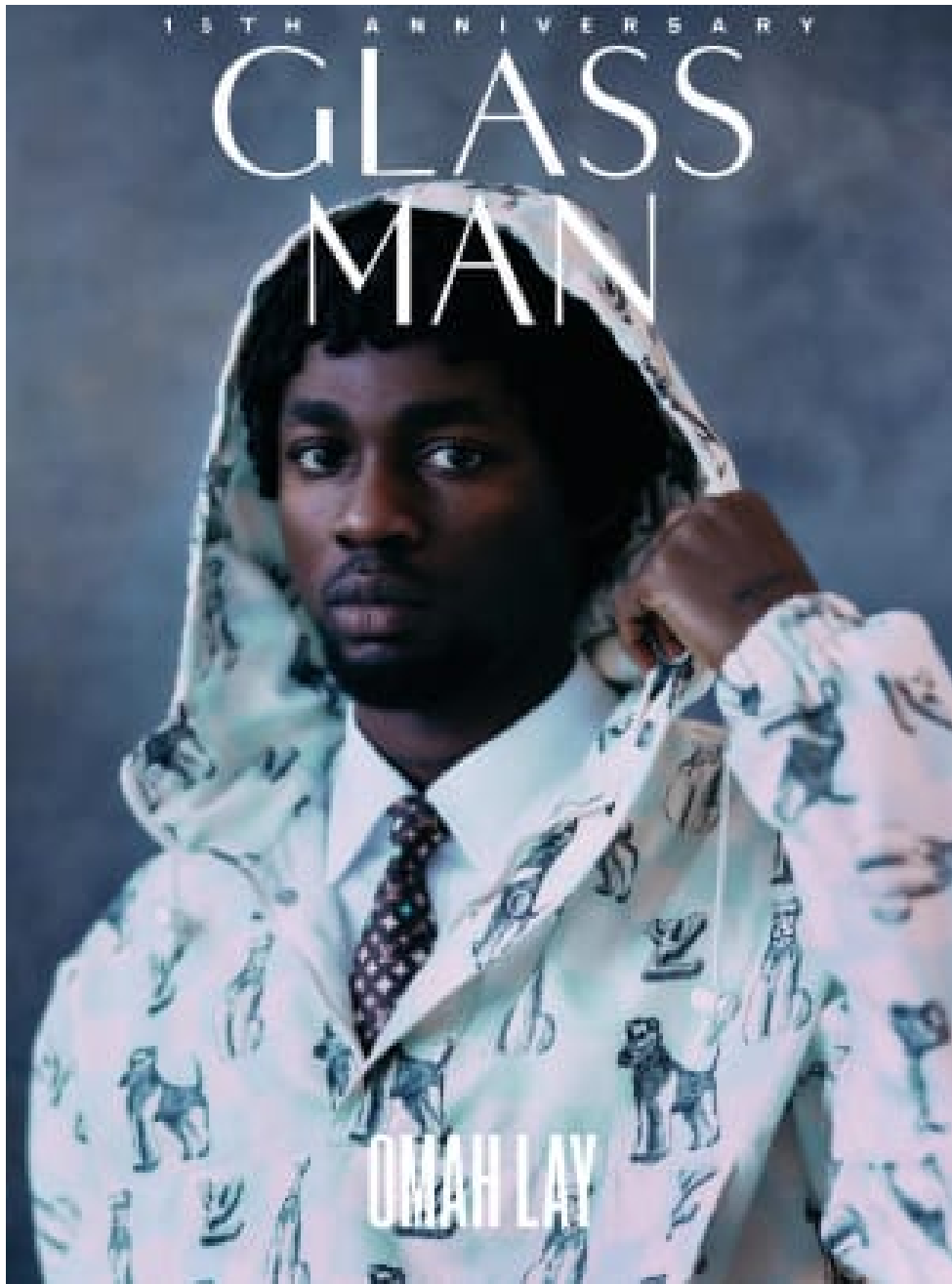


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'I'M WORKING TOWARDS PERFECTION'



