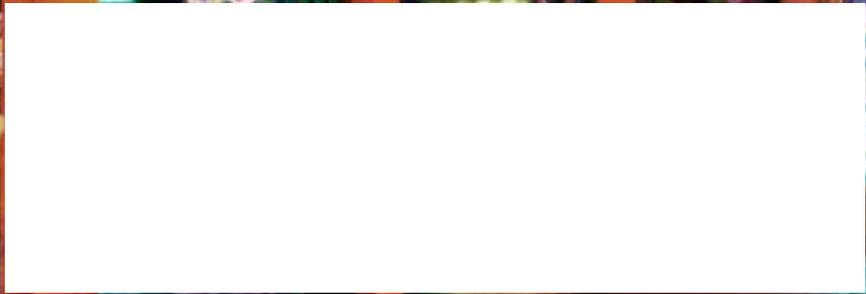


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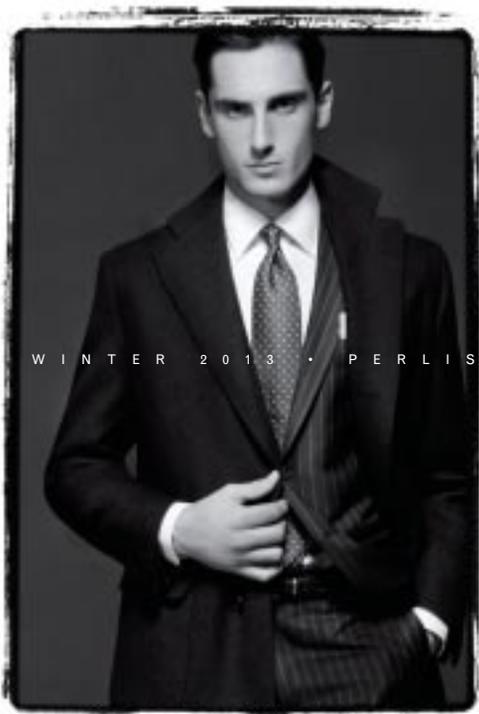
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Welcome to the Fall/Winter 2012 issue of Perlis The Magazine...our 17th issue!

We are happy to announce the opening of a new Cajun Clothing Co. by Perlis retail store in the Louis Armstrong International Airport. The highlight article on Page 4 gives you a sneak peak and some additional information on this venture. Just as the anticipation of a new opportunity brings excitement so too does the arrival of cooler weather and the fashion changes that are sure to come with it.

For men we are seeing a reinterpretation of many of the classic styles done with a more modern approach. Tailored clothing, furnishings, and sportswear have slimmed down styling which men (and women) will find more flattering. Expect to see updated twists on classic fabrics like herringbone, tweed, and cashmere. Colored bottoms along with tops and bold patterns will update any man's wardrobe but clearly it is the closer fitting silhouettes that will have men looking much cleaner this season.

For women this fall, color is rocking a 90's vibe. Along with the customary autumnal hues and the resurgence of black, jewel tones take center stage like never before. Warm hues to brighten the winter months such as chartreuse, tomato red, blood orange, plum, and cobalt blue are a welcome shift in color palette. Dive in to color this fall with the latest jeans and chase the trend with the return of color blocking. Hope you enjoy the womenswear articles sprinkled throughout this issue.

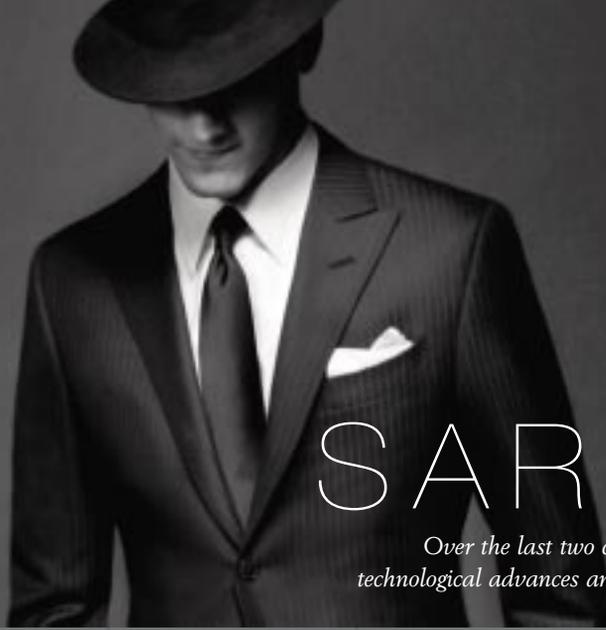
A special thanks to all of our partners, local and abroad, who help make our magazine possible. We encourage you to do business with the world class companies represented in this issue.

As always, we would like to thank each and every one of you, our loyal customers, for your patronage and support. We welcome a visit from you soon to discover our latest purchases on your behalf. Fantastic new items fill our stores offering the latest in fashions you expect to find at Perlis. A few things you might not expect are here to tempt you as well so please take advantage of the coupons on page 6, available exclusively to the VIP readers of Perlis The Magazine.

Best to each of you and your families,

David G. Perlis
David W. Perlis





SARTORIA⁸

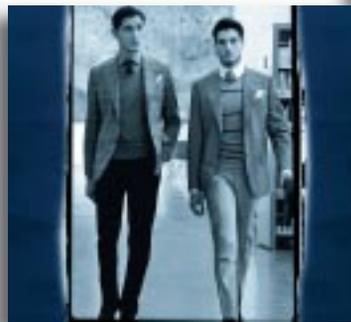
Over the last two centuries, men's style has depended less on technological advances and more on the individuals who embody it

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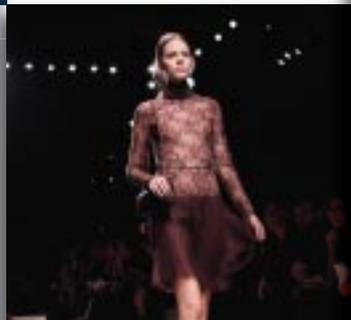
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Our Exclusive Interview with Daniel Craig

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CORNELIANI

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"This new store addition will give our passengers an opportunity to enjoy quality Louisiana products. It's another step in the right direction for our Airport as we work to complete \$356 million in renovations in time for the 2013 Super Bowl"

Mitch Landrieu,
Mayor of New Orleans



by Perlis Debuts at Armstrong International Airport

The Perlis family is proud to announce the opening of our airport venture at the Louis Armstrong New Orleans International Airport. This new Cajun Clothing Co. by Perlis store is a 490 sq. ft. boutique located on Concourse D and is dedicated to our trademarked crawfish logo. We will be selling Men's, Women's and Children's clothing and accessories featuring our crawfish insignia along with a selection of Mignon Faget jewelry. In many ways this store is a slightly smaller version of our Cajun Clothing Co. store located at the Jax Brewery in the French Quarter.

This project is a partnership with the Hudson News Corporation and will operate under the Airport Master Concessionaire. Several times over the years we have investigated an airport location and it was difficult for us to figure a way to have a store there that made sense for us. We were pleased to be prospected by Hudson News for this partnership and are excited about the local feel that is being embraced by the airport in the most recent renovations which should be completed shortly.

The international exposure our Crawfish brand will receive from this new location will be great for Perlis. We take great pride in our south Louisiana heritage and the uniqueness of the Crawfish logo when compared to the national brands. If anything this store may increase the likelihood that when you have on a Crawfish shirt out of town a stranger may approach you and ask if you are from New Orleans. We love to hear these stories and appreciate your support as we nurture and grow our family business.



"The opening of the Perlis Cajun Clothing store signals the intent of the Aviation Board to provide to our passengers the unique local brands that they have requested through our recent on-line survey and community feedback"

Nolan V. Rollins,
Chairman,
New Orleans Aviation Board

"We welcome Perlis to our concessions team. Their presence will be one more example of how the New Orleans Aviation Board is working to improve our Airport environment by giving our passengers a selection of quality vendors with great customer service."

Iftikar Ahmad,
Director of Aviation

PHOTO

R A L P H

L A U R E N



Thank you for reading *Perlis The Magazine*. As a special offer to our VIP readers we'd like to offer you these fall coupons.

MENSWEAR

Thank you for reading *Perlis The Magazine*.
This gift coupon entitles you to a savings of 20% off any
one regular price item purchased by end of day November 24, 2012.

GIFT COUPON

Exclusions apply to Formalwear Rentals, School Uniforms, Men's shoes
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Cannot be applied to previous purchases, returns, or special order merchandise.
Not to be used in conjunction with any other offers, discounts or sale merchandise.

