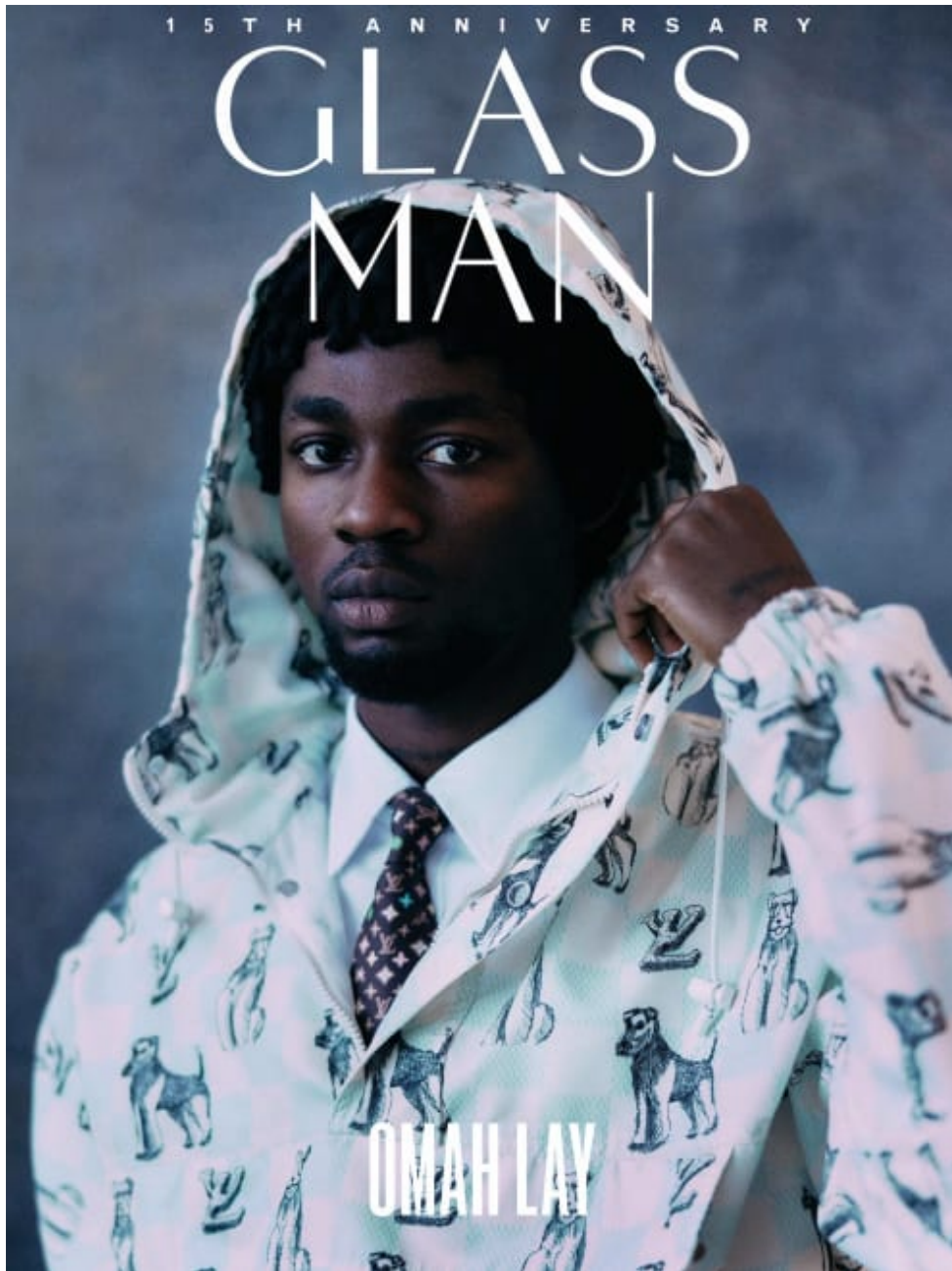


# Holly Macnaghten

Celebrity





Holly Macnaghten  
Celebrity