© 2021 by the photographer LORIAN VENTURA



Nigerian musician, **OMAH LAY**, talks to *Gloss Man* about his mission

Holly Macnaghten

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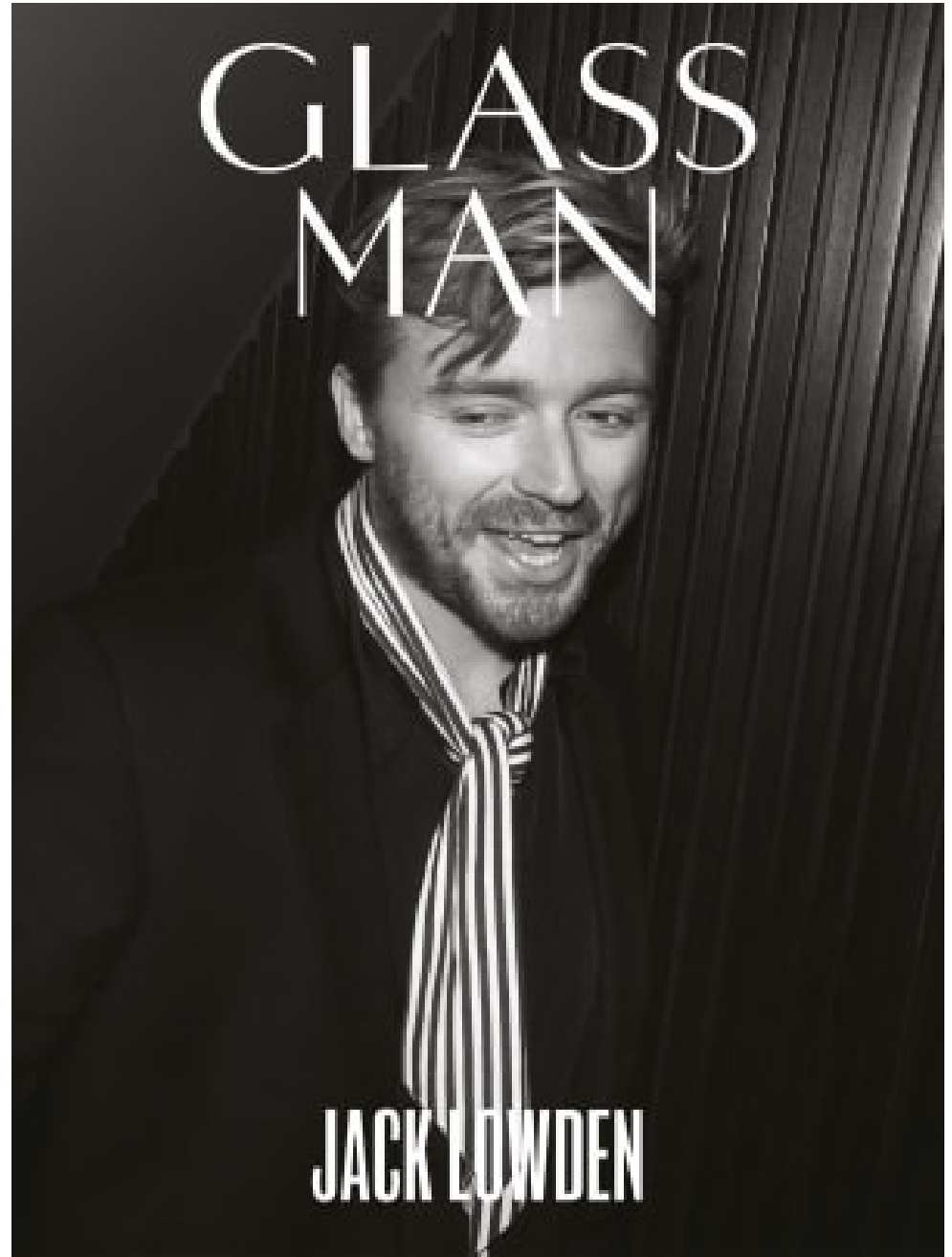
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Essentials of style

An ironclad commitment

Words by Ben Jensen
Photography by Nick Thompson
Styling by Holly Macnaghten



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In an industry that's full of uncertainty,

Max Green is confident in his passion for writing the rules he would (or wouldn't) choose, and the life that he wants to live.