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CHILDREN'S

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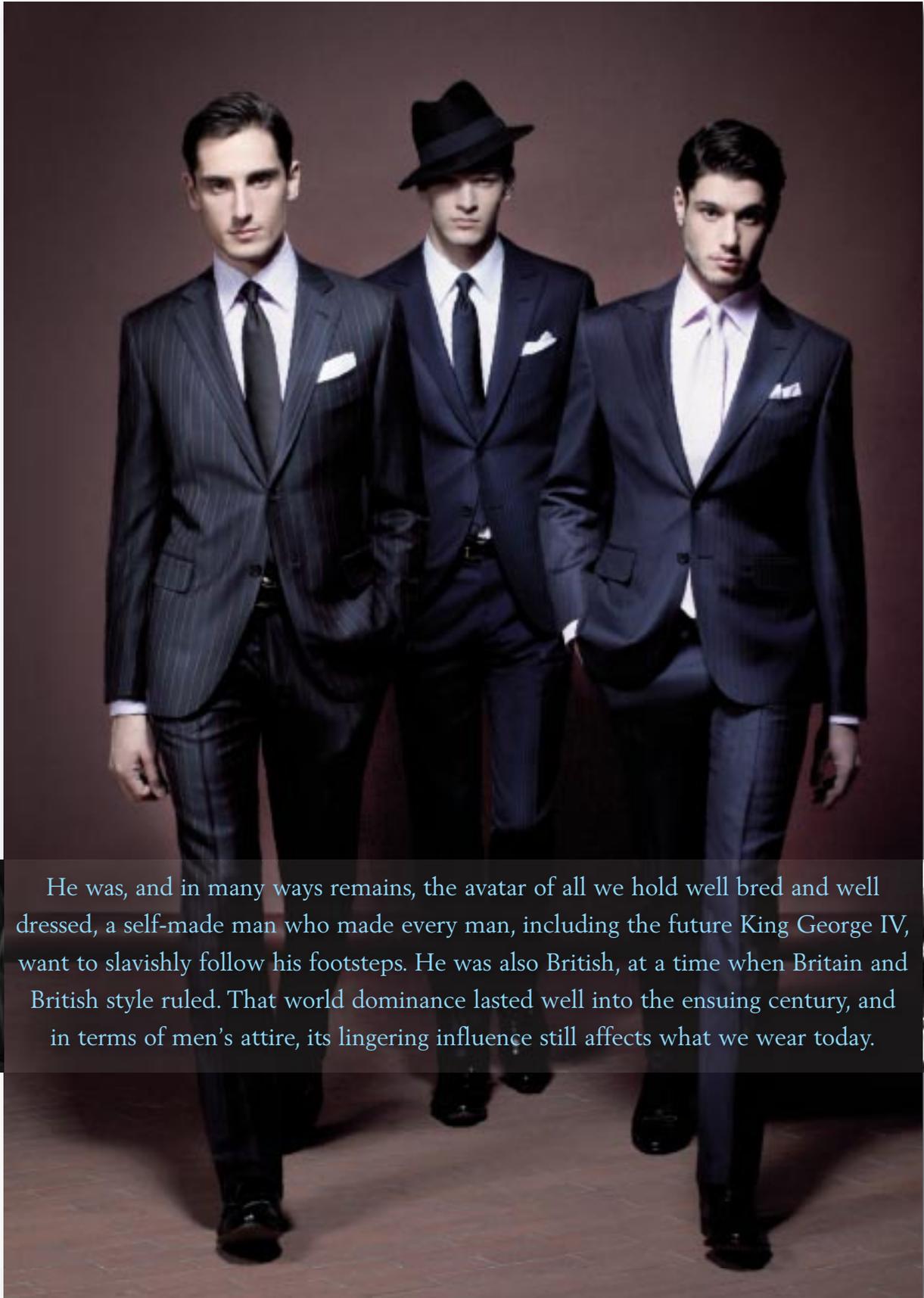
Over the last two centuries, men's style has depended less on technological advances and more on the individuals who embody it.

t “The new electronic interdependence recreates the world in the image of a global village,” Marshall McLuhan once famously wrote. He was talking about television circa 1962, but his words remain eerily true today. The internet defines this generation. Over the past two decades, access to the World Wide Web has led to a global populace that can instantly communicate with each other, play games with each other, and, God help us, share Pinterest pages with each other. It has irrevocably changed the way we live and work. Surely this bright, new medium should boast similar radical impact on the world of men’s style? Yet, realistically speaking, it hasn’t — unless you count telecommuting in your pajamas.

So what has had the most influence on our wardrobes? The best answer lies in a phenomenon that’s closer to 200 years old, as personified by a single man: George Bryan “Beau” Brummel.

Brummel established the look of the modern man. It was Brummel who decreed that clean linen, hands, and face were the ultimate gentlemanly accessories. He showed us how to wear our own hair, not wigs, in a semblance of its natural state. He eschewed the excessive jewelry, scent, and powder-and-patch makeup that went before him. He anticipated the somber shades of a smog-choked Industrial Revolution through his marked preference for dark navy blue coats. And he was cool: once he had assured himself that his day or evening attire was *comme il faut*, he never so much as glanced in another mirror.





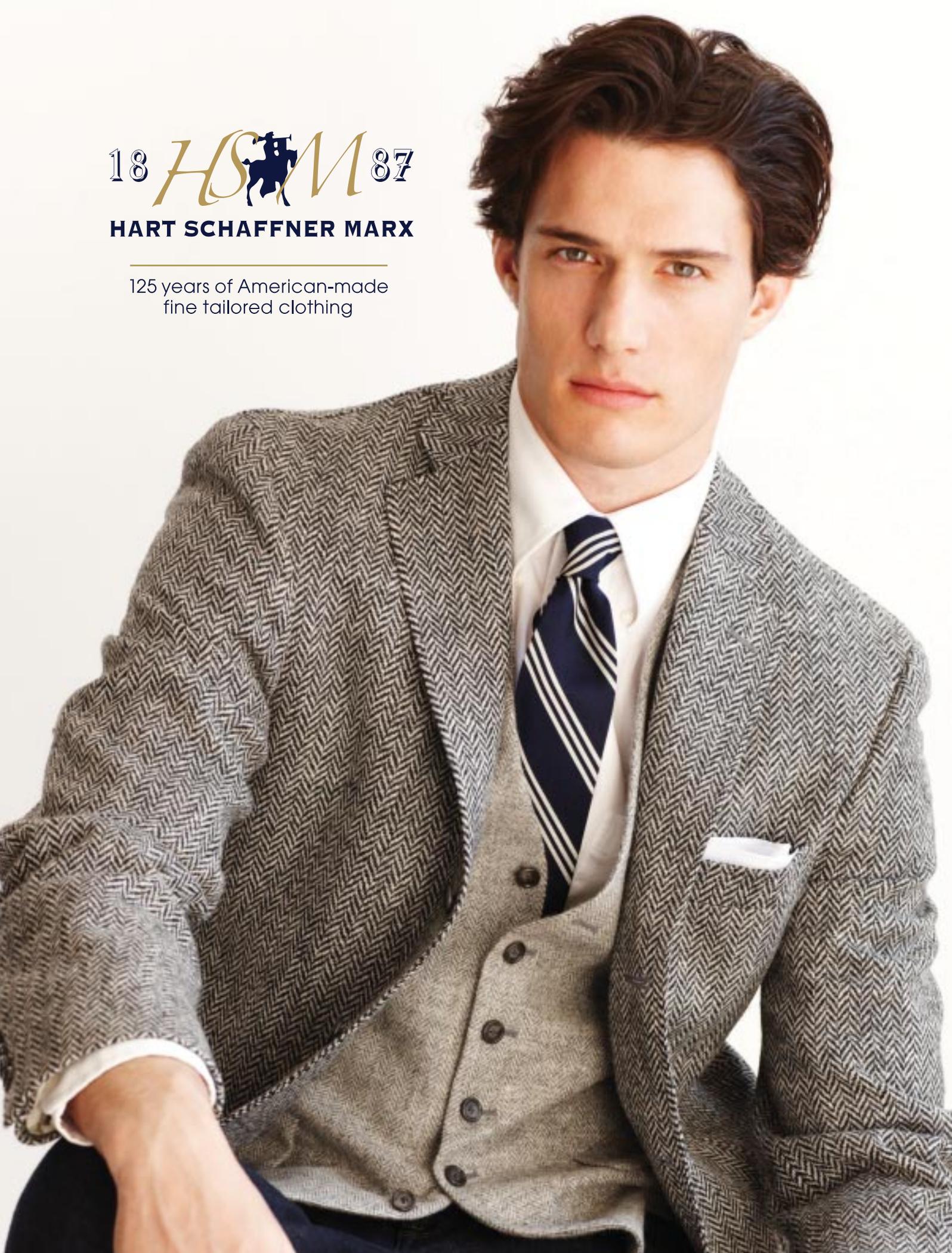
He was, and in many ways remains, the avatar of all we hold well bred and well dressed, a self-made man who made every man, including the future King George IV, want to slavishly follow his footsteps. He was also British, at a time when Britain and British style ruled. That world dominance lasted well into the ensuing century, and in terms of men's attire, its lingering influence still affects what we wear today.

