has access to three different stances that dramatically changes his attacks, from a high stance that delivers powerful, yet slower attacks, the mid stance that gives William a more balanced approach and the low stance that delivers much faster attacks, but at the cost of power. One has to carefully select which stance best suits the situation as each enemy has its individual strengths and weaknesses against each stance. *Nioh* features a large arsenal of weaponry that, when combined with the fighting stances and upgrades provided by in-game blacksmiths, bring serious depth and customisation to the game's fast-paced combat. It often pays to experiment with different combinations. Players can also wield more than 50 different types of magic and Ninjustu, which are powerful abilities that can do everything from deploy projectiles to exploit a specific enemy weaknesses. Then there's the in-depth loot system, which rewards players for tackling ever-greater challenges. As with many games of this nature, the stronger the enemy you defeat, the greater the chance will find a highly valuable item. There are a ton of desirable collectables in *Nioh*: rare, exotic, uncommon, and common weapons; various armour types; consumables; key items; projectiles; even smithing materials. You can buy and sell these items at in-game merchants, or forge weapons and armour yourself from the blacksmith. Much like the *Souls* series, the enemies and monsters are wonderful and completely unique, drawing from Japanese folklore to create some truly memorable monsters. When a human is transformed into a demon



by the power of Amrita, the result is a Yoki - an extremely aggressive creature possessing a large, monstrous body. With half of its face a burning flame of anger, the other half warped by rancour, this giant red demon is a fearsome sight to behold. Born from countless vengeful spirits, these tortured souls give it an eerie appearance, while horrendous voices resonate from its body, completing the Onryoki's horror. To be in its presence is to be petrified by sheer terror. These one-eyed brutes are said to be the physical reincarnation of mountain gods and spirits' violent tendencies, making them vicious and extremely dangerous. Legend has it that there were also two-eyed Hitotsume-Oni, who were once human... or perhaps an entity consumed by the negative emotions of humans. Either way, to dice with these menacing monsters is to risk a painful demise. Do not let the Onyudo's history as a monk fool you. True, these demons may



their duty they were unable to sever their worldly desires, betraying their disciplines. Falling into a moral abyss and mutating into the beastly form you see before you, the Onyudo amass the skulls of their victims and wear them across their shoulders like a rosary. If you do not want to be part of their collection, it's best to not get too close. *Nioh* does look incredible on the PS4, with fantastic Japanese inspired landscapes and some jaw dropping locations that pushes the console to its limit. If you're a PS4 Pro owner then you can take advantage of the 4K resolution or keep the game at 1080p but get a smooth 60 frames per second gameplay. Team Ninja clearly developed the game with the PS4 Pro in mind as it truly is at its best in the higher frame rate. If you're a fan of Japanese mythology or enjoyed the challenge of the Souls series then *Nioh* is without a doubt an instant buy. From incredible graphics, unique and monstrously inventive enemies and an easy to learn, tough to master fight system *Nioh* is everything fans could've hoped for from Team Ninja.



FOR HONOR

Enter the chaos of a raging war with your warrior of choice

Text by ANDRE COETZER

A few years ago, there was a TV show called *Deadliest Warrior*, in which historical warriors were pitted against each other to figure out who indeed was the deadliest warrior. The conclusions were based on data compiled in creating dramatisations of the warriors' battle to the death. Now, take that concept and put it in a videogame and you have a basic idea of what Ubisoft Montreal's new game *For Honor* represents. Enter the chaos of a raging war as a bold knight, brutal Viking or mysterious Samurai—three of the greatest warrior legacies. *For Honor* is a fast-paced, competitive experience mixing skill, strategy, and team play with visceral melee combat. The Art of Battle, *For Honor*'s innovative control system, puts you in total control of your heroes, each with distinct skills and weapons, as you fight for land, glory, and honour. As a skilled warrior on an intense, believable battleground, you annihilate all soldiers, archers, and opposing heroes who stand in your way. Playable as single player and two player co-op, the *For Honor* story mode is an impressive tale of larger than life warriors plunged into one of the bloodiest wars between Knights, Vikings and Samurai. Hundreds of years after the cataclysm reshaped the world, Knights, Vikings and Samurai have adapted to thrive once more. Each now has the power to defy the other factions, tipping a fragile equilibrium into all out war. For the Knights you play as The Warden, a courageous and talented young knight from the southern lands of the Iron Legion. After years of fighting sterile battles in the Iron Legion's lands, the Warden wandered north seeking purpose and a cause worth fighting for. The Orochi is the

playable character in the samurai story. A talented assassin in the Emperor's service yet now wrongfully imprisoned, awaits his fellow allies to spring him from prison and exact his revenge and restore his honour. Last, but certainly not least, is The Raider, a fearless, idealistic Viking, tired of seeing the infighting between his clans, sets out to restore peace amongst the Vikings by whatever means possible. Embodying the greatest warriors of each faction, players experience some of the defining moments that led to the war. Dealing with manipulation betrayal and catastrophic reversal, they will need wits and skills to ensure victory. Storming castles and fortresses, turning the tide of key battles and defeating deadly bosses in intense duels, players will incarnate battle-hardened heroes who will shape the course of a violent history. *For Honor* is a game like no other though, and its fighting system is one of patience and skill. You will get torn apart in an instant if you button mash away. Instead one needs to take into consideration your opponent, their stance and their fighting style as well as keeping your own momentum and positioning in mind. IT's incredibly hard at first but once one understands the finer intricacies of the system you'll be decapitating your foes with the best of them. The multiplayer, on the other hand, is where *For Honor* really comes to life. Battles can be really tense and gripping affairs as you attempt to parry and block your opponent's moves, while trying to maneuver into a position where you can successfully attack them. There's plenty of potential for mastery, the controls offer a lot of different swordplay options, and the game caters for a wide variety of play styles thanks to it having 12 different characters to choose from, each of which has its own distinct advantages and disadvantages, and unique weapon load out. Ubisoft Montreal has done the unthinkable in creating a game unlike any other, and establishing a new genre in a world where all genres are overloaded. *For Honor* is a unique game that offers new gamers a challenge unlike any other, and truly delivers a wonderful and ultra violent look at the deadliest warriors in our history.

DON BRADMAN CRICKET 2017

Channel your inner AB de Villiers

Text by ANDRE COETZER

Some might say that cricket in South Africa has always been the third step child when it comes to rugby and soccer, yet with the Springboks and Bafana Bafana's poor performance last year combined with the amazing achievements of Faf and co. in Australia and against Sri Lanka, that cricket might be at it's most popular in years. The Proteas are looking like a world class side and now with the release of *Don Bradman Cricket 2017*, you can continue that success and domination in the comfort of your own home. Unlike the big American sports or soccer, cricket has never quite had a great videogame. Brian Lara Cricket back on the first PlayStation was lots of fun, yet it lacked the polish of it's more established counterparts. When Big Ant Studios released *Don Bradman Cricket 14* a few years ago, the signs were there for a really fun cricket game, one which was, unfortunately, plagued by some strange design choices and bugs galore. Fast forward a few years later, and Red Ant Studio have released *Don Bradman Cricket 17* and it's a massive step in the right direction for cricket videogames. One of the biggest improvements made is to the bowling mechanics, which in *DC 14* was an overly complicated and confusing experience. This is thanks to the excellent tutorials and the numerous tweaks that were made to the system. You now feel like you have control over the bowler and where he will be pitching the ball, instead of just blindly chucking the ball towards the batsman and hoping for the best. The playing conditions now also play a big role in how you're bowling unit will perform. Cloudy overcast days mean that your swing bowlers will get the ball to move through the air with greater ease, and dry hot days will help the spinners out. It adds to the realism of the game as well tactically, something sorely missing in the previous game. Batting has remained largely the same, with timing being the most important aspect followed by footwork, and with the addition of the



tutorials and net sessions you will soon be swinging the willow with all the confidence of an AB de Villiers on a Wanderers pitch. Unfortunately, the fielding is still a bit fiddly and can lead to frustrating moments as your fielders constantly miss field or run in the opposite direction of the ball. Fortunately, Red Ant has promised numerous patches to iron out these irritations. Game play modes are similar to *DB 14*, but the biggest plus is the revamped career mode / Be a Pro mode. Choose to start as either an established player or an 18-year-old rookie. The latter mode sends you to club cricket, entirely T20 matches, where you'll need to prove your cricketing chops before being called into the provincial and finally national team at T20, ODI and Test level. Perform well enough, and contracts from lucrative international T20 competitions will be forthcoming, on your way to eventually being named national captain. Sadly, licensing for the various teams does not exist as you will be

playing with South Africa, yet none of the names in your team even closely resemble the correct line up. Red Ant, however, did provide an incredible player creation tool kit that allows you to edit everything from your player likeness to the team logos. Plus, on the PC the community work has been exceptional and it's only a matter finding the right download and your game will be instantly transformed in the real thing. The graphics, although not on the level of say a FIFA or NBA game, is still good and the player animations look more convincing than before. Overall, *Don Bradman Cricket 17* is a massive improvement over *DB 14*, and although a few bugs and glitches keep it from being great, these will hopefully be ironed out with patches down the line. If you're a cricket fan, then this is a no-brainer, *Don Bradman Cricket 17* is for you. It's without a doubt the best cricket game yet and manages to capture everything that makes cricket such a great sport.