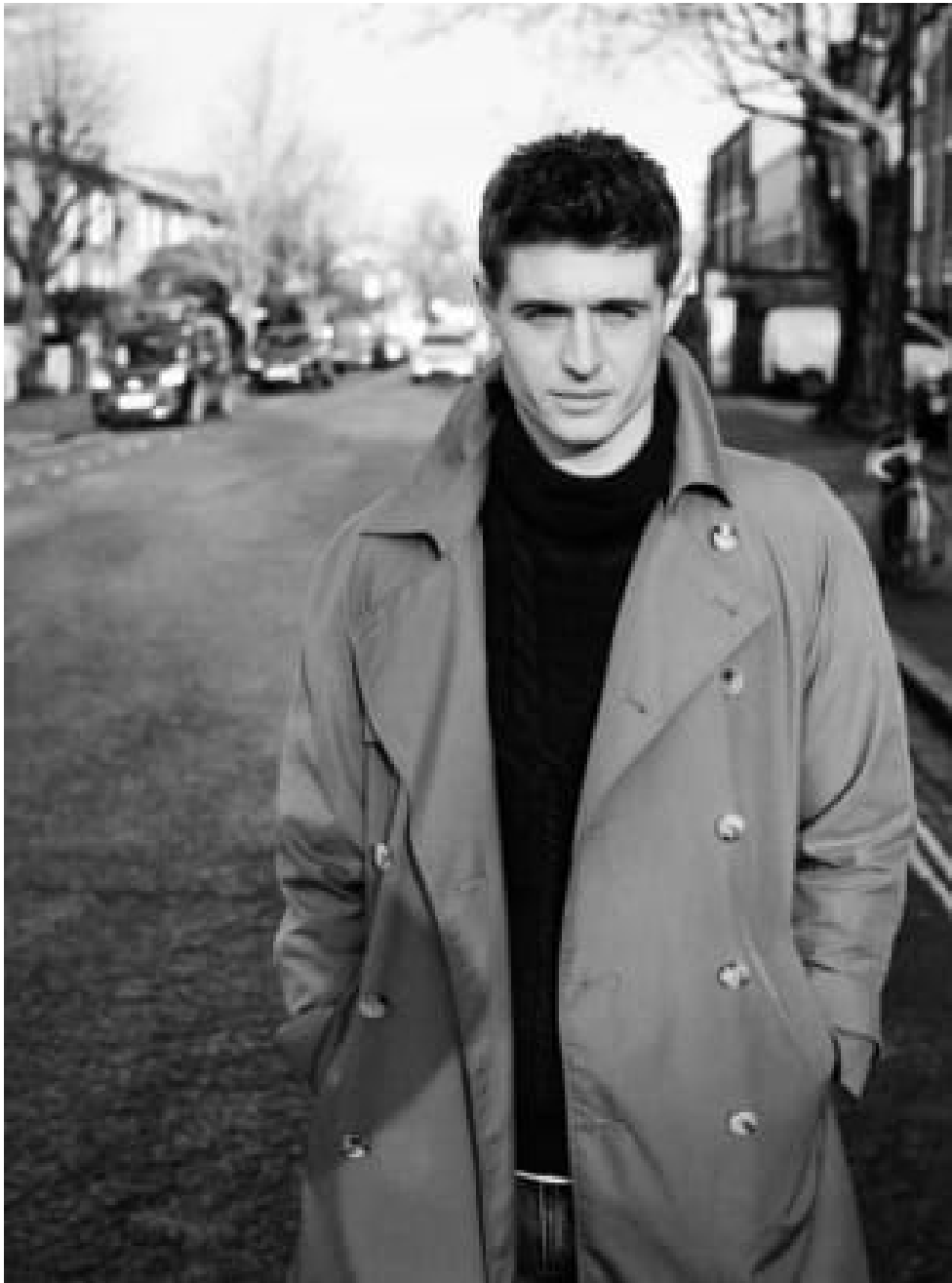
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