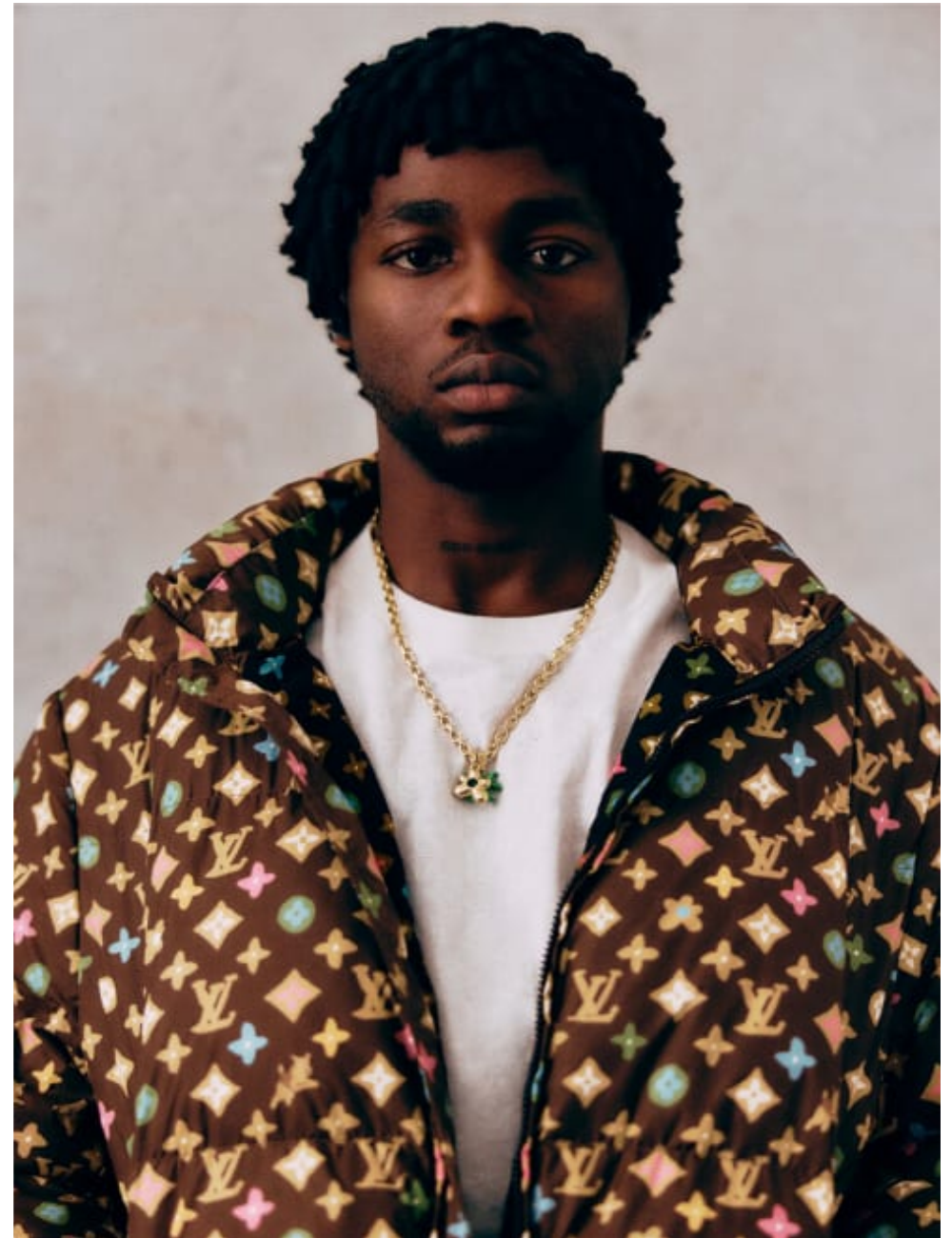


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TOWARDS PERFECTION'