RISE OF THE MACHINES

It's adapt or die for humans as Artificial Intelligence takes over, but these entrepreneurs are here to lead us to salvation.





2045. That's when author, inventor and futurist Ray Kurzweil predicts artificial intelligence (AI) will become so advanced that it will surpass mankind's collective intelligence and our ability to comprehend or, potentially, control it. This will be the dawn of the Singularity. While this may seem like some far-fetched idea that belongs in a futuristic sci-fi movie screenplay, the truth is that it has already begun. The evidence is all around us - technology is already disintermediating almost every sphere of our lives. In fact, Kurzweil, now the director of engineering at Google, estimates that robots will reach human levels of intelligence by 2029, if they're able to overcome current limitations. It's a scenario that has local entrepreneurs Gil Oved and Ran Neu-Ner both excited and concerned. "The machines are already taking over", muses Gil. While this may not be as dramatic as the apocalyptic invasions depicted in big-budget Hollywood blockbusters, where anthropomorphic machines take over the world, the fact remains that technologies such as computer and machine learning, nanotechnology, robotics, the Internet of Things and AI are already transforming our lives. While many of these changes are hugely beneficial and massively transformational, particularly for poor people in developing nations, we are rapidly approaching a point where technology will pose great challenges for mankind. And this, Gil and Ran say, is fuelling their latest endeavour - to prepare us for the rise of the machines...

Ran and Gil have spent over 15 years building wildly successful businesses that have employed tens of thousands of people across the country, the most well-known of which is *The Creative Counsel*, which before being acquired was South Africa's largest advertising and marketing agency.

Their story of entrepreneurial success is well documented, and it is this success that has afforded them the opportunity to advance their business interests. And technology, they say, is where their future, and that of all mankind, is disproportionately focused. "The way technology is changing the world excites us", explains Ran. "It fills us with hope for the future; for mankind's ability to address pressing issues such as inequality, unemployment, climate change, food security and human health, to name just a few of its potentially endless applications." Gil elaborates that technology's greatest power to

date has been its ability to give people from every walk of life access to real-time information, which is hugely empowering and a great leveller in the global economy. “This has, for example, allowed subsistence farmers in remote parts of Kenya to access the global economy and trade thanks to a service like M-Pesa”, he explains. These communities were previously off the grid, but then a relatively simple mobile technology came along and transformed their lives. “They were able to leapfrog many stages in their development, going from passive producers – farmers and subsistence fishermen – to active participants in a thriving economy where they had the power to set prices”, continues Gil. “Through the app and the Internet, they now have access to vital data that indicates changes in supply and demand, which then informs how much they can sell their crops for or what fish they should catch to make the most profit. It has been an amazing African technological solution for a uniquely African problem; one that has transformed the lives of millions of people.” And the potential that technology holds for other spheres of human advancement is clearly also very exciting, says Ran. “The progression of technology creates real opportunities and holds great potential, particularly for those who were, to date, previously untouched by it, as it improves efficiency, proficiency, economies of scale, and communication. However, what the world also needs to understand is that it will also reshape our environment, particularly through its influence in the workplace”, he explains.

And job creation and ensuring job security are important for Gil and Ran, who take immense pride in the fact that they’ve been one of the most prolific employers of first-time entrants into the workplace. “Employment is already a major issue in South Africa for economic reasons, and we’re on the cusp of a tech-driven shift that will mean the loss of jobs among both blue collar and white collar workers.” This, they say, is their new challenge as entrepreneurs – grappling with and finding solutions to the dichotomous nature of an AI-

driven future. “Technology is already such an integral part of our lives that we can’t live without it, yet if we continue on this path we will increase the risk and likelihood that machines will take over more of our jobs. This is no longer some far-off threat. It’s real and it is happening right now”, states Ran.

In fact, according to a recent report released by Gartner titled Top Strategic Predictions for 2017 and Beyond, digital innovation will create “disruptive effects that have wide-ranging impact on people and technology. However, the secondary effects will often prove to be more disruptive than



the original disruption.” The end result? Gartner predicts that by 2025 a third of all jobs will be lost to technologies like robots and drones. “That means that if you’re reading this article in a crowd and the person to your left and to your right have jobs, effectively you’d be the person looking for work. And this will happen in our lifetime. Not your child’s or grandchild’s lifetime, your lifetime”, warns Gil. “That’s why we’re here to ask: Are we discussing this enough now and what are we doing to prepare for the possibility of a jobless future?” To paint the picture, Gil explains that driverless cars will affect more than car salesmen and taxi

drivers. “According to the US Department of Labour’s Bureau of Labour Statistics, for instance, over 1.8 million people are employed as truck drivers in the country. It’s a large portion of the labour force and all those jobs could be lost. Then there is the potential loss of related jobs, which include traffic law enforcement officers, traffic court judges and clerks, and car guards, to name a few. You also lose revenue streams like parking or licensing fees.”

However, by removing the human element, a driverless environment also has positive spin-offs, such as better traffic flow and fewer accidents. “Those truck drivers, for instance, are the leading cause of road accident fatalities in the US. Take them and other reckless drivers off the road and you mitigate the human cost associated with accidents, along with the financial costs to medical aid schemes, and short-term and long-term insurance companies. Trauma teams in hospitals will also have less to deal with”, continues Gil. Then there are the opportunity cost benefits of driverless, automated transport as people can do something productive during their commutes. “My friend and fellow Shark Tank investor Vinny Lingham, for instance, reads the paper on his way to work in San Francisco each day after setting his Tesla to auto-pilot”, adds Gil. “More importantly though, a driverless environment where people can hail a ride on demand will mean they no longer have to carry the burden of financing and maintaining a vehicle, which is usually a person’s second biggest expense after home ownership. And while people spend 80% of their time at home, they tend to only spend 4% of their time in their cars, making it one of the least efficient uses of financial resources there is.”

Ran offers up another scenario, one where drones have the potential to dis-intermediate multiple vertical markets. “The application of these machines is huge, from deliveries, which Amazon is already doing, to security and surveillance, which in South Africa is one of the biggest sectors for employment. However, humans are error-prone, often due to lapses in

judgement, and are only able to move two dimensionally - forward and back or left and right. Drones, on the other hand, never rest and can also go up or down to gain a wider perspective, while also using multiple lenses to survey and monitor a greater area. As such, they are better and more efficient at detecting and alerting us to potential threats, and are much more cost effective", explains Ran. "They can, of course, also be used for nefarious acts, with drug cartels already employing them in cross-border drug trafficking."

3D printing is another avenue where we can expect massive disruption, says Gil. "Imagine being able to print a product on demand. All you'd need is the design. It will forever change the retail, manufacturing, logistics and delivery industries. Companies would cease being manufacturers and would only market and sell the design blueprints for their products - effectively trading intellectual property. This would, of course, result in the loss of millions of jobs, but it would also end production wastage and shrinkage, as well as the need to predict and forecast demand for consumer goods, which, when companies get it wrong, has an effect on the cost of goods. The truth is, no one yet understands the full ambit of what 3D printing will offer, but we're already doing a few pretty cool things, like 3D-printing organs or, like a Chinese company called Winsun has done, using 3D-printing technology known as Contour Crafting to print homes - up to 10 a day! Just think about what that means for architects, engineers and brick layers, to name a few."

And it's at the confluence of AI and big data where the jobs of most white collar workers will become obsolete. "AI hedge fund managers are already out-performing their human counterparts. Robo-advisors are replacing financial advisors and investment bankers, with accountants and auditors also at risk", continues Ran. "Computers now churn out more accurate financial reports and news stories, all at a speed and with a depth of content and references that humans are incapable of. Even your GP should worry as basic diagnostic work can now be done by machines, which can then use AI and big data to reference all known medical information throughout human history to make more accurate diagnoses and prescribe better treatments, especially as all human bias has been removed." Robotics will have a similar effect on house cleaners, garden maintenance and landscaping specialists, and even nursing

staff, says Gil. "The application of robotics in an environment like treatment and rehab centres for stroke victims, for example, can have immense impact. The first few days after the event requires aggressive rehab to repair neurological damage and salvage neural pathways, but human nursing staff often lose their patience or fail to work as aggressively as they should to yield results. It's just human nature. Robotics that can use facial recognition to determine when a patient is struggling or when they can work harder will deliver the best results as all human emotion is removed." The big question then is, where do all these people go once machines take over? "There is no question that the life we know is about to be massively disrupted by technology", says Ran. "We have therefore made it our mission to get people to plan for their futures."