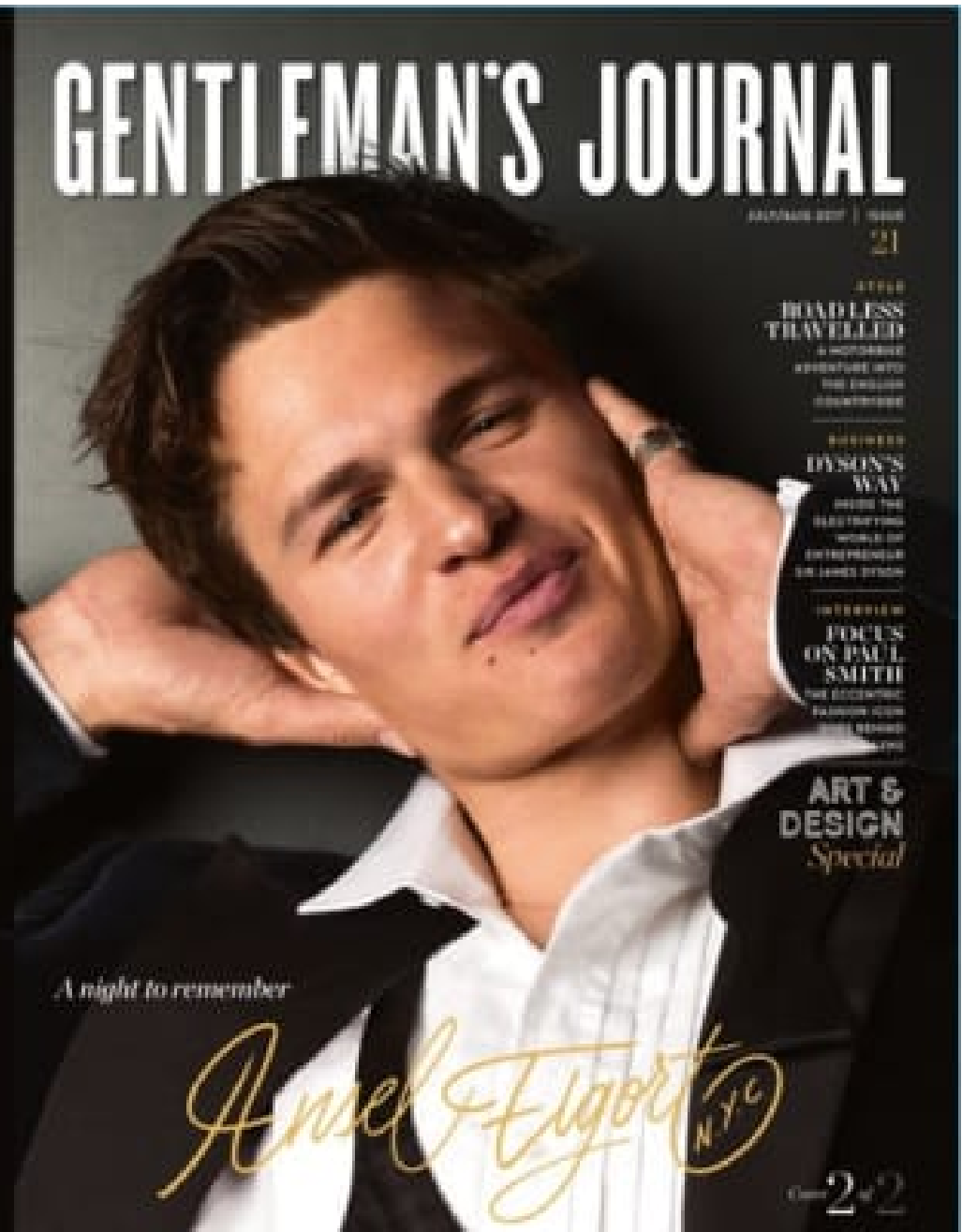
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