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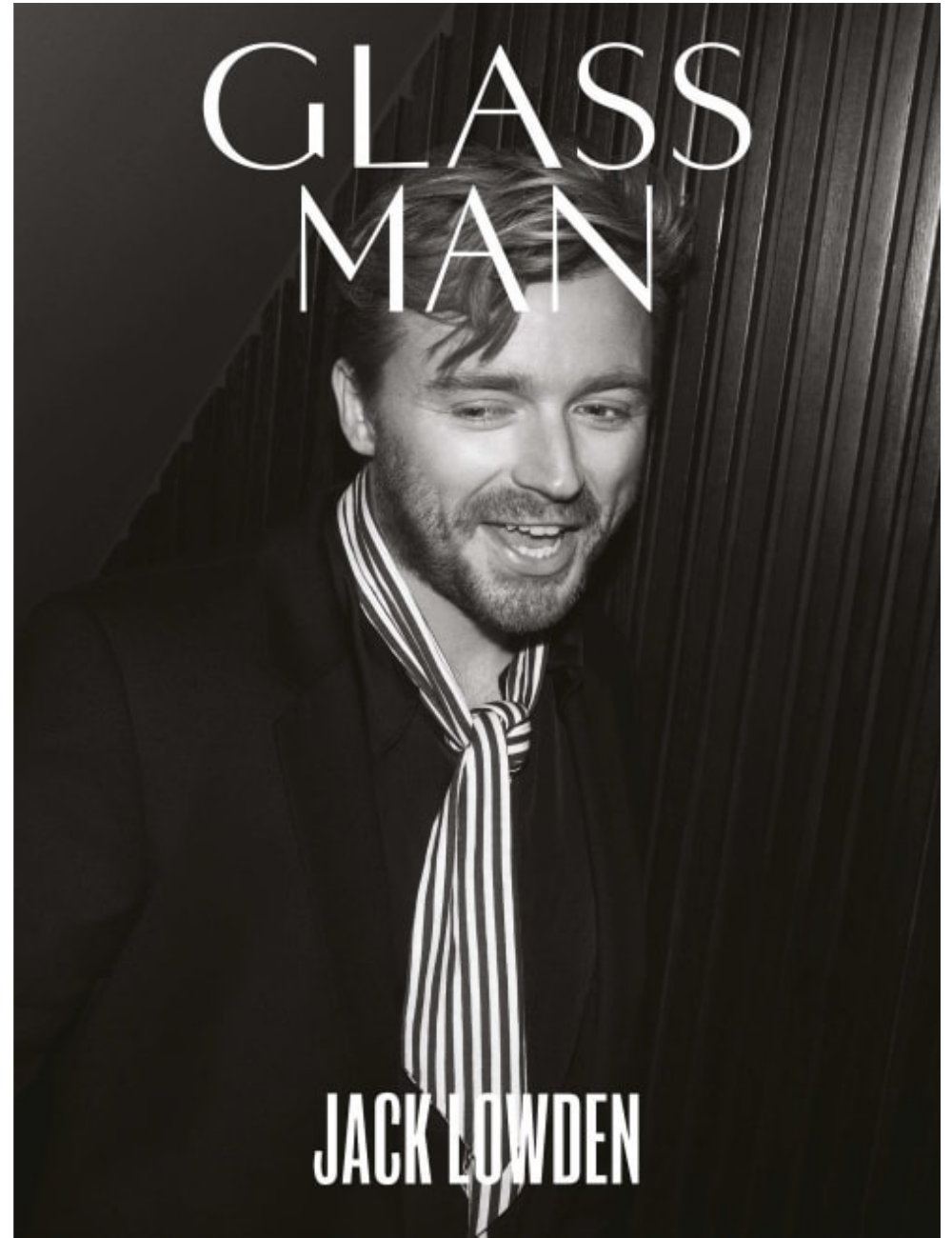
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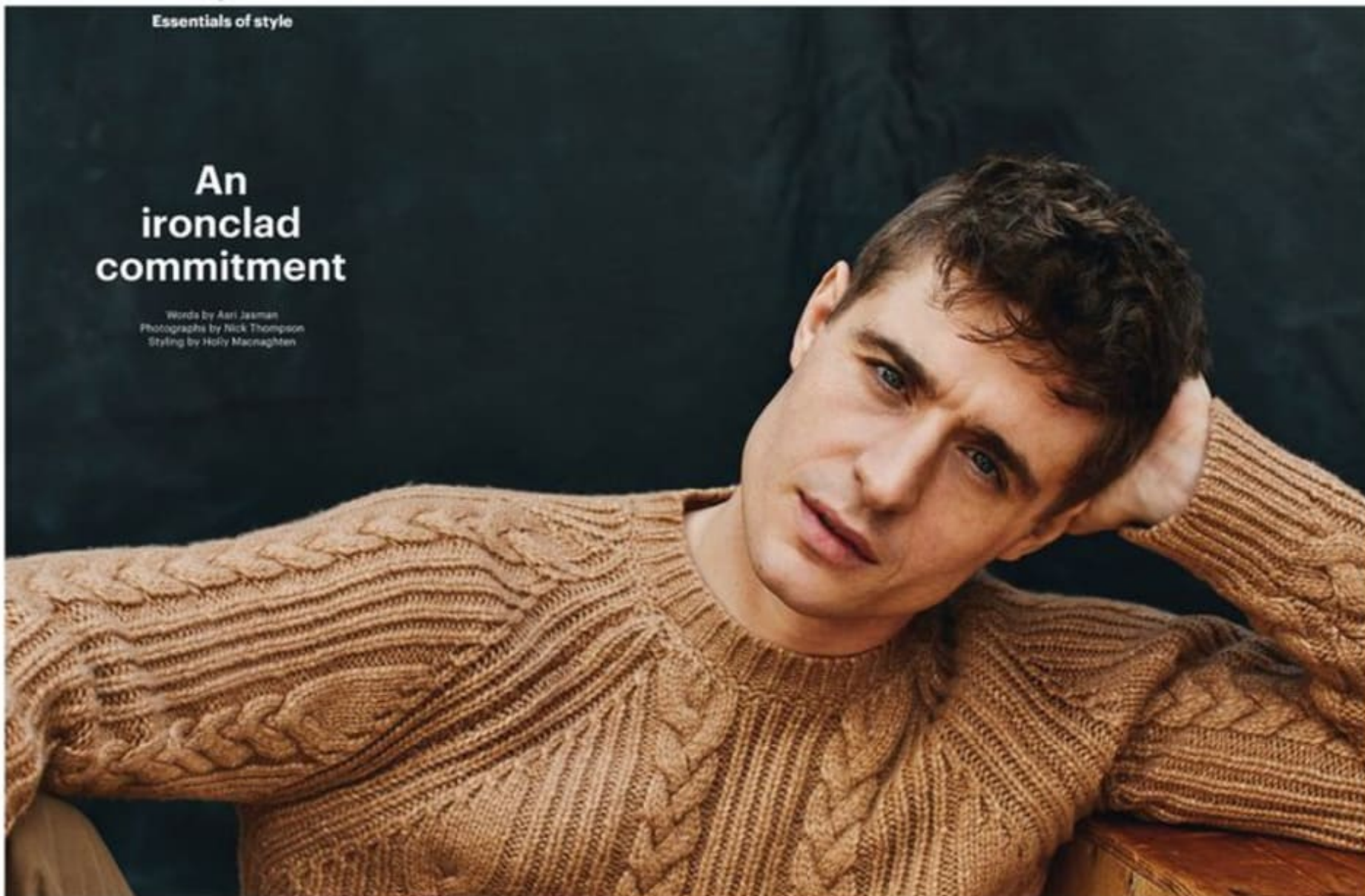
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Style