According to both Gil and Ran, the answer lies in finding that 'thing' that makes you unique in this world, because when you're up against a machine for a specific job, chances

are you'll be left wanting. "What can you do better than everyone else? What unique ability or, better yet, abilities can you offer that will make you employable alongside machines and AI? How can you harness technology to compliment what you do? What can you become the absolute best at to set you apart from everyone else around you? I don't think many of us are asking ourselves these questions yet", suggests Gil. "But these are the questions you need to be asking yourself to find your 'Meta' - that underlying trait or speciality that uniquely identifies you and completes your value proposition in this new and exciting world we find ourselves in."

"This is what you'll need to determine before you start studying for a career or applying for a job", adds Ran. "And that's why we're looking to provide the answers to these questions through our businesses, our investments and the entrepreneurs we engage with, because life as we know it will be vastly different in the Second Machine Age", he concludes.





CANDICE BETTISON

Cape Town's beautiful tattooed babe gets candid about living abroad and life as a model.

Text by GHIA TEN DOESCHATE



Which South African city has the privilege of calling itself your hometown?

I am a Cape Town girl, born and bred.

It has been mentioned that you have also lived abroad. Where all have you lived and what attracted you to each location?

My mom travelled extensively when she was younger. She went all over the world and said to me if there is one thing you need to do, it's to travel, and I did. I have travelled all over the world since, but have settled and lived for a while in 4 different countries. There is something quite special about living in a country that's foreign to yours; immersing yourself in a different culture and attempting to learn another language certainly makes you grown up and be worldly wise. I have lived in the UK, Mexico, Thailand and Italy. All very different countries with very different cultures. The UK is my second home- I am English so it's where all my family are from. I am fascinated by the Hispanic culture and language, and so Mexico was a very special place for me. Thailand was a very spiritual and peaceful place, and Italy, well the culture and the food I guess. Having lived in each of these countries has really taught me a lot and given me much respect for different cultures. It's one thing travelling through a country, but actually living with the locals and learning their culture has been something special.

How old were you when you started modelling, and what made you decide that this was something that you would pursue as a career?

I started modelling professionally when I was 18. I was scouted and asked to come audition for an agency, which back then was the first of its kind and now is probably the largest of its kind. Making the auditions wasn't easy, and I was told thousands try each year when they open their books- and I was accepted straight away. I had my first job with them within a few days, I loved the feeling of being on set, being in make-up or wardrobe and in front of the camera. The more the jobs that came in, the more I realised how much I enjoyed what I was doing and all the awesome people you meet along the way.

One can see that tattoos are something that means a lot to you. What made you decide to get your first tattoo?

I had always wanted a small tattoo, I think it came from my mom saying to me that she would rather me get a tattoo than get my tongue pierced and that was when I was like 16, so I guess it stuck and when I finally did turn 18, after touring around Europe, I took myself to get one done. My mom seriously regrets saying that of course, as I am now covered and have my tongue pierced. However they do all hold a special meaning to me.

What went through your mind the first time you got a tattoo?

Not much, other than asking about a million times are we done yet are we done yet, bearing in mind it's only a little one on my lower back.

How many tattoos do you have, and how many more would you like to get?

A question any heavily tattooed person hates. I seriously lost track of counting after my 5th one I think. I have two full sleeves, my whole tummy and ribs, full leg sleeve, full neck... I could carry on but I don't think you can really count anymore. Safe to say I have a few.

What was the initial reaction from your family and friends when you began tattooing?

My mom was like "Oh that's cute". After about the third one she was like "That's enough now". Nowadays she just rolls her eyes and says any space left? I am like show and tell at my Nan's retirement village. She is not a huge fan but let anyone stop and stare at me and she will give them a mouthful. Most of my friends were in the industry too so not much reaction there.

How does having tattoos affect your ability to get work in the industry? And have you had any negative experiences?

I used to get booked because of the way I looked and the amount of tattoo's I had. Only now every other girl is getting tattooed because it's fashionable and especially over in the UK girls will do anything to get in the media so why bother paying models. So yes, it has certainly affected work and the amount of jobs I get booked on. As I have spent majority of the years modelling in the UK I have not had too much slack other than the odd comment or look. Clients are straight forward, if tattoo's are not what they looking for then they tell you, it's all part of the job and industry you can't take it personally you get used to the rejection at times. South Africa on the other hand is a little more conservative, and I certainly get more looks and comments there. Sadly there isn't much demand for heavily inked females in the modelling industry in SA. It does seem to be changing slowly though so there is hope.

In addition to your tattoos, you also have a well-toned body. What is your biggest secret when it comes to staying in shape?

Keeping active and not letting your diet slip. I generally always eat quite healthily and when I am not training I am riding horses, or doing yoga. I like to mix it up so I don't get bored. I have my usual weight training, but then on the alternate day I will be in the saddle riding for a few hours. I am not anywhere near as strict as I used to be, I prefer to have fun now with my training instead of letting it consume me. Having been a professional athlete from a young age the constant discipline with eating and keeping fit will always stay with me.

Do you have any advice for up and coming models that would like to stand out from the crowd?

Do not conform to what society or social media portrays. Be your own you, be unique. Take your own path, don't follow others and don't give up just because one door doesn't open, it's a tough and ruthless industry keep knocking eventually someone will answer and you will get your break just don't let it change you, always stay real.









BRIGHT LIGHTS, BIG CITY

*From exquisite dining to world-class hotels and exclusive nightclubs, New York has never been sexier.
Maxim's guide to the city that never sleeps.*





CIGAR BARS

Grand Havana Room

666 Fifth Ave.

Relax with a fine smoke at this private, mahogany-panelled members-only hideaway on the top floor of perhaps the most valuable office tower in the United States. Floor-to-ceiling windows afford breath-taking views of the entire city, and glass-enclosed walk-in humidor room stores cigars at an optimal 70 degrees and 70 per cent humidity. Membership is by invitation only; Alec Baldwin and Arnold Schwarzenegger reportedly belong.

Soho Cigar Bar

32 Watts St.

One can easily imagine Dean, Sammy, and Frank enjoying themselves in the corner of this Art Deco-inspired club in the heart of Manhattan's trendy Soho neighbourhood. In fact, that's them there, in a framed photo hanging on the wall of the clubby, Rat Pack-ish downtown haunt. In addition to the club's own hand-rolled cigars, which are made in the bar's local factory, an extensive selection of international stogies is also on offer.

Nat Sherman Townhouse

12 East 42nd St.

"If Yankee Stadium is the 'House That Ruth Built,' our store is definitely the 'House That Nat Built'", proclaims the Nat Sherman website. But this so-called

"store" is more of a club—one that just happens to have offered the city's finest cigars to discerning smokers since 1930. Today, Nat's son and grandchildren run the operation, which is open from 10 A.M. to 7 P.M. (11 A.M.-6 P.M. on Sundays). — Justin Rohrlich

NIGHTCLUBS

Squares

360 Park Ave. South

Those who've outgrown the raucousness of the Meatpacking District will feel at home inside this sexy, just-opened subterranean space. Located next to Madison Square Park,

the venue caters to a sophisticated crowd by channelling the classic New York society clubs of decades past

1 OAK

453 West 17th St.

In a city where the average nightclub life span is estimated to be around 18 months, 1 OAK (an acronym for "one of a kind") has achieved the unthinkable: It's managed to stay relevant for nearly a decade. A strict door policy ensures the privacy of 1 OAK regulars including Diddy, Leonardo DiCaprio, and Jay Z, so the best way to guarantee entry is by booking a pricey table in advance.





CONDUCTOR OF THE NIGHT

After nearly 20 years, Richie Akiva still lords over New York's club scene

It's nearly 2 a.m. when Richie Akiva finally begins his evening. As his chauffeured SUV leaves an invite-only party at Socialista New York, a Cuban-influenced lounge atop Cipriani Downtown, and pulls up to 1 OAK, Akiva's fantastically successful Manhattan club (other outposts can be found in Los Angeles, Las Vegas, Southampton, and Mexico City), he gazes at the venue for a long moment. Once Akiva is satisfied that everything is in order—security is properly in place, the line is looking good—he steps out onto the sidewalk.

Security ushers him directly to his VIP table, located near the DJ booth. After a toast, Akiva hops on the mic to deliver a shout-out to friends and acquaintances in attendance.

"People love to hear their names in a club", he explains. "It's part of the experience".

Akiva has come a long way since 1996, when New York described him as a "prep-school gangster." It wasn't just famous people who went to Akiva's parties, the magazine said. "It's famous kids, or kids with famous parents, or kids who are hell-bent on becoming famous".

Today, at age 39, Akiva is the sole owner of the Butter Group, the company that runs the native New Yorker's global collection of nightspots and restaurants, including the 1 OAK chain. Akiva is now planning additional 1 OAK locations in Dubai and Tokyo. He's also working on a New York City hotel project.

Akiva says that he was drawn to the nightclub business by the "secrecy of another world, the amazement of what happened at night. The girls, the glamour, and the ability to create an experience for all types of people".