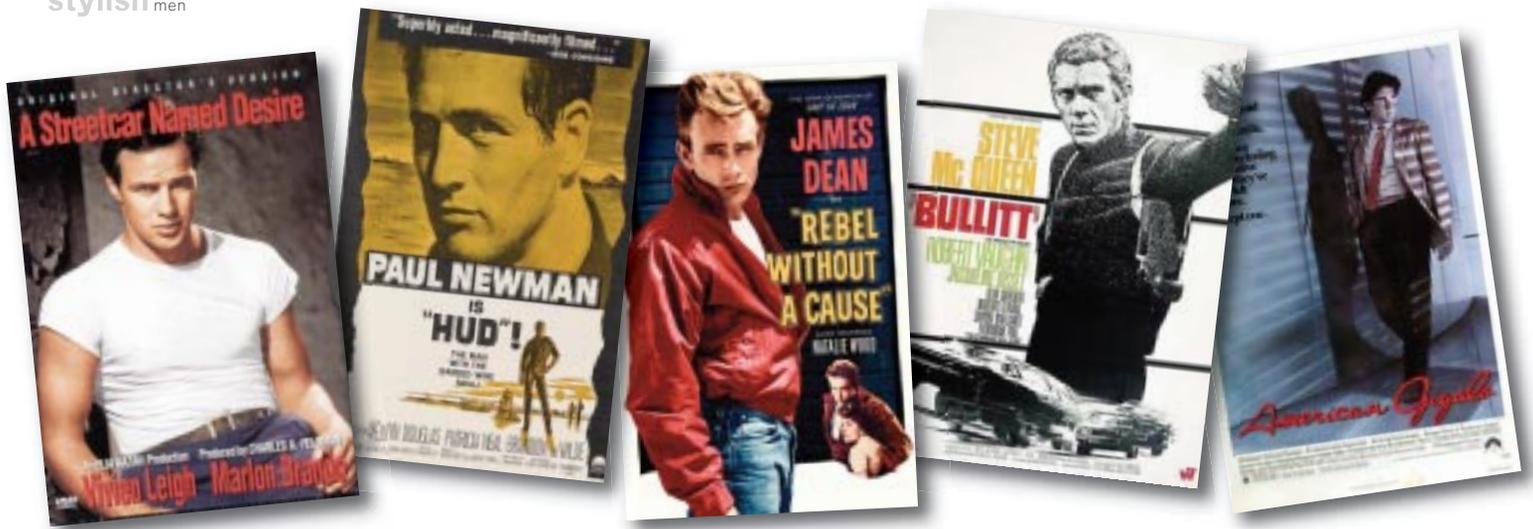


18 *HSM* 87

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fine tailored clothing





The 20th Century, however, really belonged to the United States, which came into its own during this time, especially after two world wars devastated much of the rest of the planet. America's style specialty was, and is, casual clothes: democratic clothing for the people, that all people could afford, and that all could turn to practical purposes. Where would our daily wardrobes be without jeans, T-shirts, baseball caps, sneakers, and a dozen more such useful items?

America also excelled in selling its culture to others, particularly through the medium of the movies. To this day, we reference classic stars as style icons — the utter elegance of the (British-dressed) Astaire in virtually all his films, the brute animal magnetism of a T-shirted Brando of *Streetcar*, *Waterfront* and *Wild One* fame, the everyman (although much better looking) appeal of a be-jeaned Paul Newman in *Hud*, the sensitive, windbreaker-clad youth of James Dean and Sal Mineo in *Rebel Without a Cause*, and the turtlenecked cool of Steve McQueen in *Bullitt*.

It is telling that most of these perennially stylish stars worked in pre-product-placement movies. You felt as if the clothes actually belonged to them, rather than that they, à la Richard Gere in *American Gigolo*, belonged to the clothes. Gere's trend-setting wardrobe was all due to Giorgio Armani's genius — but Armani's genius owed a lot to the fact that he, like so many other designers, was an old movie buff.

In today's webbed-up world, we can, in a click, bone up on Beau Brummel as well as watch almost any film we want from a huge online catalogue. We also have instant access to both fashion runway and street-level style from any city we care to choose. We have, in a very real sense, far too much information — and no real ability to process it.

This is likely why, despite our great technical accomplishments in recent decades, we continually look much further back into the past to source our clothing standards.






EMPIRE
BIELLA

Jaguar has just officially debuted its 2013 XJ, which, while it remains the same esthetically, gets an updated chassis, powertrain, and technical features.



Jaguar XJ



Significant transmission, engine and dynamic developments mean Jaguar's most technologically advanced car becomes more efficient and refined.

To maximize efficiency from the all-aluminium architecture of the XJ, Jaguar has introduced an eight-speed ZF transmission with Intelligent Stop-Start as standard. As seen on the XF, these developments lead to lower fuel consumption and emissions. The new diesel XJ is expected to achieve 47 MPG while emitting 159g/km of CO₂, a 14percent improvement.

The 13MY XJ marks the introduction of a new 3.0-litre, supercharged V-6 powertrain. Producing 340PS and 450 Nm of torque — equating to almost 127PS per litre — the highest specific output of any Jaguar engine, the new engine is refined and powerful. Making its debut in the XJ and XF, this engine will also power the forthcoming F-type sports car, available from 2013.

For 13MY, XJ has improved suspension refinement and performance. Alongside the exciting new powertrain lineup all models in the range benefit from recalibrated spring and damper tunes as well as remapped damper software, enhancing ride isolation and passenger comfort on all road surfaces.

The new supercharged V-6 can get the XJ (both normal and long wheelbase) to 60 mph in just 5.7 seconds and on to an electronically limited top speed of 155 mph. Again, that's slightly slower than the 2011 5.0-liter model's 5.4-second time, but likely to be considered a fair trade for better miles per gallon by mileage-conscious buyers.

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~~MADE IN THAILAND~~

~~MADE IN INDIA~~

~~MADE IN TAIWAN~~

~~MADE IN ROMANIA~~

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Enhancements extend to the XJ's award-winning cabin with DAB now fitted as standard and a new premium sound system. Teaming up with British audio specialist Meridian, Jaguar engineers have developed a 825-watt sound system. Tested using the most scrupulous audio measurements, the Meridian system boasts significantly lower levels of harmonic distortion, meaning a lower power output is required to achieve the high levels of audio clarity within the vehicle. The top-of-the range 20-speaker 825-watt system comes as standard on Portfolio and Supersport XJ models, and as an option on other derivatives.

The XJ continues to be among the best-selling cars in its class, reporting an 11 percent rise in sales in 2011. Combining advanced construction, luxury and performance, the XJ range has recently expanded to include the new Sport and Speed packs as well as the introduction of the new Ultimate model, including a bespoke rear seat environment and unique exterior styling.

XJ 13 MY SPECIFICATIONS:

Engine Variant 3.0 V-6 S/C • 5.0 V-8 S/C
Layout V-6 cylinder • V-8 cylinder
Capacity 2995cc • 5000cc
Power 340PS • 510 PS
Torque 450 Nm • 625 Nm
Fuel economy 30 mpg • 25 mpg
Performance (0–60 mph) 5.7 secs • 4.7 secs

Engine Variant 3.0 V-6 Diesel S
Layout V-6 cylinder
Capacity 2,993cc
Power 275 PS
Torque 600 Nm
Fuel economy 47 mpg
Performance (0–60 mph) 5.9 secs





John Cooper
SAVILE ROW • LONDON

WANTED:
Versatile clothing item capable of multitasking.
Must have fashionable edge without going over the edge.
No sleeves need apply.



WAISTCOAT, WANT NOT

*Vests are everywhere this season —
from dressy three-piece suits to casual outerwear puffers*

Although there were several applicants for the position, this lucrative seasonal job has been filled by an experienced garment with a long CV of sartorial credits. The waistcoat (also known as a weskit in Brit-speak) has gone to work on our new fall/winter wardrobes, popping up all over the place in same-fabric three-piece suits, self-fabric suit companion pieces, and as a stand-alone garment. Its associates, the knitted vest and the quilted puffer vest, perform similar sleeveless duties in both the casual-dress and outerwear departments.

But it is to the tailored vest that we look for true professional aplomb. Its suiting material signifies business; yet worn on its own without a jacket, with just a dress shirt and tie, it also possesses an approachable-ness unmatched by most office attire — ideal, too, for giving at least the appearance of getting down to brass tacks.