Essentials of style

# An ironclad commitment

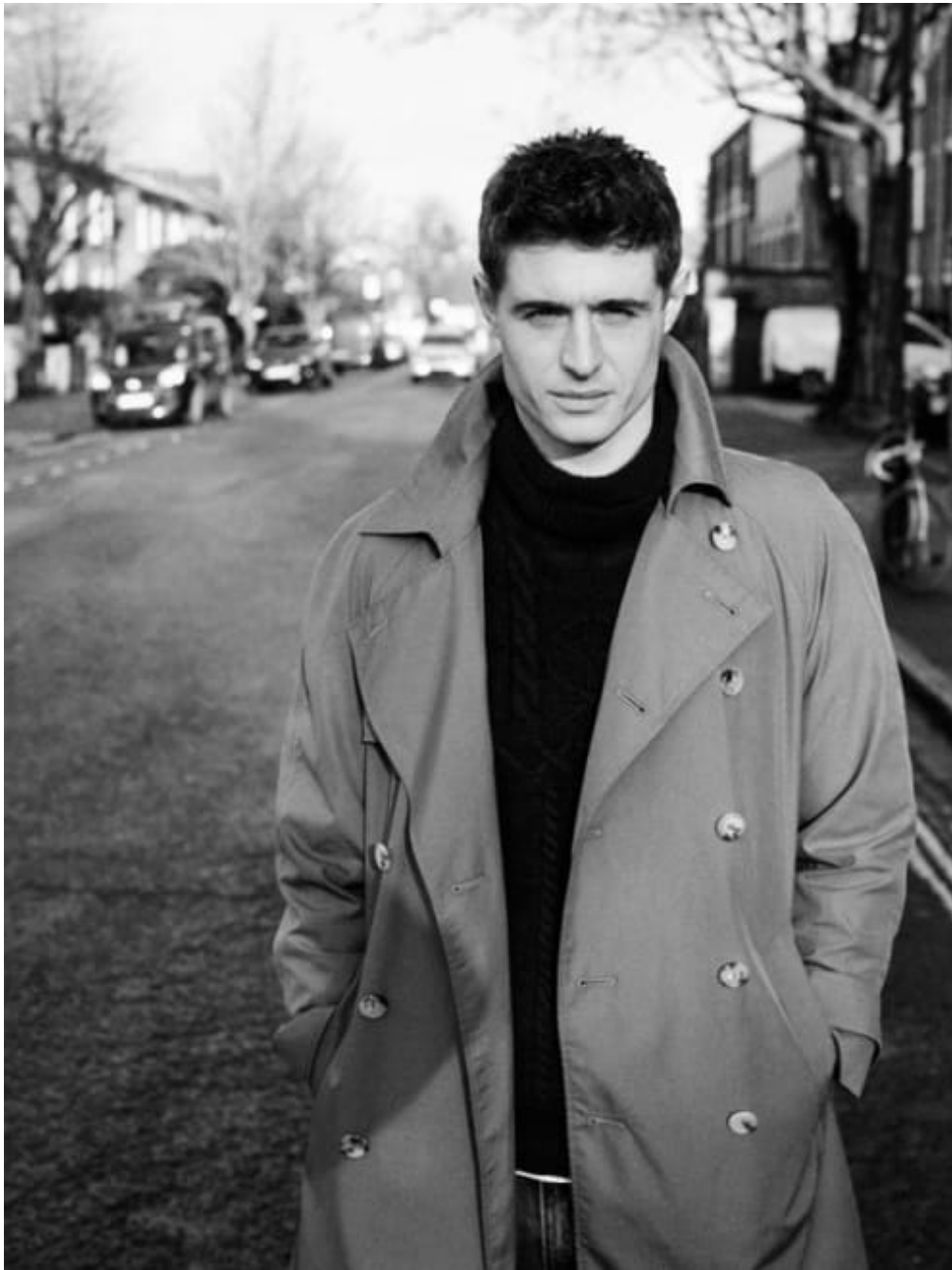
Words by Aari Jaaman  
Photographs by Nick Thompson  
Styling by Holly Macnaghten