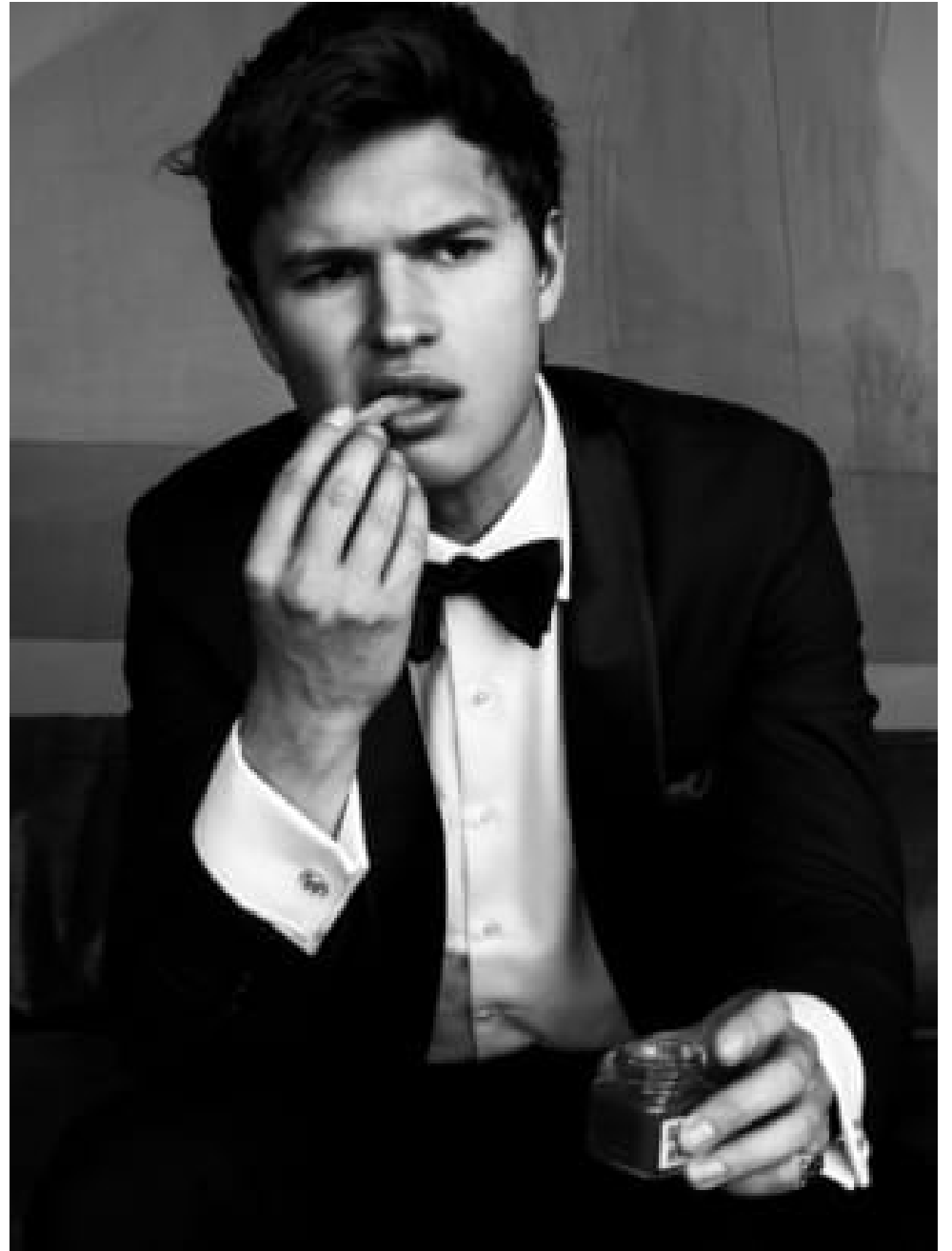
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ANSEL HAS ARRIVED