ROBERT TALBOTT



WANTED:

Versatile clothing item capable of multitasking.
Must have fashionable edge without going over the edge.
No sleeves need apply.

Slip a suit jacket over top and it suddenly becomes an elegant finishing touch to a dress ensemble, not only visually slimming the figure but literally raising the vee-shaped bar at the chest, adding to the overall narrowed silhouette by reducing the amount of shirt and tie being shown.



Photo Courtesy of Stenstroms

And that elegance is often enhanced these days with the addition of lapels on the vest, another new-old feature of our current Edwardian era obsession that's been fueled by the popular British TV series *Downton Abbey*. Indeed, these lapeled waistcoats look so classically old-fashioned, one experiences a sense of disappointment if one does not see a watch chain and fob strung across its front. I mean to say, doesn't one?



Photo Courtesy of Alberto

The height of traditionalism may well be the double-breasted lapeled vest, which too has its place in today's wardrobes. It, in fact, performs a very valuable dual role, not just gussying up our dressier attire, but acting as a kind of secret agent, testing the waters as it were for its sleeved confrere, the double-breasted jacket, gauging whether there's enough interest out there to create a brand-new clothing vacancy.



Photo Courtesy of Brax



007

interview by STEVEN WEINTRAUB

Our Exclusive Interview with

the real james bond?



DANIEL CRAIG

There is something about being in the presence of James Bond. Maybe it's because we all grew up watching the character. Or maybe it's because we wish we could be him — bedding beautiful women and killing bad guys with ease and style. And although we all know Daniel Craig is not really James Bond, when he walks into a room filled with reporters from around the world to answer questions about *Skyfall*, the atmosphere changes. It's as if everyone just had a few cups of coffee and they're wide awake and ready to ask a lot of questions. Trust me: not every actor gets that kind of response from entertainment journalists.

On Sunday afternoon, in Istanbul, Turkey, I got my interview with Daniel Craig and producer Barbara Broccoli. Since Craig had to get back to set to film part of an action sequence on *Skyfall*, we had limited time. However, even though Craig and Broccoli were guarded about giving away any of the twists and turns, they still talked about the strength of the script, the humor, how the upcoming teaser trailer only scratches the surface of what *Skyfall* is about, the stunts, invoking the wit of Ian Fleming, whether Bond 24 is really coming in 2014, and a lot more.

Some of us saw the teaser trailer at CinemaCon last week and it has a great dark, serious tone. Can you talk about what you guys are going for with Skyfall?

Daniel Craig: The teaser's just that, a teaser. It represents a very, very small part of the movie. I mean, you know the score. When you're making a teaser, you want to show part of the movie and leave a lot to be desired, and I personally think we have. I think what the teaser's done incredibly well is show that there's an awful lot of content in the movie, but [the footage shown in the teaser] is nothing.

Barbara Broccoli: It's a lot of fun too. A lot of fun.



Given that this is the James Bond anniversary, and because you're shooting the film in Istanbul where two Bond films have been done before — From Russia with Love and The World Is Not Enough — I was wondering whether any part of it's an homage to the past Bond movies?

Craig: It's not directly that, but certainly there were conversations with all of us, especially with Sam [Mendes]. Sam felt very strongly that by making the best Bond movie we can, we're gonna look back a little. You kind of have to do that. But this has an individual look to it, something that I don't think you've seen in any other Bond movie.

Broccoli: It feels like classic Bond, doesn't it?

Craig: I think so, yes.

Broccoli: It feels like we're making a very classic Bond, and it's great to be back here in Istanbul. 49 years ago today, actually, they were shooting here. So it's a wonderful way to celebrate it.

In Casino Royale you gave Bond a very different personality. Where will you take him now?

Craig: Go-go dancer.

(laughter)

Craig: It's something I've not done myself before, and I thought it's about time that I showed that part of myself to the world (laughs). Um, wait and see. I mean, really. I'm not going to say that we've done something incredibly different here; we've done something, I think, that has quality about it. And, like I said, we've got a teaser that has a great story that we want to tell. But it is a kind of wait-and-see situation.

There has been some talk a bit about austerity and there was something about Bognor Regis —

Broccoli: Oh come on, we're here in Istanbul!

Craig: No, let's talk about Bognor Regis, please. There's nothing wrong with Bognor Regis, by the way.

Well I was wondering where you sort of cut back and where you splashed out?

Broccoli: It's all on the screen. All the money's on the screen.

Craig: It's all on the screen. There's nothing tight about what we've done; it's just that we've spent the money in the right places. We're very fortunate to be able to make movies like this; I mean, not a lot of people get the chance to do it. We want to give an audience as much value for money as we possibly can, and that's been sort of the key here for all of us.

Sam Mendes has said he would have advised you against taking the Bond role back in the day.

Craig: He regrets saying that (laughs).

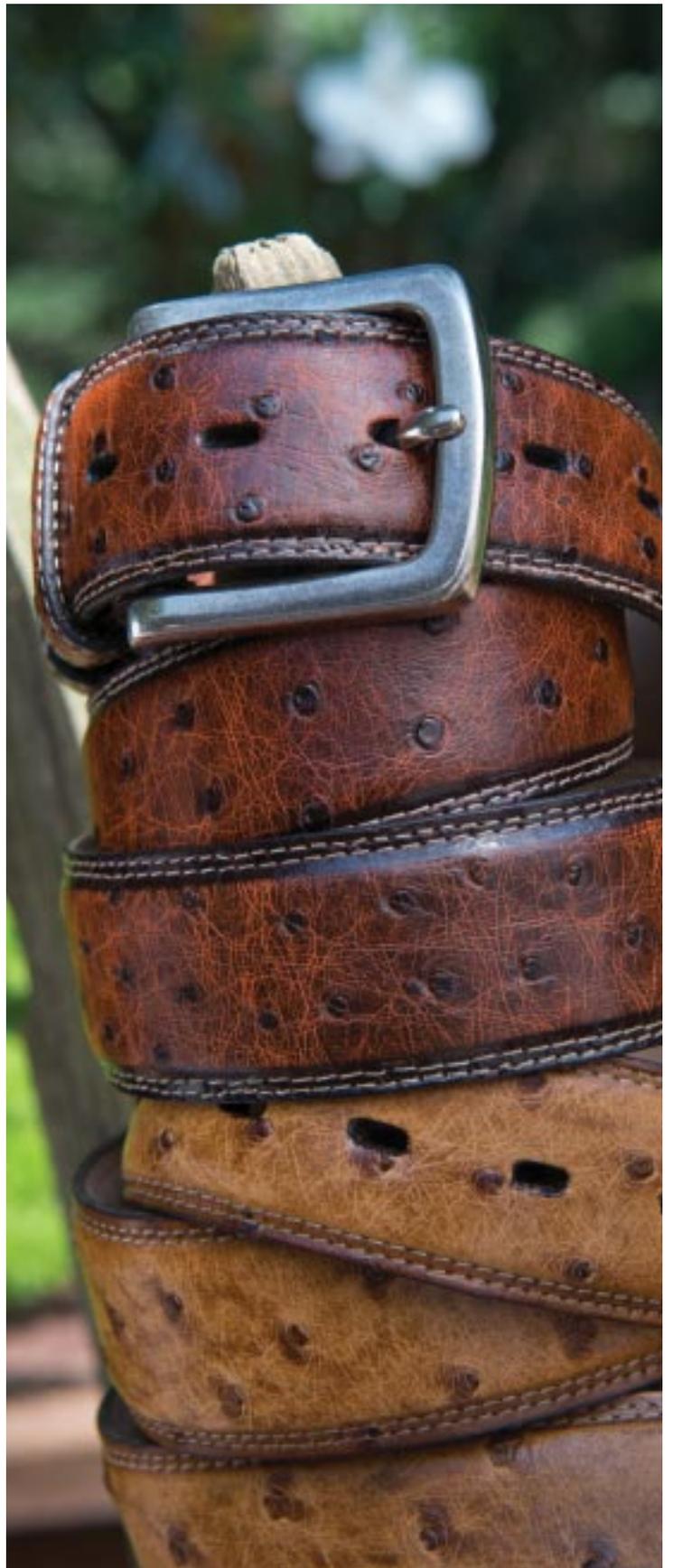
Broccoli: How the worm has turned.

Craig: Well, not even that, it's just as soon as he said it in the interview, I said, "You really wanna get involved with this?" Sorry, please go on.

Daniel Craig and co-stars Bérénice Marlohe, Javier Bardem, and Naomi Harris front the latest promotional image for *Skyfall*, which is the 23rd installment in the long-running spy franchise.




**PETER
MILLAR**



TORINO
LEATHER COMPANY



Are you happy to work with him on this?