Naomi Campbell has said that she doesn't go to "any other clubs in New York but his." And while Akiva's venues do draw high-end crowds, it's clear this is no accident: "My specialty is putting together people. I put together amazing people of all walks of life and create an amazing energy". He has described himself, aptly, as a "conductor".

Though Akiva's life may seem to be one of pure leisure, it's clear that he's working, not playing. "I don't really party unless I go to someone else's venue," he says. "This is work to me; it's my business. I will say: Not much impresses me". —JR

Opposite page, clockwise from top left: Nat Sherman Townhouse; GoldBar; Vandal. This page: Richie Akiva (pictured here with Maxim's October cover star, Romee Strijd), once described as a "prep-school gangster," has become a global nightlife impresario.



The Blond

11 Howard St.

Attached to the new 11 Howard hotel in Soho, this hip downtown lounge has become the preferred weekend hangout for socialites and models. The guests are so distractingly gorgeous that most patrons fail to notice the Blond's other masterpieces—works by contemporary artists Dan Attie, Nobuyoshi Araki, and Charming Baker are scattered throughout the space.

Provocateur

18 Ninth Ave.

The Gansevoort hotel's ground-floor club has maintained its reputation as one of Manhattan's most exclusive haunts since opening in 2009, and with good reason: When high-profile DJs are in town—the likes of Calvin Harris and Tiesto—you'll almost always find them spinning at Provocateur.

Vandal

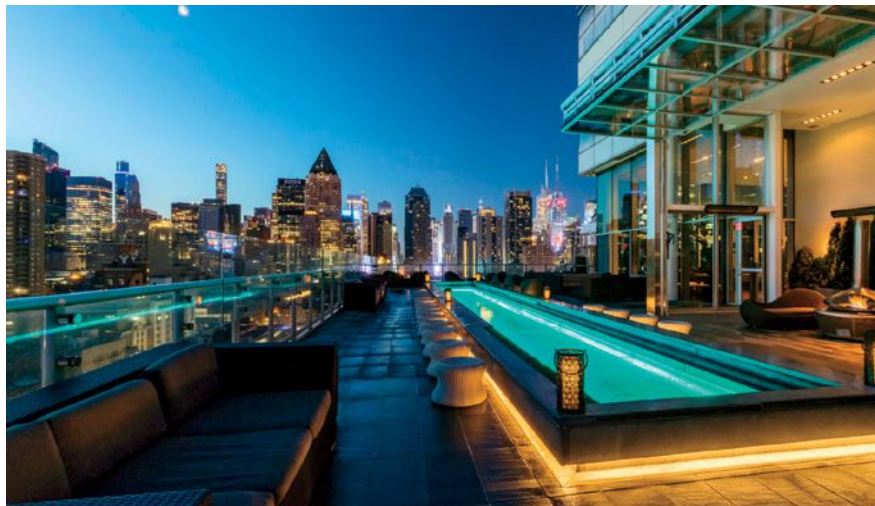
199 Bowery.

Earlier this year, Tao Group—the minds behind nightlife institutions like Lavo, Tao, and Marquee—introduced Vandal, a “clubstaurant” concept that affords diners the luxury of going from dinner to the club without ever leaving the building.

GoldBar

389 Broome St.

This Soho hot spot features gold cocktail tables, 3.6 metre vaulted ceilings covered in 18-karat gold leaf, and 2,400 custom-made gold skulls embedded in the walls. The drinks menu is just as grand. Created by renowned mixologist Tim Cooper, GoldBar's libations include creative concoctions such as the Porn Star Martini #2, made with Absolut



Elyx Vodka, apricot eau-de-vie, and passion fruit puree. The GoldBar Classic cocktails run R250, and the Gold Standard collection, made with ultra-premium spirits, are R1 000 apiece. Bottle service is available from R6 000 to R165 000. The intimate space (capacity: 175) was immortalized in the song “Dancin’ Til Dawn,” written about the bar by regular customer Lenny Kravitz. —Lindsay Silberman

ROOFTOP BARS

The Skylark

200 West 39th St.

Perched 30 stories above midtown Manhattan, this soaring, multilevel rooftop space offers unparalleled views of the Hudson River, Times Square, and the Empire State Building. Weekends are reserved for private events only, but stop by Monday to Friday after 4:30 P.M. for a cocktail and a seat by one of the bar's floor-to-ceiling windows.

St. Cloud

6 Times Sq.

Sip an apricot julep, smoke a fine cigar in the on-site lounge, and nosh on short rib sliders and kampachi crudo by celebrity chef Charlie Palmer at one of Times Square's only rooftop bars. The best views can be had from one of three VIP “Sky Pods,” which seat 15 to 25 and cost R2 800 and up to book, plus a minimum spend of R1 300 per person.

The Press Lounge

653 11th Ave.

On the roof of the Kimpton Ink48 Hotel, the Press Lounge serves handcrafted cocktails with a side of 360-degree city views. Consistently named one of NYC's best rooftop bars, there is a no-reservations policy here. There's also no bottle service; everything is served by the glass.

Roof at Park South

125 East 27th St.

Enjoy classic cocktails and seasonal, Mediterranean-inspired dishes high above Park Avenue South, while taking in unobstructed views of the city below. The hours are a bit shorter than normal—it closes at 11 P.M. Sunday to Wednesday, and midnight Thursday to Saturday—so get there on the early side.

Ascent Lounge

10 Columbus Circle.

This lounge in Columbus Circle's Time Warner Centre floats just above the Central Park tree line. Settle into a wraparound banquette and order a cocktail with a “house-made ice cream pop”. Executive chef Jason Harding turns out modern twists on beloved classics, like miso lobster rolls and marinated New Zealand lamb lollipops. —JR



Opposite page: *St. Cloud* offers a view of Times Square. This page, from top: The patio of the Press Lounge at the Kimpton Ink48 Hotel; Ascent Lounge in Columbus Circle's Time Warner Center.

NEW YORK HOTELS

Four Seasons Hotel New York Downtown
27 Barclay St.

When the luxury hotel brand unveiled its shiny new downtown location in September, all the hype finally felt justified. Designed by American architect Robert A.M. Stern, the 82-story skyscraper is nothing short of spectacular, with 189 oversize guest rooms, a dramatic bi-level spiral staircase suspended in the lobby, and a restaurant by Wolfgang Puck.

The St. Regis

2 East 55th St.

For a taste of old-school New York, head straight to the St. Regis. It's been the city's grande dame since 1904, and while recent renovations have kept the landmark hotel looking fresh, history permeates every nook and cranny. What's more, each suite comes with a butler on call 24 hours a day.

The William Vale

111 North 12th St., Brooklyn.

Williamsburg, an area historically characterised by its overpopulation of bearded hipsters, is getting a sophisticated rebranding thanks to the recent launch of the William Vale. The

"resort-inspired" high-rise is home to the city's longest hotel pool (it clocks in at 18 metres) and frequently hosts cultural events for locals and guests. Still, the 183-room boutique hotel doesn't stray far from its Brooklyn roots: It has a 45000-square-foot metres rooftop park that houses an urban farm. But of course.

The Nomad Hotel

1170 Broadway.

The moody, dimly lit boutique—housed in a beaux arts building that dates back to the turn of the century—brings a European sensibility to the NoMad (short for "north of Madison Square Park") neighbourhood. There are a handful of intimate places to unwind without ever leaving the building, the best being the Library, a cosy bar that's tailor-made for a nightcap.

Baccarat Hotel

28 West 53rd St.

If you're looking for the most unapologetically ostentatious hotel in New York, you'll find it on 53rd Street, just across from the Museum of Modern Art. The French glassware company's flagship property is akin to a crystal palace in the middle of Manhattan, with gargantuan chandeliers that could easily blind passers-by.



The Bowery Hotel

335 Bowery.

Those in search of downtown grit paired with five-star service invariably end up here. The hotel's location—in the crosshairs of the edgy-meets-elegant Bowery neighbourhood—makes for prime people-watching, particularly from a perch in the hotel's sultry Lobby Bar.



THIS PAGE, FROM TOP: COURTESY OF BACCARAT HOTEL; COURTESY OF THE ST. REGIS NEW YORK. OPPOSITE PAGE: NIKOLAS KOENIG/THE NEW YORK EDITOR



Opposite page, from top: The bar at the ostentatious Baccarat; the St. Regis, which remains New York's grande dame. This page: The New York Edition was designed to feel like a private club.

Park Hyatt

153 West 57th St.

Situated on a stretch of West 57th Street known as “Billionaire’s Row” due to its abundance of tony skyscrapers, the Park Hyatt is a tranquil oasis amid Manhattan’s chaos. Even the check-in process is headache-free: Attentive staffers armed with iPads are positioned in the lobby, so you’ll never have to wait in line at the front desk.