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BRANDS: **BALENCIAGA**



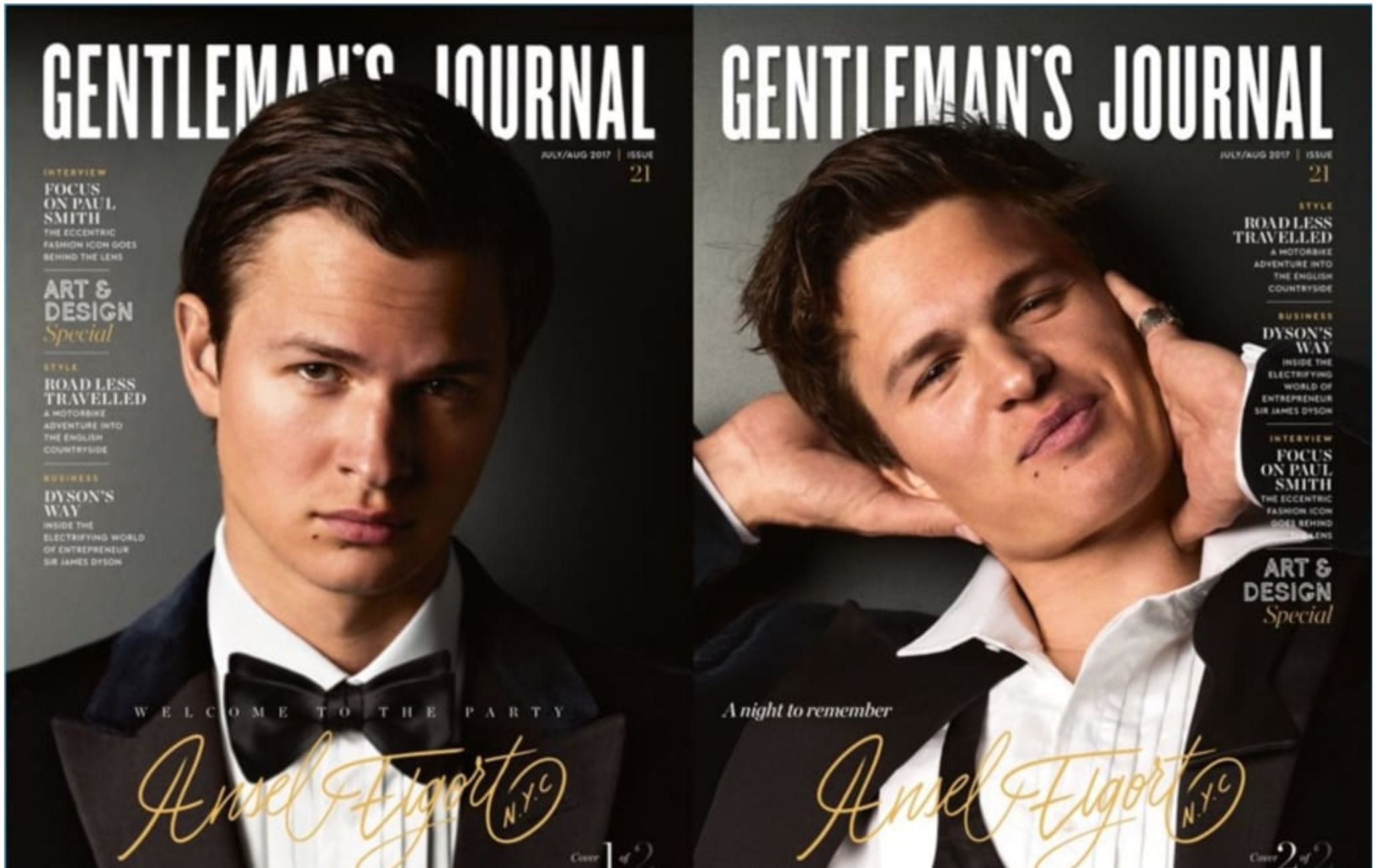
BALENCIAGA  
JACKET  
T-SHIRT  
JEANS



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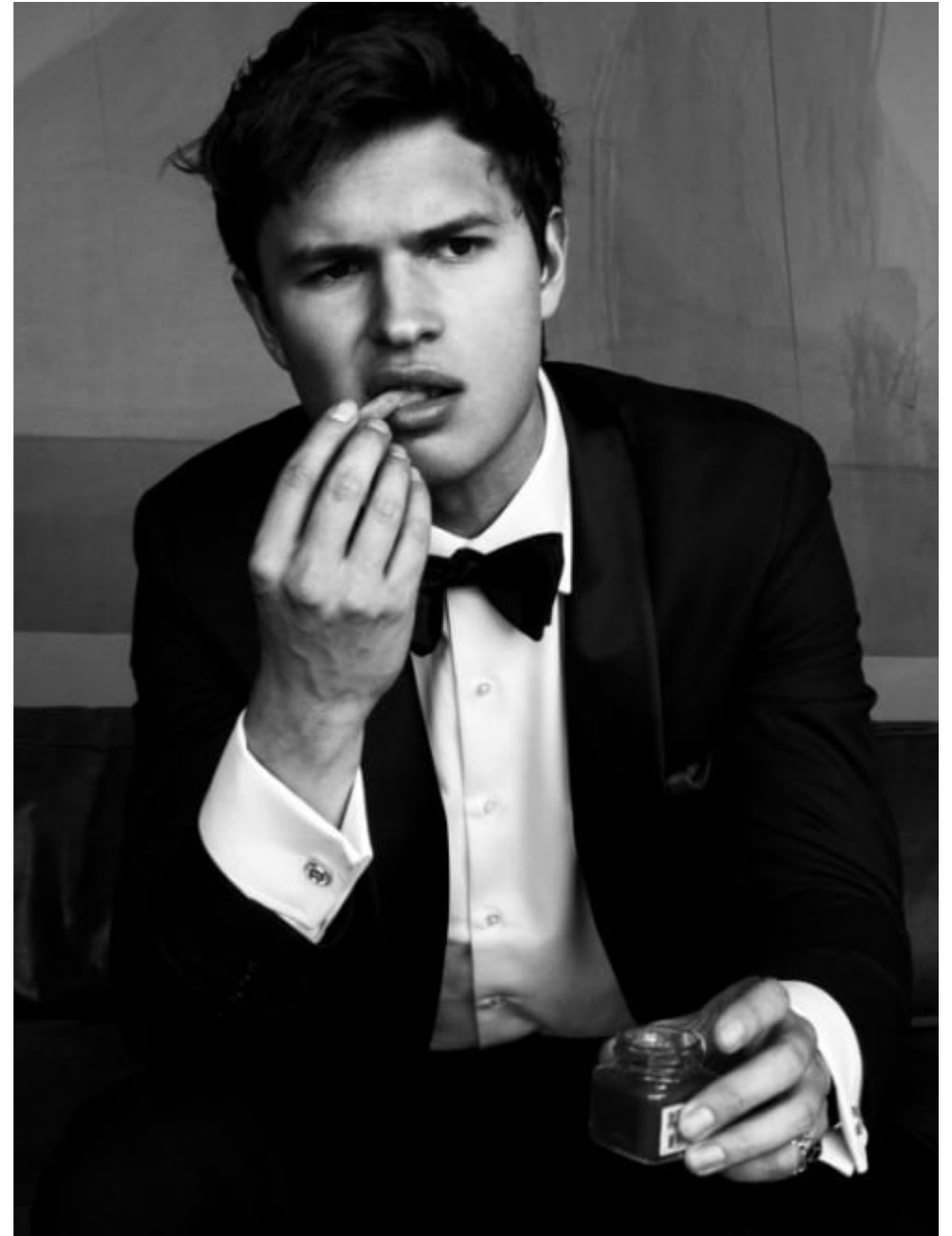
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# ANSEL HAS ARRIVED

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 MUELLER

Styling:  
HOLLY MACNAGHTEN

THIS PAGE:  
Tuxedo Jacket  
£2,895/£4,995, Trousers  
£580/£895, Dress Shirt  
£215/£450 and Bow Tie  
£140/£175, by Ralph  
Lauren Purple Label  
ralphlauren.com