Craig: Very much, very much. It's been a great relief for me to work with someone like Sam on a movie like this, because there's an awful lot of pressures from the outside world on a movie like this, but we just crack on with making the best film we can. It's a joy to do.

Can you talk a bit about the humor of the movie?

Craig: The humor's not something that we've tried to do, it's just that we've got a great script. Humor comes out, I think, more of situation than it does out of gag lines. We've got some very funny lines in the movie, but who knows how an audience may find them. I remember with *Casino*, one of the lines we didn't think was particularly funny, the audience really got a hold of. So I'm just excited about showing it to an audience and showing the dialogue we have and the situations we have, and to see how they react to it. I think there's some very funny moments. I have a very dark humor though.

Broccoli: Well so did Fleming. It's very Fleming-y. It has the wit of Ian Fleming. The acerbic wit.

One of the things I've loved about the Bond movies as opposed to other Hollywood action movies is that it's all about style. Is there a specific stunt from Skyfall that you're looking forward to realize?

Craig: Yes. There's a lot, there's a ton of stuff that we've done and style has been the key. Not only just how stunts are created and how they're designed. We have Gary Powell again, who's designing the stunts, and Alexander Wit, who's shooting second-unit on this, who's an incredibly skilled director but has a real eye for what's exciting. But style has been really a key through design — production design, costume design, some of the casting.

Broccoli: Oh absolutely, and Roger Deakins who's the greatest [director of photography] ever.

Does it feel different than the last two films?

Craig: Yeah, definitely.

In what way?

Craig: In every way, really. We've got a different team together; some old faces are still here. Again, talking about how it's such a rare thing to make movies like this, and to be given the chance you have to give it all you've got. Now I'm at the stage where all I want to do is start showing this to an audience to get that reaction, to see how they react to it. I think it's quite special, what we've got. Here's hoping. Who knows?

You took two movies to learn Bond...

Craig: Did I? Take it back! (laughs) I'm still learning.

Are you in a comfort zone now?

Craig: No, not at all. I'd hate to feel in a comfort zone while I was working. That's not the way I like to do things. You want to be pressurized and you want to be challenged every day, and we are for sure on this movie challenged every day with something. It's just a relief for us; we've been filming at Pinewood in sort of fairly dark locations for the past however long it's been, so it's great to come to Turkey and film in some amazing, beautiful locations. It feels like an old fashioned Bond movie.

Last week Rory, the president of distribution of Sony, announced Bond 24 for I guess late 2014...

Broccoli: He was getting a little overexcited (laughs). We're just actually focusing on this movie. One hopes that in the future we'll be announcing other films, but no one's officially announced it.

Craig: No one's announced anything. He got a little ahead of himself (laughs). It's very nice that he has the confidence to be able to do that, but we haven't finished this movie yet.

There's been a lot of talk about how this has personal stakes for Bond. What does that require from you in your performance that maybe makes it more personal than the previous things we've seen?

Craig: I don't think personally; it's about the character and how he lives the experience. Again, just harkening back to the script, through a lot of hard work I think we've kind of got together a script that has a really strong bedrock of a story and something for all the characters — of which there are a lot in this movie — to sort of experience. There are very personal stories in it, and hopefully the audience will get affected by them and moved by them. It's just a good acting job to do.



THE PERFECT SHIRT

by

Andrew

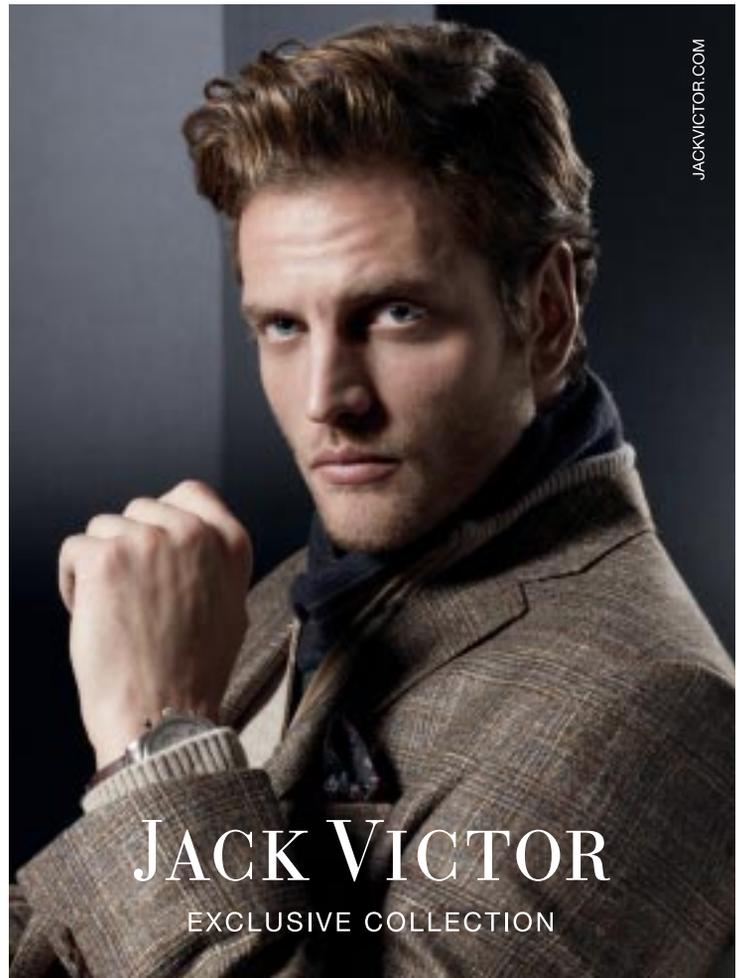


Carefree™ Shirts



Non-Iron & Stain Resistant

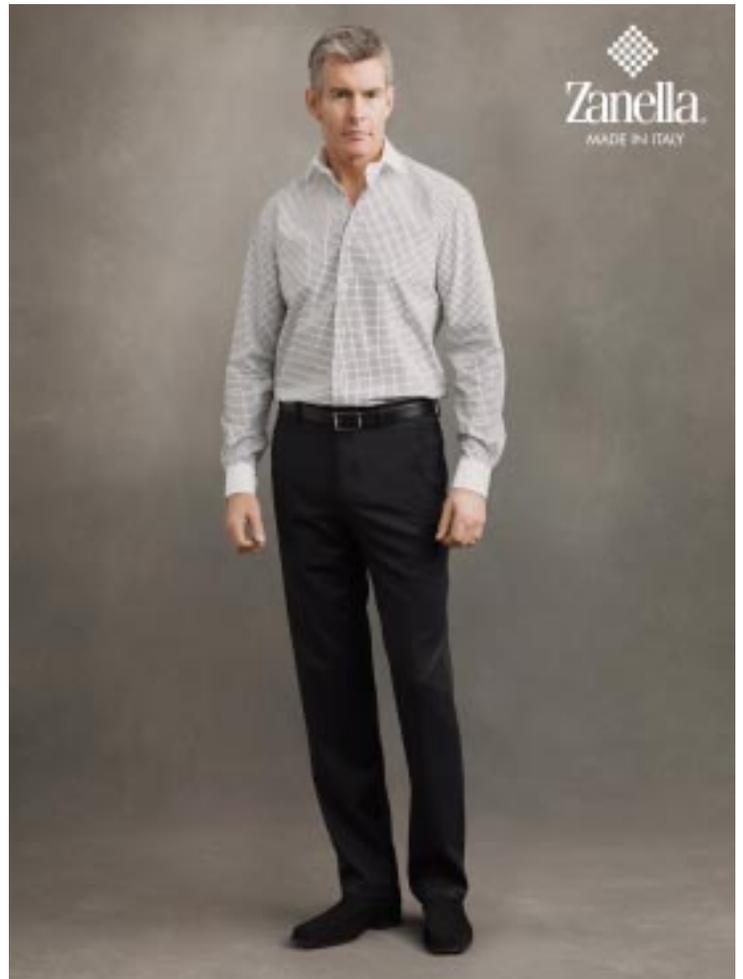
The perfect shirt for the businessman on the go. Luxurious Two Ply Cotton shirts that remain crisp and clean from the early morning till the late evening.



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JACK VICTOR

EXCLUSIVE COLLECTION



Zanella
MADE IN ITALY

the SOLE of a rebel

The Lace-up

It is most fitting in these revolutionary times that our number one dress shoe remains the Oxford. To us, the Oxford is a simple shoe — plain in styling (unlike its descendent, the brogue, with its fancy-shmancy perforated medallion designs) and, therefore, our most business-like footwear option. But to Oxonians, as students at the British university are known, this shoe represented a sartorial Arab Spring.