The New York Edition

5 Madison Ave.

If staying uptown seems far too stuffy but you can’t stomach the idea of going below 14th Street, the New York Edition—across from Madison Square Park—strikes the perfect balance. Boutique-hotel mogul Ian Schrager designed the place to feel like a private club, catering to an in-the-know clientele. And with a bar that’s consistently packed with attractive patrons, what more could you ask for? —LS

COCKTAIL BARS

The Tuck Room

11 Fulton St.

Like the three other outposts in Los Angeles, Miami, and Houston that came before it, the Tuck Room’s new South Street Seaport location describes itself as “a glamorous setting for covert decadence”. The cocktail menu will be switched up every few months, inspired by the city’s drinking past.

Angel’s Share

8 Stuyvesant St.

This Japanese speakeasy is hidden behind Village Yokochō, a casual Japanese restaurant in the East Village. Once you’re in, look for the unmarked door on the left-hand side



that leads to the bar. Parties larger than four will be turned away, and there is no standing allowed. If you don’t feel like waiting for a table, try the “annex” just down the block, upstairs from a restaurant called Sharaku (14 Stuyvesant St.).

Death & Company

433 East 6th St.

The cocktail menu at this dark East Village mainstay changes quarterly, and is informed by pre-Prohibition-era recipes. Martinis are served in 140 millilitre goblets; the remainder is left behind in an iced carafe. Try the fries, which come with bacon jam. No reservations.

Little Branch

20-22 Seventh Ave. South.

Once you find the unmarked door in this nondescript corner of the West Village and head down a flight of stairs, you may not want to leave the cosy subterranean cocktail lounge for a while. The out-of-the-way space is perfect for a first date—or an affair. There’s live jazz Sunday to Thursday, which may inspire bebop fans to order their drinks straight, no chaser.

PDT

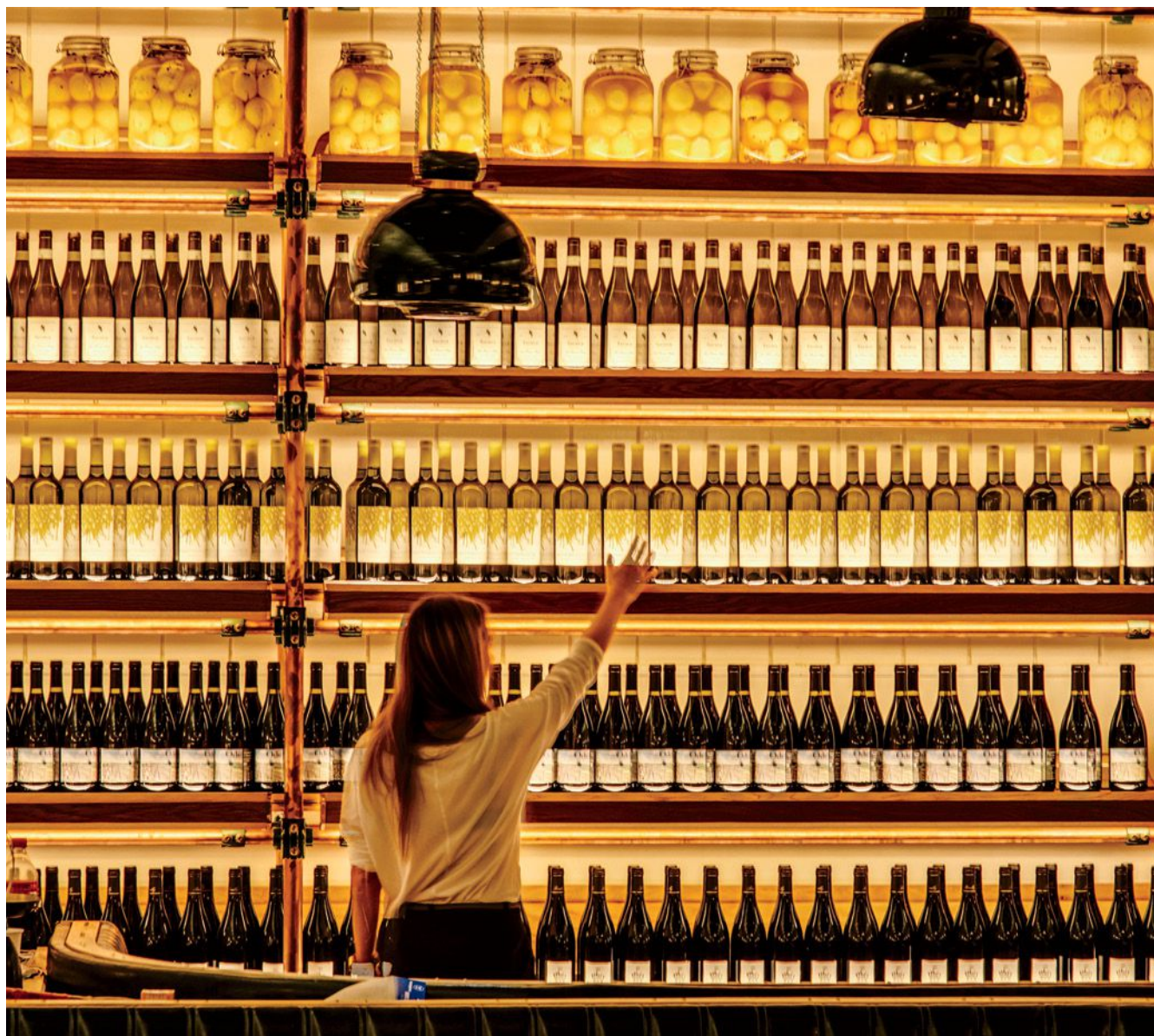
113 St. Marks Pl.

Short for “Please Don’t Tell,” this speakeasy-inspired cocktail lounge is accessed through a vintage phone booth inside Crif Dogs, known for its New Jersey-style deep-fried hot dogs. Bar patrons can order dogs to be delivered to their tables, because what goes better with a dry martini than a crispy frank with everything? —JR





Opposite page, from top: The menu at Death & Company changes quarterly; Angel's Share is hidden behind a Japanese restaurant. This page: The Blond, in Soho's 11 Howard hotel, features work by some of the world's leading artists.



SUPPER CLUBS

Bohemian

57 Great Jones St.

A “secret” Japanese spot in a building once owned by Andy Warhol and hidden behind one of the city’s most high-end butcher shops, Bohemian has no sign out front and its phone number is unlisted. (Psst: 212-388-1070.) Only those who have been referred by an existing customer can make reservations. However, a well-crafted email to ny-info@playearth.jp might do the trick.

Victory Club

victoryclubny.com

Twice a month, Stephanie Nass hosts a sit-down meal for eight to 70 people. Everyone brings a friend. Locations vary: Nass has arranged

everything from lunch at contemporary artist Mark Kostabi’s Manhattan studio and home to oysters, wine, and cake at Philip Johnson’s “Glass House” in small-town Connecticut. Membership can be requested on the website. The criteria? “Active excellence and kindness”.

10 Chairs NYC

814 10th Ave., Apt 1C; 10chairsnyc.com

There’s a private dinner for 10 at the home of chef Patricia Williams most Thursdays, and \$1,000 (plus tip) gets you a seat at the table. Williams, whose “day job” is executive chef of the Smoke Jazz & Supper Club just south of Harlem, has two coveted New York Times stars and shops the city’s farmers markets for ingredients on the day of each dinner, which includes five courses paired with five wines.

Omar’s

21 West 9th St., omar-nyc.com

This elegant Greenwich Village modern American boîte has one dining room with tables available by reservation, Omar’s La Ranita, and one that is strictly members-only, Omar’s. It’s recommended that applicants are proposed and seconded by two current members.

The Whisk and Ladle Supperclub

thewhiskandladle.com

A five-course prix-fixe menu is served most Saturday nights in this private Williamsburg loft apartment with 8 metre ceilings and an oak bar. Three chef-servers and a professional bartender attend to guests, and each dinner is preceded by a cocktail hour. The menu changes weekly and three “unique drink offerings” are available. —JR

RESTAURANTS

Charlie Bird

5 King St.

Sleek and inviting, this standout combines upscale Italian-influenced cooking, dominated by small plates, with an adventurous wine list curated by esteemed sommelier Robert Bohr. Top it off with a soundtrack of old-school hip-hop and unpretentious yet attentive service and you've got one of the best date destinations in the city. Reservations are recommended, but first-come, first-served bar seats are often available at the last minute. Insider tip: Order the pasta with uni when it's available, and don't overlook the raw bar—the razor clams in particular are to die for.

The Modern

9 West 53rd St.

Few midtown Manhattan restaurants offer as perfect a combination of refinement and attitude as the Modern, located at the Museum of Modern Art. With a sleek interior befitting its location and a highly refined wine and cocktail list, the bar is terrific for a post-work drink. The dinner menu can be customised for four or eight courses, and features sophisticated fare beautifully presented—starters like roasted watermelon with whipped crème fraîche and caviar, and mains such as slow-cooked lamb saddle with escarole and sheep's-milk yoghurt.