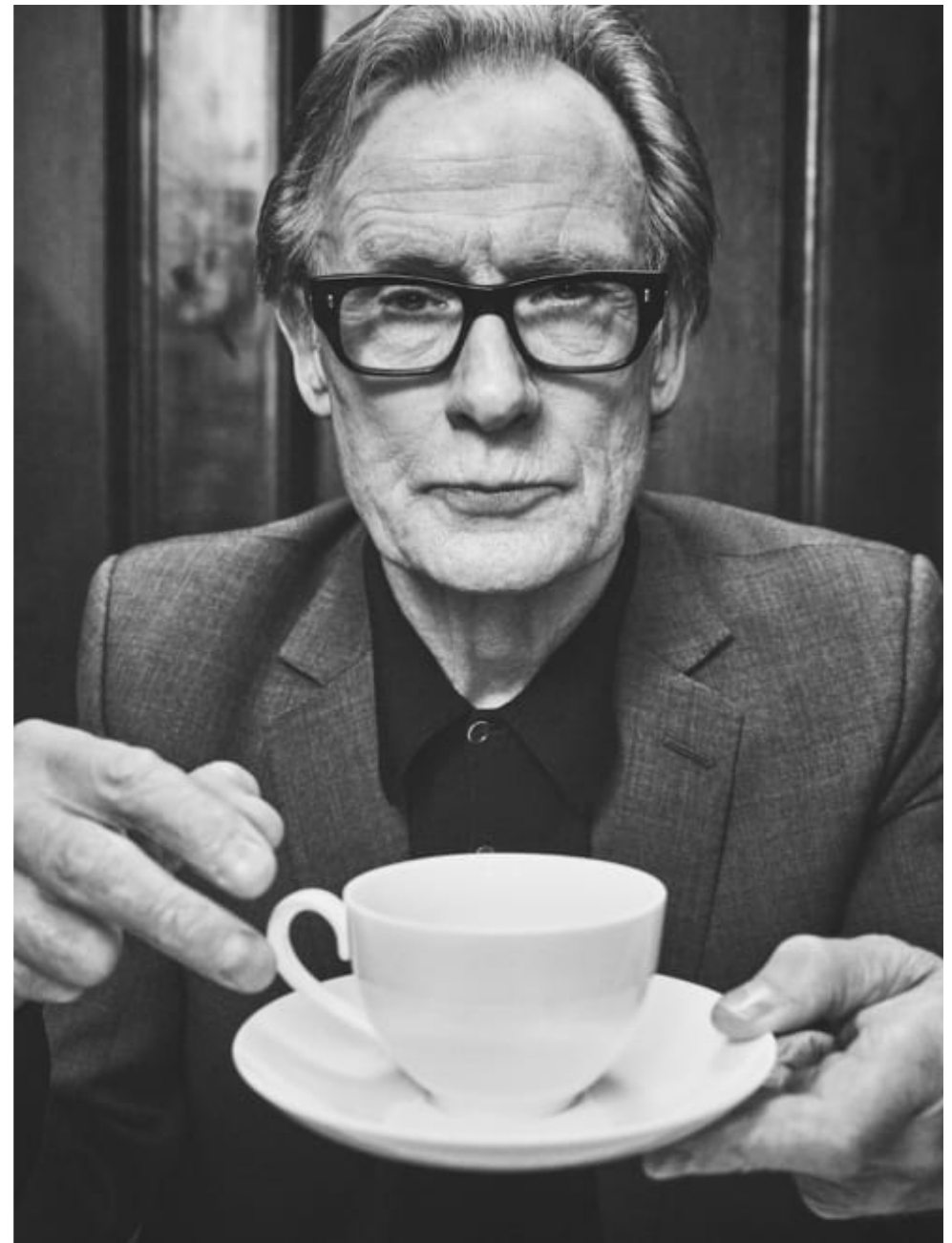




Shot by Martin David Bergman, 2015, www.austliere.com, Hair by Emma Mills, 4391 9216, 27 avonellhouse



BILL NIGHY 101



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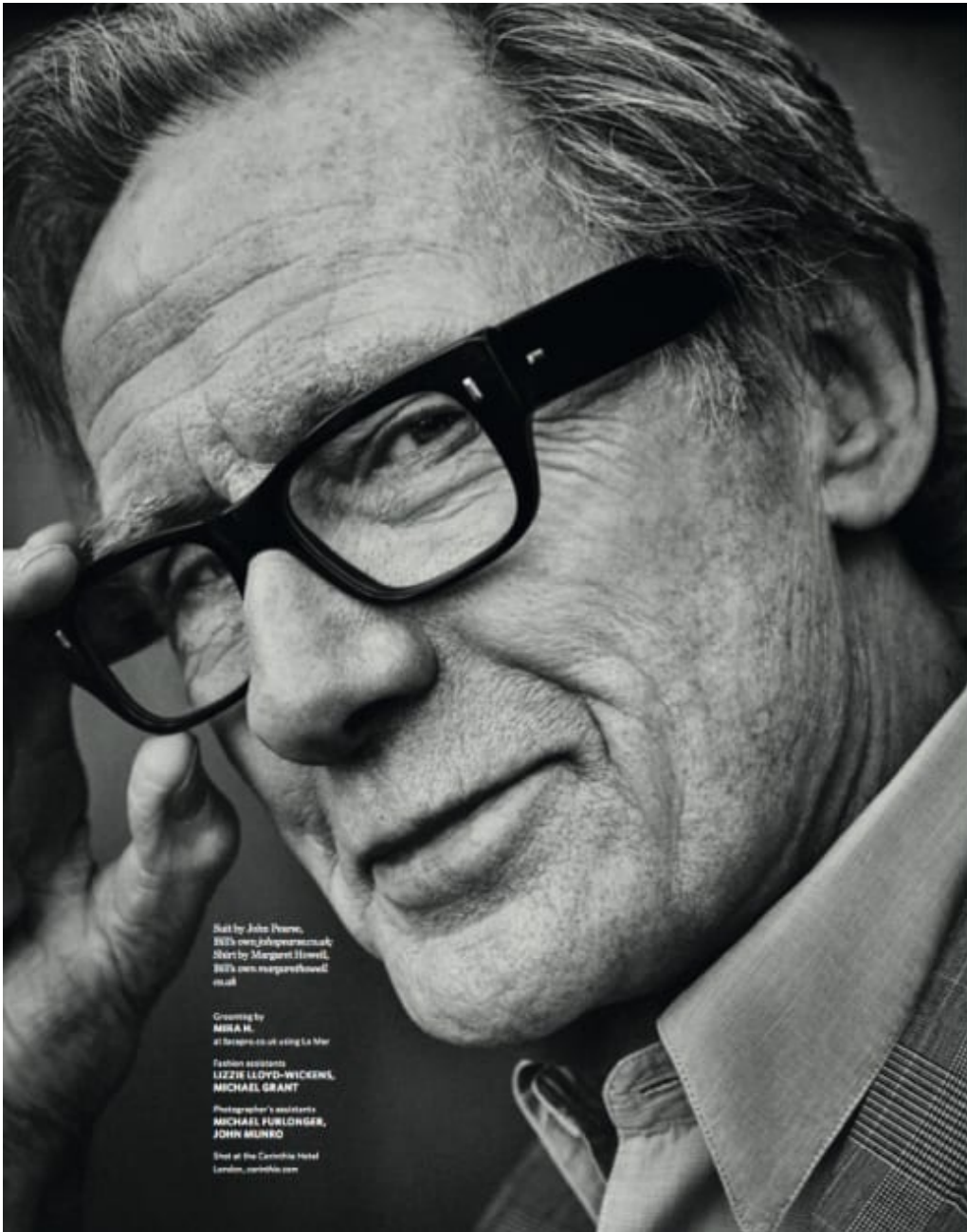