At the turn of the 18th century, students rebelled against the concept of having to don knee-length or ankle-high boots on a daily basis, and took to wearing low-cut shoes that laced straight

across the arch. The fad for “Oxfords,” as this shoe came to be called, spread across UK campuses and even made its way into some gentlemen’s wardrobes, although it would take another hundred-odd years and a world war before the style was finally deemed to be a shoe-in.

A century after that point, we now consider the Oxford the grand-old-daddy of all dress shoes, appropriate for use even with formalwear. So how could it not be the choice of the world’s top designers, during this season of elegant suitings and classic accoutrements?



Two out of three of this season's top shoes were originally popularized by rebellious students

The Strap-over

From time to time, you might want to stuff your tootsies into something a little different — but no less acceptable than an Oxford. Consider the monk-strap, a plain-toed shoe with a single strap-and-buckle closure that crosses over the vamp and does up on the outside of the arch.

Developed in Europe in the 1930s, this shoe still carries with it a whiff of Continental elegance. It also has the advantage over other footwear in appearing at once dressy and casual. Just as today's designers have done, choose either a black or brown calfskin model, or one in chocolate brown suede.

And do try to avoid any of the clunkier double-buckled models you might run across.



The Slip-on

Hands down, this fall's most popular footwear is the loafer. It comes a bit thicker of sole than usual — the better to balance today's slim suits. Although it might come decorated as well with a tassel or kiltie fringe, may we suggest you stick to the classic penny loafer style?

First developed in Norway in the mid-1930s, the casual slip-on shoe built along moccasin lines was quickly adopted by both the Spaulding and the G. H. Bass companies of New England. To Spaulding goes the honor of nicknaming the look "loafers," after *Esquire* magazine ran a picture of Norwegian farmers wearing the shoes while standing next to a cow-loafing shed, a pasture shelter built to protect livestock in harsh weather. But G. H. Bass, who named their version "Weejuns" — a mash-up of "Norwegian" and "Injun" — took the prize by adding a strip of leather with a decorative cut-out in its center.

In the mid-1950s, American youth, most notably *Rebel without a Cause's* James Dean, discovered that loafers looked way cool when worn with jeans. By that time too, the Ivy League look was raging, and students in the North-east literally made these shoes their own by inserting a copper penny into the cut-out slit. Thus, the penny loafer was born. Not perhaps as revolutionary an act as that perpetrated by their confreres at Oxford, but still a part of footwear history that we can proudly put on today.





carried away

The Latest in Leather Goods Offers a Mixed Bag

Two factors are at play today, pushing the direction of leather goods in opposite directions.

The first is the airline industry's new — and often confusing — restrictions on carry-on hand-luggage. Depending on which airline you've booked, your in-flight bag *at most* has an approximate weight allowance of 50 pounds and a size allowance of 22 inches long, 18 inches high, and 10 inches deep. Anything larger or heavier will either be subject to a hefty surcharge or tossed into the general baggage compartment — the true business traveler's worst nightmare.

As a consequence, durable leather goods are now being built to accommodate both regular day-to-day usage and occasional flying requirements. You'll notice that they're most often soft-sided, the better to squeeze into tight spaces; dual-handled for easier weight distribution; and feature a heavy-duty zip closure, for ease of access. In fact, you'll notice that what they most resemble is a mini-suitcase. Because that's what they essentially are: a case capable of holding lawyer's briefs or designer briefs, or both.

The second stimulus in bag design is the swift rise in small, computerized notebooks and pads. Here, reasoning revolves

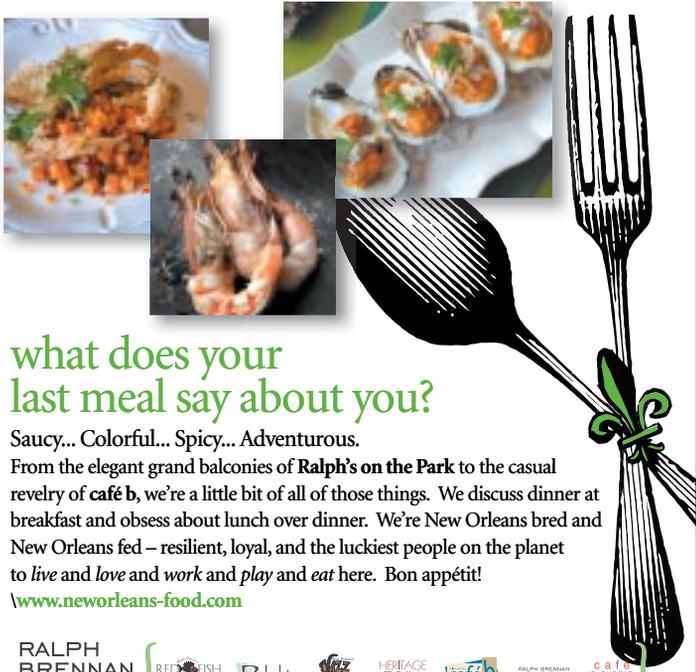
around a single, simple question: Why lug about a hefty attaché or briefcase when all you need to hold your work is a slim leather pouch? Present-day portfolios are therefore often as thin as the electronics they carry, almost reaching women's clutch-purse dimensions. Maybe to offset this visual association, many are made from he-manly stamped crocodile leather burnished to a high gleam.

Of course, if you don't want to tote a small suitcase over your shoulder or cup a clutch-like bag in one hand, there are many other options available at the moment. The "shopping bag," for instance, which looks just as it sounds but is more elegantly presented in leather or a Burberry plaid, and features dual handles and metallized hardware. The carry-all, made from similar materials, remains a popular choice. Or you might elect to go with an upgraded knapsack, set with a side handle for alternate conveyance and perhaps fabricated from kicky dyed leather in a hip color such as pea green or tangerine orange.

You may, indeed, take your pick of the leather goods out there, because this season no one trend stands out. An unusual fashion situation, admittedly, so try to take advantage of it while it lasts.

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Sheer Elegance or Sheer Madness?

Again we see it, the contrast of floral femininity meets the darkside. Be fearless!



Peekaboo! Seductive styles with brazen uses of fall's favorite—sheer lace—are showing up in stores this fall! The tease is in full swing with lace over nude (camisole-optional) in body hugging, form-fitting dresses, tops and gowns. Lots of designers nodded to the nineties this fall fashion season with an overload of sheer bust panels on the runways. Majorly sexy with a side of sophistication, this trend shows cleavage without the risk of a wardrobe malfunction. Try a slashed bodycon dress for a sultry date night or go for a scarf-tie blouse and a leather skirt for a lovely work appropriate look.

Someone always spoils the party, don't they? Get a grip ladies and use your head. Some fashion do's become fashion don'ts...







Tod Engelhardt, M.D., Cardiovascular Thoracic Surgeon at EJGH
Tuan M. Tran, Cardiovascular Technician EJGH Cath Lab

Changing the Odds

Doctors at East Jefferson General Hospital use ingenuity and experience to save lives

Imagine being a physician dedicated to preserving life and realizing a patient will probably die because there is not an acceptable treatment for what ails that patient. That dilemma is exactly what confronted cardiologist Stanley Bleich and cardiovascular thoracic surgeon Tod Engelhardt a little over two years ago. The patient had arrived at East Jefferson General Hospital in cardiogenic shock with chest pain and severe shortness of breath two weeks following coronary artery bypass surgery. He was diagnosed with a massive pulmonary embolism (PE) that extended into his right ventricle and right atrium.

Dr. Engelhardt describes the diagnosis of PE, “The most dreaded complication of venous thromboembolic disease a person can

have.” Acute PE refers to obstruction of the pulmonary artery or one of its branches. It can be clinically described as acute or chronic and massive or submassive. It should be suspected anytime there is hypotension accompanied by an elevated central venous pressure which is not otherwise explained by acute myocardial infarction or a new arrhythmia. It is a catastrophic entity that frequently results in acute right ventricular failure and death. When death does occur, it is often within 1 to 2 hours of a patient suffering a cardiac event. It is that time element that presents the greatest hurdle in saving these lives.