He may only be 23 years old, but Ansel Elgort is firmly in the driving seat, accelerating his career with the biggest film of the summer and whipping up more excitement than any other man in the film industry today. No wonder he's in the mood to celebrate.

Words:
HENRY TOBIAS JONES

Photography:
PHILIPP HUEBLER

Styling:
HOLLY MACNAGHTEN

Headlines:
Ansel Elgort
Ansel Elgort, 23, is
the new face of
the summer
and the
most exciting
man in the
film industry
today.

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Night & Mighty

Setting great, aspirational goals and the high national treasure Bill Nighy take all the time. We helped him for an entertaining and creative experience as he immersed in Love, Actually and The Boat That Rocked. He didn't stop there...

WRITTEN BY
HENRY TORRE JONES

PHOTOGRAPHY BY
ALEX SHAMALL

STYLIST BY
HOLLY MACNAGHTEN

Bill Nighy is a true gentleman. He's got the classic good looks, the kind of charm that's hard to define, and a sense of humor that's both subtle and playful. He's a man who's always been a fan of the British style, and he's always been a fan of the British style. He's a man who's always been a fan of the British style, and he's always been a fan of the British style. He's a man who's always been a fan of the British style, and he's always been a fan of the British style.



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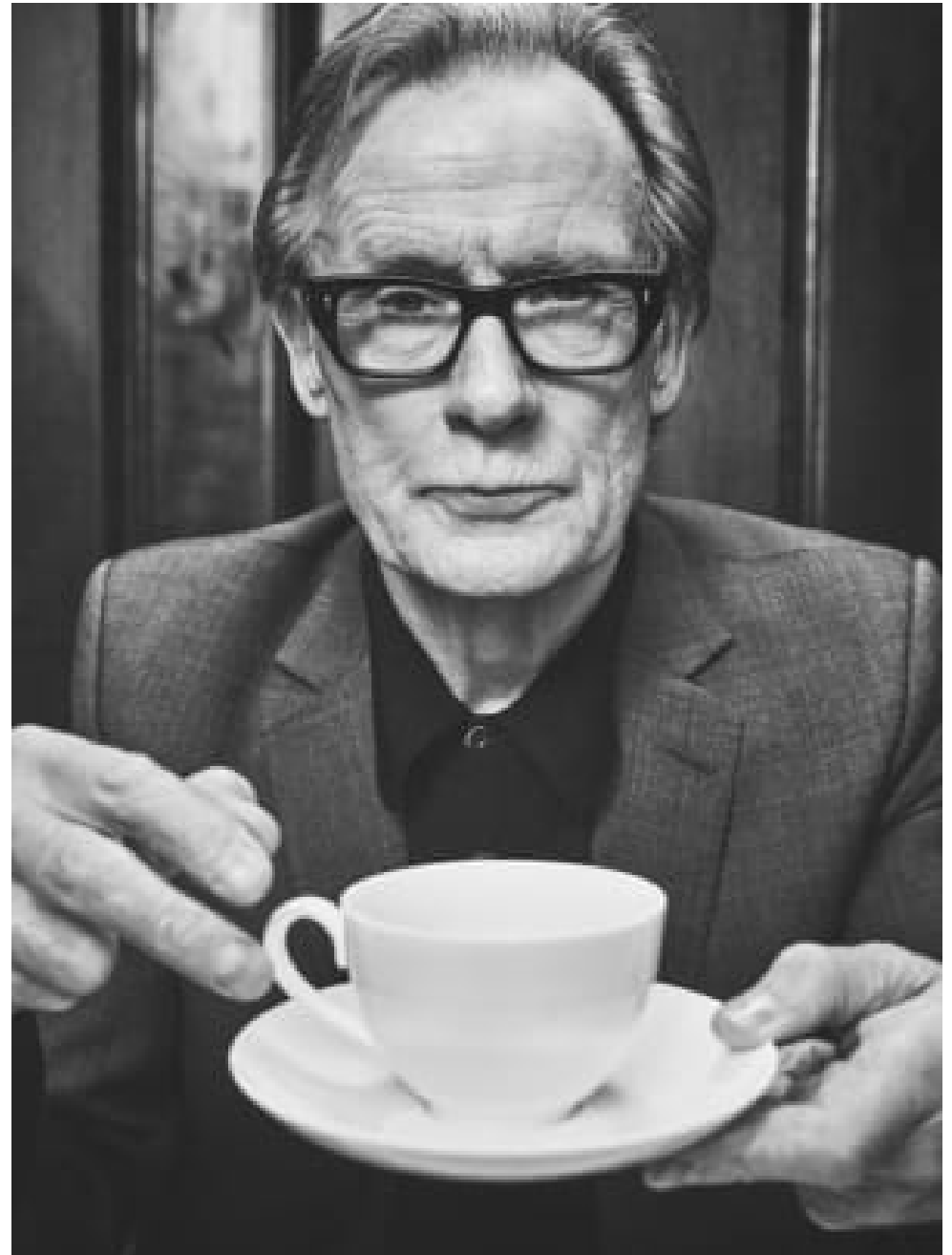
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Bill Nighy: Steve Bond, Stephen Willmott, Michael O'Connell, Peter Dinklage, Johnnie Walker, Johnnie Walker, Johnnie Walker