Maialino

2 Lexington Ave.

This Gramercy Park institution has been quietly serving some of the city's best Italian for years. Located in the Gramercy Park Hotel, Maialino is ideal for a business dinner or a first date and as at all of restaurateur Danny Meyer's spots, service is exceptional. (Maialino is also now a "no-tipping" establishment.) Kick off the meal with carciofini fritti (fried artichokes) and then go for the pasta cacio e pepe for a beautifully executed take on the cheese-laden Roman classic. Finish your meal with the tiramisu or a bowl of house-made gelato.

Wildair

142 Orchard St.

Opposite page: Upland's extensive wine selection. This page: Charlie Bird combines upscale Italian-inflected cooking with an adventurous wine list.

Located in a tiny jewel box of a space on the Lower East Side, Wildair is one of New York's most exciting new restaurants. Paired with Jorge Riera's remarkable selection of natural wines—funky, organic, and biodynamic offerings from hard-to-find producers in regions like the Jura and Sicily—chefs Jeremiah Stone and Fabián von Hauske Valtierra specialise in simple yet highly creative combinations on an ever-changing, seasonal menu. Notable dishes include a potato Darphin with uni and jalapeño and beef tartare with smoked cheddar and chestnuts. Plates are small, so a group can sample across the varied menu. Reservations



are not accepted, but go early, leave your number, and head to nearby Ten Bells for a glass of winemaker Brendan Tracey's punk rock-inspired reds while you wait.

Ichimura at Brushstroke

30 Hudson St.

Located at a small counter inside chef David Bouley's acclaimed Japanese restaurant Brushstroke, Ichimura is an incredibly intimate dining experience and one of the few spots in New York to truly replicate the feeling of Tokyo's high-end sushi bars. The fish is as fresh as anything in the famed Tsukiji market, but what really sets Ichimura

apart is the quality of the rice. That's right, rice. Often seen as an afterthought, perfectly done rice is the cornerstone of sublime sushi. Here, the rice balances temperature, texture, and the faintest hint of vinegar (a technique that can take a lifetime to master). Ichimura is definitely a special-occasion restaurant; reservations must be made weeks in advance, and the chef's tasting menu starts at nearly R2 800 per person (without alcohol). The otoro, or fatty tuna belly, that usually closes out the tasting menu is superb—redolent with fat; it's an endorphin rush on a pillow of rice. Order the sake pairing, and finish with a glass of rare Japanese whiskey.

Upland

345 Park Ave. South.

Chef Justin Smillie made his name at the highly acclaimed Il Buco Alimentari e Vineria and then struck out on his own with Upland, which features seasonal California-influenced cuisine. Upland balances a rustic and comforting menu with a large and stylish setting that still manages to feel intimate. The menu ranges from starter pizzas (try the 'nduja with stracciatella and passata) and pastas (like the rich estrella with chicken liver and sherry) to more traditional offerings like the Creekstone Farms skirt steak. The beef tartare is not to be missed, nor are any of the excellent vegetable sides.

La Grenouille

3 East 52nd St.

This midtown Manhattan legend has been turning out classic French cuisine and white-tablecloth luxury for more than 50 years. More important, it's managed to stay relevant—and remain well-reviewed—in an age that prizes fast casual over fine dining. The prix-fixe dinner menu (at R2 000) leans toward the rich, with an appetiser selection that includes traditional French mainstays like foie gras and escargots and main courses like frog's legs and flambéed veal kidneys. For a slightly less formal experience, try the à la carte lunch menu (perhaps with a martini or two)—a nostalgic nod to the Mad Men era during which the restaurant first opened. —Michael Magers



THE FRANCO GUIDE TO NYC

On the trail of a man about town

James Franco is not a full-time New Yorker, but the star of *Pineapple Express*, *127 Hours*, and *Milk* spends plenty of time in the city. Here are a few places where you might bump into the hyperproductive Franco during his infrequent downtime.

Barbiere

246 East 5th St.

Get a traditional straight-razor shave from Lello Guida, the Italian-born master barber at the shop where Franco has entrusted his Oscar-nominated face. It's an old-school Italian-style place in a historic East Village carriage house; you'll be offered a drink when you arrive. Need a trim, too? You're in luck—Guida was dubbed the "Michelangelo" of haircuts by New York's *Daily News*.

Smith & Mills

71 North Moore St.

This small, sophisticated Tribeca "hipstaurant"—as described by *New York* magazine—is a prime destination for Franco-spotting in NYC. The raw bar offers a nice selection of market oysters, and the burger is top-notch. After a few drinks, you'll definitely want to visit the bathroom, which is situated in a turn-of-the-century elevator cabin.

Jimmy

15 Thompson St.

A James Franco sighting could be the only thing to distract you from the spectacular view that comes with every cocktail at this rooftop bar perched on the 18th floor of Soho's swanky James New York hotel. There's teak decking and a pool (open seasonally), and a fairly strict door policy due in no small part to the space's intimate

size. Specialty cocktails run \$18; there is a selection of snacks and small plates available if you're feeling peckish.

Clocktower

159 Pioneer St., Brooklyn.

Franco's first solo art show, called "The Dangerous Book Four Boys," was held at the Clocktower's old space on Leonard Street, but the downtown vibe remains even after a dispersal to the boroughs. His work, which included experimental film, photography, and drawing, "deconstruct[ed] the reality of fame in a subtle, bare, and elemental way, sparing expected clichés," raved the *Village Voice*.

NYU Tisch School of the Arts

721 Broadway.

The renaissance man that is James Franco not only graduated from Tisch but taught film there ("Directing the Thesis I") during the 2011-12 academic year. He's no longer on the faculty, but Franco's connection to the school remains—he recently produced and starred in *Yosemite*, a feature film directed by Gabrielle Demeestere, one of his former classmates.

Landmark Theatres Sunshine Cinema

143 East Houston St.

Goat, Franco's latest movie, held its NYC premiere at this Houston Street art-house theater in September. It's the same screening room at which 2014's *The Interview* was also meant to premiere, before showings were canceled to avoid further inflaming tensions with hackers holding likely ties to North Korean leader Kim Jong-un.

Strand Books

828 Broadway.

Franco has been spotted among the stacks at this legendary store ("18 miles of books") while doing multiple author events. In June, Franco spent three hours meeting fans and signing his latest book, *Straight James/Gay James*, a poetry collection that the Strand described as "break[ing] down the many personas of James Franco as only the man himself could." He'll be back on November 5 to sign copies of *Magic Mountain/Home Movies*, which contains reworked elements of his thesis in visual art from the Rhode Island School of Design, where he earned his MFA in digital media. —JR



PRIVATE PARTY

Exclusive social clubs still draw New York's power players

Although many have disappeared as times have changed, a handful of sumptuous, old-line private social clubs still exist in New York City. Once proudly all-male, the city's private clubs were forced to start admitting women in 1988, when the Supreme Court upheld the fiercely contested Local Law 63—a piece of legislation one group of club members argued would “break down the effortless, unconstrained companionship”

charter, the membership is drawn from “any occupation, provided their breadth of interest and qualities of mind and imagination make them sympathetic, stimulating, and congenial companions in a society of authors and artists.” Members have included the author Lewis Gaylord Clark, painter Winslow Homer, and landscape architect Calvert Vaux, the co-creator of Central Park.

Mark Twain was an early member of the Lotos Club (5 East 66th St., 212-737-7100), which was founded in 1870 and is named for the poem “The Lotos-eaters” by Alfred, Lord Tennyson. Housed in a French Renaissance-

“turtlenecks and ascots are not acceptable,” according to the house rules.

New York Times art and literary critic Charles De Kay founded the National Arts Club (15 Gramercy Park South, 212-475-3424) in 1898 with a mission to “stimulate, foster, and promote public interest in the arts and to educate the American people in the fine arts.” Presidents Theodore Roosevelt, Woodrow Wilson, and Dwight Eisenhower have all been on the club's membership roster, as have Martin Scorsese, Uma Thurman, and Robert Redford. The Arts Club often holds exhibitions, performances, and readings that are open to the public. Jackets are required, although in keeping with the club's slightly looser “downtown” vibe, ties are optional.

The Explorers Club (46 East 70th St., 212-628-8383) was founded in 1904 by journalist, historian, and explorer Henry Collins Walsh. Famed polar explorer Adolphus Greely served as the club's first president; Charles Lindbergh, Buzz Aldrin, and Roald Amundsen were all members, as was Roy Chapman Andrews, an explorer said to be the basis for Indiana Jones.