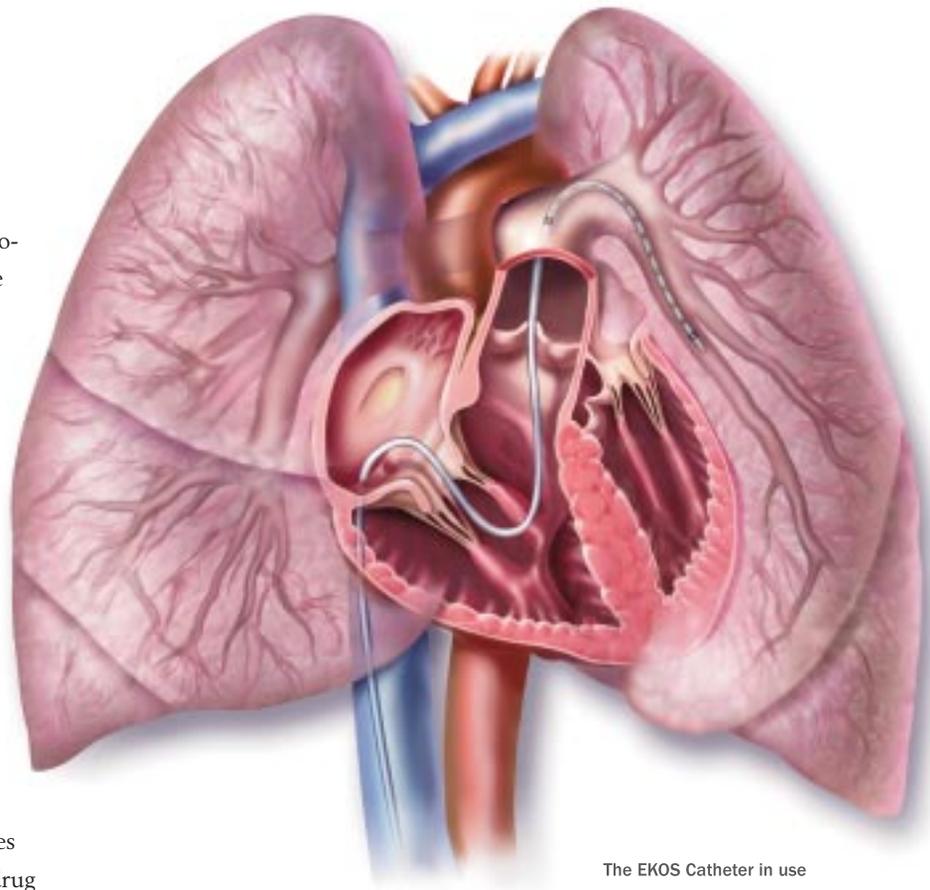


East Jefferson General Hospital

The traditional treatment of massive PE is anticoagulation with heparin and possibly systemic Tissue Plasminogen Activator (TPA) or surgical extraction of the clot. This patient had just had major heart surgery, and both of these options were considered to be too high of a risk. Dr. Bleich consulted Dr. Engelhardt, who had been working with an ultrasonic catheter in the treatment of DVT and acute arterial occlusion. The catheter had never been used to treat such an extensive PE with extension into the heart. Dr. Engelhardt suggested that the catheter could be placed directly into the clot, and a much lower and safer dose of TPA could be delivered in order to dissolve the clot, lessening the patient's risk of catastrophic bleeding. Once they decided the patient had no other option, it was only a matter of minutes before the catheter was in place and the lifesaving drug was being administered. The procedure was done in the cardiac cath lab with the use of state-of-the-art x-ray equipment. The patient's symptoms began to improve within minutes, and he became very stable two hours later.

Imagine the elation of not only saving a life but doing so in a manner that you are not sure anyone else had ever tried. Dr. Engelhardt informed the company that makes the vibrating catheter of his success. They were thrilled and immediately began looking into whether or not any standard of care had been developed. If this was indeed a new standard of care, this would change the treatment protocols for PE cases and perhaps save many of the 600,000 lives that are lost each year to cases of massive pulmonary embolism.

At the time of this writing, Dr. Engelhardt has performed this procedure on dozens of patients. When asked what the odds of living were for these patients without this new procedure, he hesitates, then in a simple measured tone, says, "Not very good, not good at all." Words spread quickly in medical circles when more than a half million potential lives could be saved. In the past few months, Dr. Engelhardt has been asked to provide talks or description of this procedure to physicians throughout the United States, Europe, and India. The entire process has been somewhat humbling to Dr. Engelhardt. At East Jefferson General Hospital, we have demonstrated excellent cardiac care, but this demonstrates that we have the surgeons, technology, technicians, nurses, support staff, and also the support of our administration to continue improving and doing what is in the best interest of our patients.



The EKOS Catheter in use

Often Times, Minutes Matter:

Once a patient is determined to be a good candidate for this procedure, Dr. Engelhardt and his team are notified and immediately begin to prepare. Within a matter of minutes, a Cath Lab Suite is set up with the special Ekos Catheter Doctor Engelhardt will need. His care team is assembled and the patient is transported into the Cath Lab for her procedure. Since the patient is awake, Doctor Engelhardt likes to welcome them and reassure them that they will be fine. Only a few moments later, on the large video monitor across the surgery table from Doctor Engelhardt, he could see that the catheter was in place and he was introducing the clot busting drug that would save the patient's life. The entire process from the time the patient was brought into the suite until they were being taken to recovery had taken less than 45-minutes. Immediately, Doctor Engelhardt knew the procedure had been a success. He was able to go out to the waiting area and tell the patient's family that their loved one would be fine.

"To be able to see these patients a few weeks after they were in such dire condition and see them come into my office walking and smiling and so full of life. That is the best part of what we do." Tod Engelhardt, M.D.

EKOS

One for the Road



Robert Louis Stevenson once explained that he traveled “not to get anywhere, but to go. The great affair,” he said, “was to move.” “Sure,” I would have replied, had I been there in the 19th-century novelist and travel writer’s study, listening closely, single malt in hand. “Movement is just fine. But for me, the whole thing is, well, more liquid. I sail and get on planes, and pilot my car in quest of interesting drinks.” This is the point where Stevenson would have either refilled my glass or sent me packing.

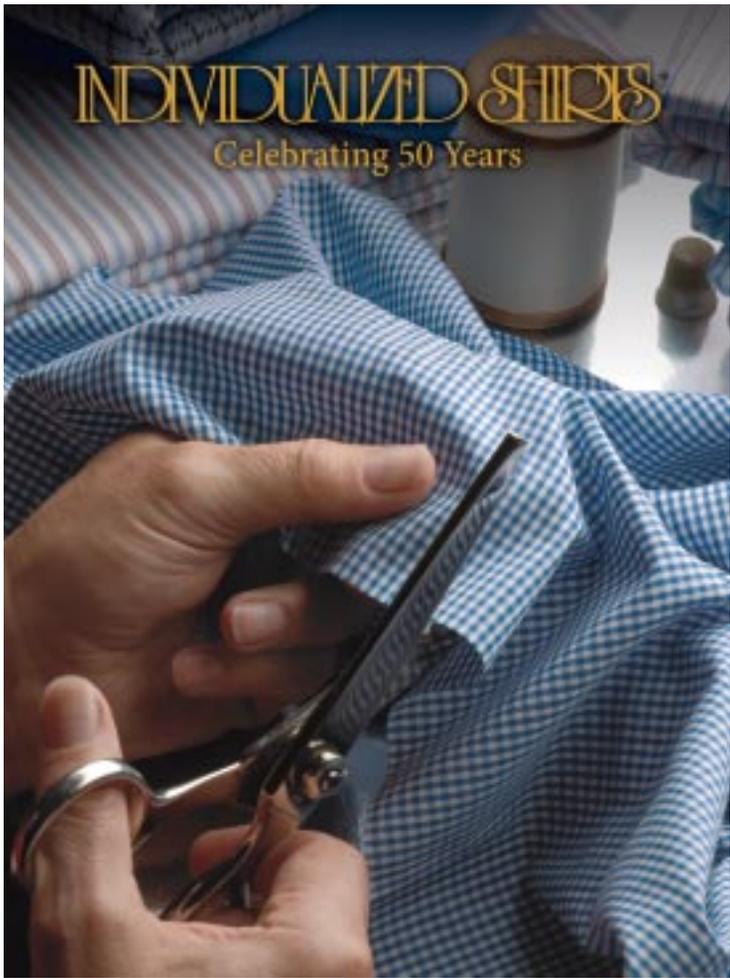
But let me explain. It isn’t daylight I like, but dusk. And similar to a ship at sunset, reaching a new port lets me moor for at least a night and taste (I should say sip) what it has in store. I find out more from the snap of a country’s signature liqueur than by visiting sights or taking guided tours.

France, of course, has its Kir (a blend of crème de cassis and white wine), and England enjoys its Pimm’s Cup (a gin drink infused with quinine and herbs). But for a traveler, these are only two of the world’s top cocktail-hour pours.

In Iceland recently for the first time, I ran smack into a juggernaut in a bottle called Brennivin, known to locals as the black death. Similar to the Aquavit of Scandinavia, Brennivin is a schnapps that’s made from potatoes and jazzed up with the scent of caraway seeds. Much like a looming volcano — like the Icelandic landscape itself — this national drink is a raw and mysterious thing.