BILL NIGHY 181



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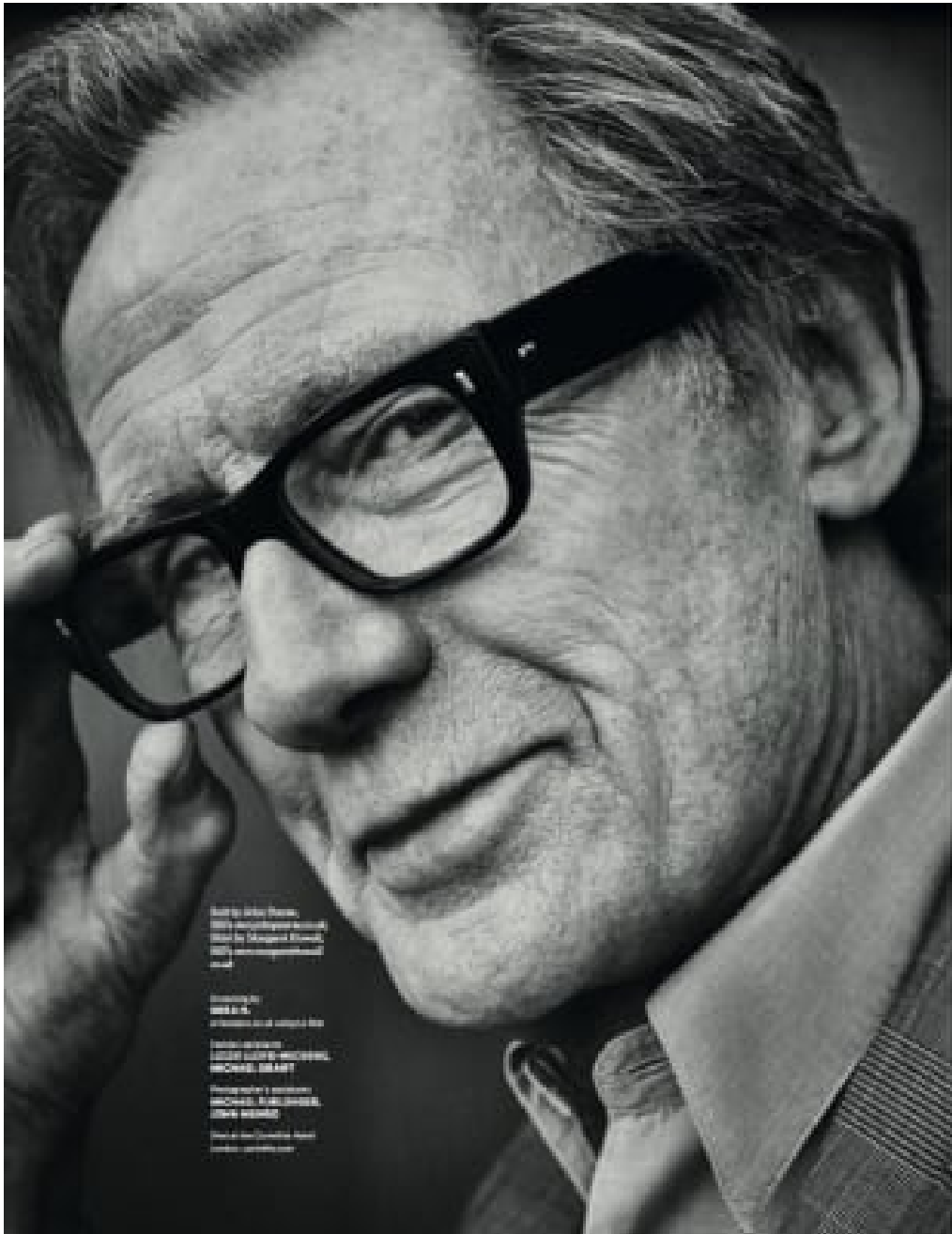
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Stylist: Holly Macnaghten
 Hair: James Brown
 Makeup: James Brown
 Grooming: James Brown
 Photo: James Brown
 Location: London
 Date: 10/10/14

"I never expected anyone to come up to me in the street, to want my photograph or autograph. I never expected anything like this"

I think "Are you actually serious?" There were times. It's not that I wish someone had told me about it at the time.