Non-members can access the club's research collection by appointment, and can pay to attend the annual Explorers Club Annual Dinner. If you go, expect to see a vast collection of historical artefacts, including a coffee table made from a hatch cover from the U.S.S. Explorer, one of only seven ships to survive the 1941 attack on Pearl Harbour; a pair of sealskin mittens worn by Matthew Henson, who was arctic explorer Robert Peary's first mate; a lion killed by Theodore Roosevelt; a replica of a supposed Yeti scalp; and a stuffed whale penis donated to the club in 1977 —JR

HOW TO DRESS LIKE A NEW YORKER

Glenn O'Brien on the city's finest menswear stores

It used to be that people travelled to shop. If they stayed at home, the stores were just mom-and-pop. Where did they go? Well, New York was always a big favourite, being America's stronghold of style. But most American cities had stores with something special—made perhaps by a regional factory, or catering to a local cultural style or industry, like fishing and forestry. Things made for the woods or the beach. But today every



among men. Although both sexes are now allowed to join, none of the clubs are open to the public, so make friends with a member now.

Founded in 1861, the University Club (1 West 54th St., 212-572-3415/16) boasts a reading room with ceiling frescoes modelled after the Papal Apartments in Vatican City, opulent, walnut-panelled dining rooms, and one of New York's great private art collections. Members and their guests also have access to seven squash courts, a full gym, a swimming pool, and 97 overnight rooms. Jackets and ties are required at all times, while the “display of business papers” is strictly prohibited in the public areas of the Clubhouse, as is cell phone use and photography of any kind.

The Century Association (7 West 43rd St., 212-944-0090) was founded in 1847 by journalist and poet William Cullen Bryant to “promote the advancement of art and literature.” According to the house

style townhouse originally built as a wedding present for a granddaughter of William H. Vanderbilt, the Lotos is where George Harvey, the editor of Harper's Weekly, proposed Woodrow Wilson for president in 1906. Members have included Walter Chrysler, Gilbert and Sullivan, and Dwight D. Eisenhower. Today, a visitor might run into Stephen Sondheim, Tom Wolfe, or former New York City mayor David Dinkins, who are all reportedly current members.

The Metropolitan Club (1 East 60th St., 212-838-7400) was formed in 1891 by J.P. Morgan for friends who had been denied membership at the Knickerbocker Club, two blocks north. The clubhouse, a grand marble palazzo fronted by a gated courtyard, was purchased from the Duchess of Marlborough by Cornelius Vanderbilt, a founding member. The price? It was \$23 million—about half a billion today, adjusted for inflation. Like most private clubs in New York, jackets and ties are mandatory at the Metropolitan—and

big city has practically the same line-up of stores. Mom and Pop sold out to the big chains, or were priced out of the mall. But New York still offers things you won't find most anywhere else. Here are a few of our favourite New York gems.

Supreme (274 Lafayette St., 212-966-7799) is the coolest of the cool brands. Staring out as a skate shop, it began making clothes for the extreme-sports, hip-hop "in" crowd. Its own

label is designed to make the statement that its quality is aces, using top manufacturers and military outfitters, and for years it has been collaborating with great brands from Nike to North Face to Comme des Garçons. It's made mainstream brands like Carhartt and Woolrich hip, and has partnered with artists like Richard Prince, Larry Clark, Christopher Wool, Damien Hirst, and Harmony Korine on skateboards and Nike and Vans shoes. It's easy to find the store: It's the one with a line to get in that runs around the block. And the New York store is one of only two in the U.S. You go to Supreme; it's not coming to you.

Kith (644 Broadway, 347-889-6114) is sort of Son of Supreme, founded by veteran designer Ronnie Fieg, and it's also a purveyor of limited-edition, super-cool collaborations. Kith isn't as determinedly exclusive as Supreme; one rarely has to stand in line, it carries a lot of merch, a lot of brands, and its new Brooklyn location has a cereal bar and ice cream. Maybe street wear culture is turning friendlier.

In and around Freemans Alley on the Lower East Side there is a good, hip restaurant and men's boutique, Freemans Sporting Club (8 Rivington St., 212-673-3209), with a babershop

in the back, that offers lots of cool accessories as well as tailored clothing featuring rare fabrics made in collaboration with Brooklyn's master tailor, Martin Greenfield. The Freemans experience makes a guy feel manly in a good old-fashioned way, with cool clothing and accessories, personal service, a couple of drinks, and a good old-fashioned blade shave.

Alan Flusser is one of the great authorities on menswear, having authored several books on the evolution of men's fashion. He's also a custom tailor whose bespoke creations are classic yet subtly distinctive; his fabrics and if there were, Alan Flusser would have written them. No shop offers more exquisite fabrics than the Alan Flusser Custom Shop (3 East 48th St., 212-888-4500), and his cosmopolitan taste is that of a man who has truly seen it all. Nobody does American dandyism like Alan Flusser.

Dover Street Market (160 Lexington Ave., 646-837-7750) is a department store in the Japanese mode, where dozens of great designers, especially the most innovative, are available under the same roof, without compromising their individual visions, while the overall mix defines the state of the avant-garde. The original Dover Street Market was created by Comme des Garçons designer Rei Kawakubo, and its comprehensive, all-genius mix makes it a one-stop proposition for men who dare to be stylish.

You don't have to travel to London, Paris, or Milan to find exceptional shoes. America has a few footwear gems of its own. The 132-year-old Alden Shoe Shop (340 Madison Ave., 212-687-3023) offers true shell cordovan shoes, made from the finest horsehide. It takes a full horsehide to make a pair.

You also don't have to go to Belgium to have Belgian shoes; in fact, they can be had in a little shop off Park Avenue called, yes, Belgian Shoes (110 East 55th St., 212-755-7372). Founded in 1955 by Henri Bendel, better known for lending his name to a large and fancy department store, it offers only elegantly casual slipper-like loafers. We often see them in black with tuxedos, but they're also offered in an extraordinary range of colours and patterns, from tartans to lizard and ostrich skin to colours rarely seen on our gender, often trimmed in a contrasting piping—say claret and lime, or pea soup and pink. Nothing else says "I don't care" with such panache.

Thrift shops? In New York? How would they ever pay the rent? Vintage is what you find on rainy days on vacation, no? Well, New York prides itself on offering the best of everything, and that goes for thrift shops, too. New York does have the thrift shop of thrift shops in Melet Mercantile (76 Franklin St., 212-925-8353). The best old, experienced, and trashed denim and motorcycle jackets that look like maybe the Harley didn't make that bend. You'll find camouflage of all nations and just about anything a film stylist might dream about. How do they do it? Well, by charging big money for the rare, the historical, and maybe slightly ragged rarities that professional stylists spend their lives chasing down in small towns, flea markets, and yard sales. In fact, Bob Melet has dressed historical epics, providing authentic reference materials for costume designers, and many a vintage-looking item that has been reproduced for the traditional-looking brands of America. —Glenn O'Brien



Opposite page: The Explorers Club has included members such as Charles Lindbergh and Buzz Aldrin. This page: Nobody does American dandyism like Alan Flusser.

TREVOR NOAH'S NEW YORK

The Daily Show host, with a memoir out this month, has found a home in the country's most impatient city

Text by PRIYA RAO



Though Trevor Noah has only lived in Manhattan full-time since July 2015—he calls the West Side neighbourhood of Hell’s Kitchen home—the *Daily Show* host can sum up what it means to be a New Yorker in one word: “impatience”. Since taking the reins from Jon Stewart in September 2015, Noah has exhibited some of that himself with his searing takedowns of well-known journalists, which included calling out Matt Lauer for failing to challenge Republican presidential nominee Donald Trump on his support for the Iraq War during a presidential forum.

Fans can expect more provocations from the 32-year-old comedian with the release of his memoir, *Born a Crime: Stories from a South African Childhood* (which was released in November 15 from Spiegel & Grau). The book begins with his birth—which, in fact,

was a crime, since he was born in 1984 during apartheid to a white Swiss father and a black Xhosa mother—then moves through his restless journey to adulthood.

While New York is certainly far from his hometown of Soweto, which he visits several times a year, Noah is making do with the vibrant food offerings of the city that never sleeps. “My favourite restaurant is Blue Ribbon Sushi”, he says. “Papadam, on the Upper East Side, is my favourite for Indian. I always order the curry”. Still, Noah hasn’t been so taken with the local shopping scene—despite his penchant for slim, navy blue suits. “I shop online”, he says resolutely. “Most everything one needs can be found on Amazon, including groceries, often delivered the same day. Why would I leave my apartment?” Spoken like a true New Yorker.

The Daily Show host calls Hell’s Kitchen home now, but he returns to his native South Africa several times a year



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THE OUTLAW WAY

Rod Emory broke all the rules when he customized the classic Porsche 356

Text by DAN CARNEY



DREW PHILLIPS





CHRIS GREENWOOD. OPPOSITE PAGE, INSET: IDEAVILLE



Car customizing runs in the Emory family: Rod learned metalwork from his grandfather and the catalog of Porsche's historical parts from his father

Outlaw. It was meant as a joking epithet by Rod Emory's friends, imagining the horror of Porsche purists at what they saw as Emory's uncouth modifications to the precious Porsche 356.