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Styl by John Pease,  
BEE's own johnpease.com.uk  
Short by Margaret Howell,  
BEE's own margarethowell.co.uk

Coasting by  
MIRA H,  
at herpers.co.uk using La Mer

Fashion assistants  
LIZZIE LLOYD-WICKENS,  
MICHAEL GRANT

Photographer's assistants  
MICHAEL FURLONGER,  
JOHN MUNKO

Shot at the Carnaby Hotel  
London, carolhayes.com

**“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 wasn’t one. Or at least 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 KOKO) on a Friday night, Nighy spent much of the 1970s breaking into the world of the London stage and screen. It is at this point that he formed many of the ‘most meaningful 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,’ he explains. One such writer became Nighy’s lifelong friend and collaborator. ‘I met this man called David Hare, then I went for a job at the BBC. He’d written a play called *Dreams of Leaving*, 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 have gotten around to saying that.” No, you wouldn’t. You could sit there for the rest of your life and you wouldn’t.’

The pair have continued to work together throughout their careers and, in 2015, Nighy was honoured with a Tony award for Best Actor for his performance opposite Carey Mulligan in Hare’s *Slyfield*. Although Nighy credits this to ‘good fortune’, ‘keeping his nose clean’ and ‘not becoming a nuisance’, it is a testament to the type of man Nighy really is. He has worked closely and prolifically with the greatest writers of his age – and that’s no accident.

Another of Nighy’s semi-legendary friendships is the one he shares with Richard Curtis. As a duo, they have become as much a symbol of Britishness as tea and scones.

‘Actually,’ Nighy says when I probe him for news of the next *Notting Hill*, ‘I haven’t spoken with him about the next “Richard Curtis movie”. But lately we have been talking about music, because he is a fool for music and so am I.’

‘That’s another great relationship that changed the course of my life. If a Richard Curtis script comes through the door – and I’ve been lucky enough to have had that happen to me on multiple occasions – it’s Christmas. Working with him on 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 real dignity for everyone involved’.

‘That said, I’ve done some right stinkers over the years,’ he laughs, ‘but I don’t worry about that.’

It all boils down to a good script. ‘The whole thing is gambling,’ Nighy says. ‘A friend of mine says you get to a certain age and people start sending their children to you to discuss becoming 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 actors, directors, and writers of our time, but moreover by keeping the most rigorous of personal quality filters. You could say Nighy has adopted the same high standards he reserves for Savile Row suits in his professional work. Half a century of being strict with himself has made Nighy far more humble than he deserves to be. His ambitions are moderated by the fact that, as 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.’

His story ranges from ‘sweeping the stage at regional theatres to Hollywood’, encompassing legendary stories of performing and partying (in his youth) with some of the most esteemed veterans of Bohemian Soho.

‘But it was all so long ago,’ he says. ‘It becomes 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 mischievously. ‘I’m supposed to write one but I can’t see it ever 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 not to write anything my whole life. Actually, I am quietly pleased with myself!’

‘If I live to an old age and have absolutely nothing to do, I may sit down and do it,’ he continues. ‘But the problem is you can’t explain yourself to the world, half of it I can’t remember, you can’t grass anyone up, and you can’t tell the stories that people would want to hear because it would make you sound like a scoundrel. The only excuse for anyone writing at length about themselves is to make it amusing.’

‘The same thing applies for interviews,’ Nighy says when I ask why he doesn’t just get a biographer to turn his pub stories 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.thegentlemanjournal.com](http://www.thegentlemanjournal.com) @thegentjournal



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