Of course, despite his protestations, Nighy had his fair share of fan during the time. But beyond the stories about blagging his way into the Camden Palace (now H&M) on a Friday night, Nighy spent much of the 1990s breaking into the world of the London stage and screen. It was this point that he formed many of the "best managerial professional relationships" of his life.

"I started to meet writers and directors that I admired in London and it gave me a sense of being a part of something, to explain. On each writer became Nighy's lifelong friend and collaborator. I met the man called David Hare, then I went for a job at the BBC. David writes a play called *Justice of Learning*, which was unlike anything I had ever read. I've been most fortunate in terms of working with David because he's a million times cleverer than I am and he expresses things that I couldn't. Sometimes you read things and say "I would love to get around to saying that." He says "wouldn't you would love that for the rest of your life and you wouldn't".

The pair have continued to work together throughout their careers and, in 2012, Nighy was honoured with a Tony award for Best Actor for his performance opposite Carey Mulligan in Hare's *Only Light*. Although Nighy credits this to "good fortune", "keeping his nose clean" and "becoming a student", it is a testament to the type of man Nighy really is. He has worked closely and profitably with the greatest writers of his age - and that's no accident.

Another of Nighy's most legendary friendships is the one he shares with Richard Curtis. In a day, they have become as much friends off *Whitman* as on and screen.

"Usually," Nighy says when I probe him for more of the most thrilling day, "I haven't spoken with him about the most "Richard Curtis movie". But lately we have been talking about music, because he is called for music and screen."

"That's another great relationship that changed the course of my life. It's Richard Curtis script comes through the door - and I've been lucky enough to have had that happen to me on multiple occasions - in Christmas. Working with him is things like *The Girl in the Café*, *About Time* and *The Boat That Jacked made all kinds of other things possible. They were great jobs and I'm extremely proud of my association with him and that he's used me that many times. He is a brilliant and wonderful director and a brilliant and wonderful man."*

With friends like these, Nighy has had the rare actor's fortune of being able to consistently produce work that has not dignify to be even involved.

"That said, I've done some tight situations over the years," he laughs. "But I don't worry about that."

It all boils down to a good script. "The whole thing is getting," Nighy says. "If you're a man who gets to a certain age and people start wanting their children to go to dinner because an actor. I ask them: 'Are you prepared to live your life as a professional gambler?' Because those are the odds, and they're worse than for a professional gambler."

Nighy has undeniably made his own luck, not just by being friends with some of the greatest screen, directors, and writers of our time, but also by keeping the most rigorous of personal quality filters. You could say Nighy has adopted the same high standards he reserves for his friends when it comes to his professional work. That's a century of being strict with himself has made Nighy far more humble than he deserves to be. His ambitions are contained by the fact that, so he says, "I never expected anyone to want to come up to me in the street, to want my photograph or autograph. I never expected anything like this."

The story ranges from "stepping the stage at regional theatre to Hollywood", encompassing legendary stories of performing and partying in his youth with some of the most talented veterans of *Whitman* theatre.

"That'll be all so long ago," he says. "I become longer and longer ago, so it becomes harder and harder. The only bits of my life that I can actually remember are the bits that I've made into anecdotes. And we know how reliable that is. It's just the stuff that I've worked up for stories in a bar."

"I'm supposed to be working on a book," he says matter-of-factly. "I'm supposed to write one but I can't see it even happening. I just can't ever picture myself sitting down for long enough to get that done. I have the time - it's the same as anything, if you really want to do something you can make the time - but I procrastinate at an Olympic level and I have managed to write anything my whole life. Actually I am quietly pleased with myself."

"If I try to do it all up and have absolutely nothing to do, I may sit down and do it," he continues. "But the problem is you can't write in prison" to the world, half of it. I can't remember, you can't give anyone up, and you can't tell the stories that people would want to hear because it would make you sound like a narcissist. The only reason for anyone writing at length about themselves is to make it exciting."

"The same thing applies for interviews," Nighy says when I ask why he doesn't just get a biographer to turn his job into a bestseller. Obviously this is the moment Nighy decides to unleash his wicked sense of humour. He leans forward and says: "I don't really like being interviewed." ■

Read more from our interview at www.blogger.com/management.com

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