He embraced the diss, branding his custom vintage Porsche the 356 Outlaw and spawning a widely used, all-encompassing term that's now applied to any classic Porsche modified from the way it left Stuttgart decades ago.

The 356 was Porsche's first production model, and it shared many of the design themes founder Ferdinand Porsche used on the Volkswagen Beetle, including a rear-mounted engine derived from the Bug's air-cooled four-cylinder power plant. This left ample opportunity for Emory to make improvements in the car's performance and appearance.

Between 1948 and 1965, Porsche built 77 361 units of its pioneering sports car, a machine that established lightness and responsiveness as Porsche hallmarks. The 356 frequently defeated bigger, more powerful cars on racetracks worldwide. It was hot enough to attract the attention of Steve McQueen, who bought an open-top 356 Speedster in 1958. The Porsche was McQueen's first race car, and though it briefly passed into the hands of a classic car collector, McQueen bought it back in 1974, and it still belongs to his son, Chad.

Emory Motorsports officially opened its doors in 1996, though Emory himself had already spent a few years customising Porsches for clients before formally making it his business. The restomodder's car-customising roots run deep, as does his connection with Porsche.

Neil Emory, Rod's grandfather, opened Valley Custom Shop in Burbank in 1948, where he specialised in slicing porky Detroit iron into sleeker styles that pleased his eye, before moving on to work on Porsches and Volkswagens in 1962. Neil's son, Gary, lusted after a Meyers Manx fiberglass-body dune buggy, but what he had was a crashed Volkswagen Beetle. With a bit of Neil's help chopping and modifying, what might have been the first high-riding, knobby-tired, off-road-style "Baja Bug" was born.

After starting out at the same Porsche shop as Neil, Gary launched his own business, Porsche Parts Obsolete, specializing in selling parts for classic Porsches. This gave Rod Emory the chance to learn metalwork from his grandfather and the catalogue of Porsche's historical parts from his father. By the late '80s, Porsche 356s from the 1950s and early '60s were revered classics,



but they weren't excessively expensive yet, so he was able to obtain one and immediately modified it to suit his tastes, reshaping sheet metal and bolting on parts from Porsches of other vintages.

Pedigreed Porsche-philes were aghast at Emory's irreverence, accusing him of ruining the car and leading to the "outlaw" appellation he embraces. Today, some of those purists seem to be on board, given that the Porsche 356 Registry has even created an Outlaw class for its car shows.

Two years ago, Emory Motorsports relocated from its base in Oregon to North Hollywood, only two miles from where Neil Emory's old Valley Custom Shop sat. The higher-profile location has bolstered Emory's reputation; in August 2015 he was featured on Jay Leno's Garage.

What's so special about the cars Emory builds? Only two things: their outside and their inside. Outside, Emory Motorsports massages the cars' lines just as Neil did for American hot rods decades ago, in

some cases actually using Neil's old tools to do the work. The object is to refine and customise the cars' appearance, without changing their gestalt.

Among Emory's signature modifications are fog lights, a gas filler cap that protrudes through the centre of the hood, and leather straps that secure the hood. These cues appeared on racing cars of the 356's era, and Emory likes to apply them to his Outlaws today.

Emory says it's his aim to produce a car that looks better than it did originally, but that is changed so subtly that observers are hard-pressed to identify the alterations. He achieves this by doing things like snugging the bumpers right up close to the body rather than leaving them jutting out far from the sheet metal.

"It's really about making subtle changes that are hard to pick up on, and making it look like it was supposed to be that way", Emory says.





Engel's massages the car's lines and adds signature modifications to the Speedster's bodies.

Inside, he exploits Porsche's penchant for continuity, which means that some parts from the very newest models are still similar to those on the old cars, making them adaptable to Emory's classics. This has meant that engine parts from the 1990s and suspension parts from the 1980s can be repurposed to make ancient cars drive with a little more precision.

Over the years Emory Motorsports has rebuilt more than 150 cars. About 80 per cent of them have been his signature 356s, though there have been other Porsche models, too, as well as some VWs souped up with Porsche running gear. He's even had the opportunity to do a purist-approved restoration of the first Porsche racer that placed at Le Mans.

The shop turns out six or seven completed cars a year, most of

which are the Emory Outlaw and the Emory Special. The Outlaw hews closely to Emory's long-standing recipe of reworked mechanics: more powerful engines, improved brakes, and modernised suspension. These machines take a year to complete and cost about R3 million, plus the price of the donor car.

The Emory Special gets extreme body modifications, such as even better chassis hardware and a four-cylinder version of the Porsche 911's six-cylinder engine. Specials take roughly a year and a half to complete, at a price of about R5 million to R6 million on top of the cost of the original.

Is a company that specialises in classics that ceased production in 1965 doomed to fade into history as its products age? Maybe not, thanks to a lifeline to the future from Porsche. The Stuttgart sports



car maker's latest models use thoroughly modern turbocharged, water-cooled engines in the brand's traditional flat, horizontally oriented arrangement. And critically for Emory, the cylinder count in these new engines is four rather than six, making them the correct size for use in a 356.

"It is my responsibility to continue to evolve that 356 design using all the parts Porsche has to offer," Emory says, "to improve both styling and performance using the latest Porsche technology to accomplish that, be it water-cooled engines or hybrid-electric technology." Putting such technology into a classic 356 should keep the Outlaw label legit for the foreseeable future.

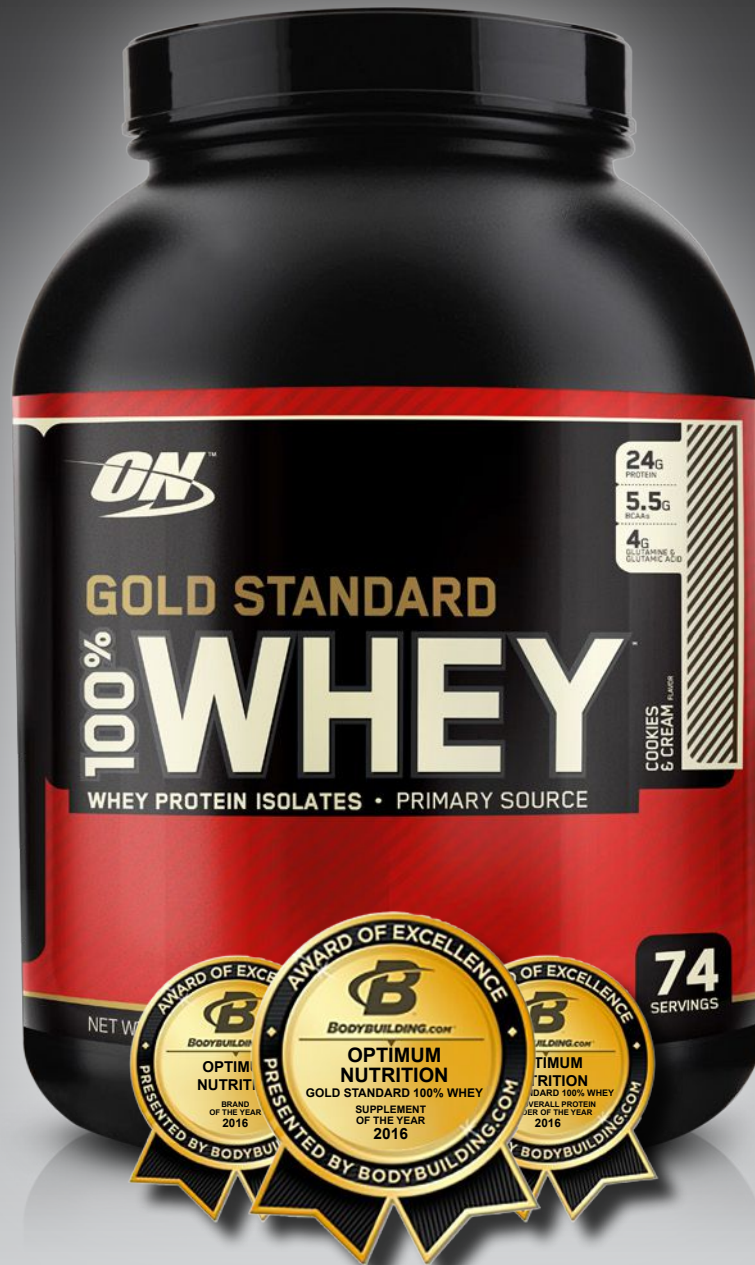
i 1962 Emory Special 356 Roadster

One of only six Specials produced by Emory Motorsports, it features a four-cylinder "911-4" engine, essentially two-thirds of a traditional Porsche flat-six. Developing between 185 and 200 horsepower, the engine produces more torque and a throatier sound than a traditional 356 engine. The Special also receives a rear suspension from a 911, brakes from a Boxster, and a 5-speed transmission. Weighing between 840 and 900 kilograms, this car was originally a Notchback Coupe but has had its roof removed while adding such features as a Speedster windshield, a custom convertible top, and design elements from the iconic Porsche 550.





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