The scary-looking jet-black Brennivin label depicts Iceland’s coastline, as if it were a tipple just for fishermen. In fact, while trying to get a glass of black death down, I learned that it is excellent for chasing away the taste of hakarl, an Icelandic delicacy derived from rotting shark meat. (No one had any hakarl handy.) And I didn’t die from drinking my shot, but my throat and stomach felt like molten lava and my brain like a just-extinguished blaze.





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THE ULTIMATE TROUSER...
AND JEANS

During a rain forest cruise on Brazil's Rio Negro, I was handed my first Caipirinha, a concoction that tastes as fresh as jungle fruits or flowers (that's the lime in there) but coils inside you like a cobra waiting to strike. I started asking deckhands and discovered that Caipirinha comes from *caipira*, meaning a person from the countryside. But after a second glass, the name of this national drink started to sound to me like samba.

"Caipirinha, Caipirinha," I sang out loud on the windswept deck. "Copacabana, Ipanema." (This was the work of cachaca, a local sugar-cane-based rum.) The cries of parrots overhead blended in, along with splashes of fish and fat drops from a tropical storm. For the first time, I understood why Brazilians seem never far from a guitar.

Sometimes, a drink evokes what has been going on in a country's work life. For reasons I have never understood, alcohol has an eerie sense of economics and often reflects the pace of the place where it is mixed and poured. An extreme example of this is in Myanmar (formerly Burma), which has been isolated for decades because of its repressive military regime.

Myanmar's rural roads are clogged with herds of gentle cattle. Churning by on bikes and donkey carts, everyone smiles. When my wife and I asked about spirits in a shop, the owner dredged up a dusty bottle about three-quarters full. Noticing our hesitation, he rum-

maged cheerfully in back and flashing a grin, presented us with a fifth of Country Time brand Burmese gin. We bought it on the spot.

An opposite universe, in many ways, is urban China. The busy Beijing restaurants I ate in pulsed with energy, with a zest for consumption that matched the frenetic streets. Unlike Myanmar, the carts here transported Peking duck, ready for slicing, and jingling bottles of baijiu, the country's ubiquitous white liquor, which is distilled from sorghum and can be as strong as 120 proof.

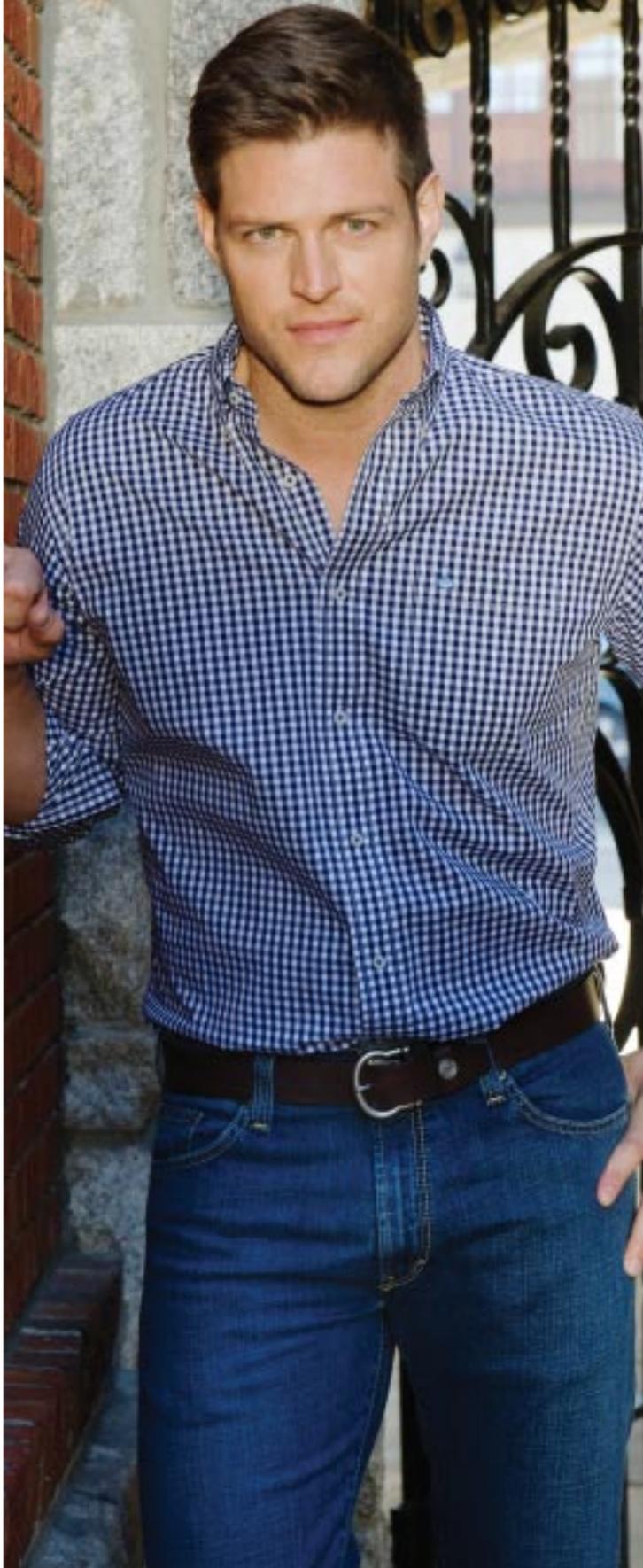
After a cup of the stuff was passed my way and I took a few sips, I began to feel that baijiu was more than just a drink; it was Beijing in a bottle. It reminded me of riding in Chinese buses, of touring around a car-choked downtown. "What is this taste?" I asked aloud, "It tastes like diesel fuel!" a Chinese man at my table was quick to reply, clapping his hands and laughing delightedly beside four baijiu-drinking friends.

He was correct. I was slowly learning.
Time for another cup.





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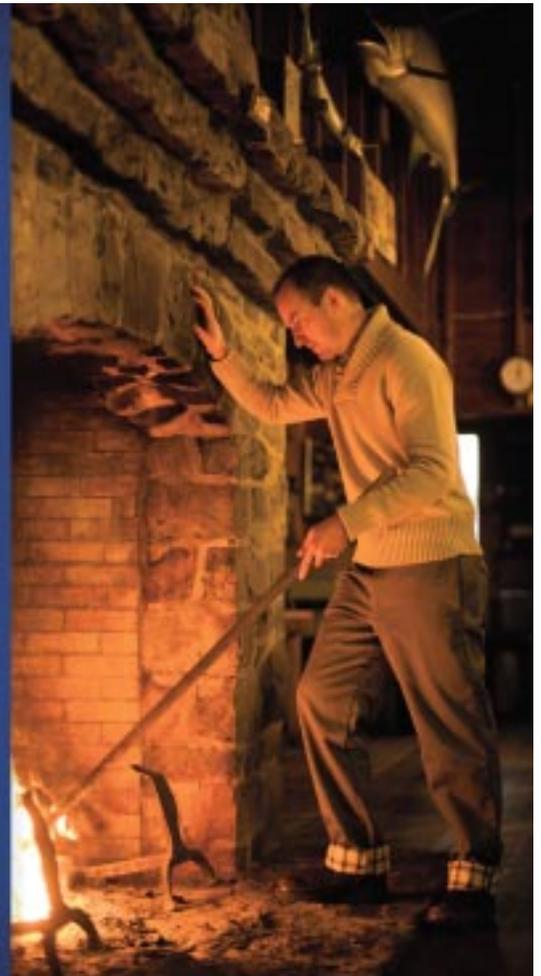
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f For this season, the new coat is in fact a cape. Perfect to throw over those tailored suits and embellished dresses, the cape is the must have for this season. In many ways it is a synthesis of the main and sub trends of the season, taking form as embellished, fur, masculine, dainty, feminine, and baroque incarnations.

The new season is also awash with fur. From full-blown coats to trims, fur is virtually ubiquitous. Fox in particular is enjoying a lot of popularity. These luxurious materials are a further testament to both the ladylike inspiration of the season and the allure or impression of opulence.

Capes & Coats

Fall collections are always strong on coats



By now you should know, this season its all about

color

The new (not-so-blue) denim. Dive into color with fall's latest **colorful jeans** in shiny metallics, graphic prints, and rich solids. Coated or waxed jeans are all the rage giving off a modern shine and rocker vibe! Look for shades of emerald, sapphire, amethyst and deep wines.

Color-blocking is big. Use contrasting neutral tops or go big with even more color and texture accessorized with chunky necklaces and bold gold cuffs.

Pair these jeans a tailored vest. Keep it loose by wearing the vest open. It's all about casual cool. Wear them a little longer and avoid the cropped and shrunken silhouette, especially if you're curvy. Look for great tweeds or leather versions. You'll find great styles and cuts showcasing preppy, motorcycle, military inspirations.

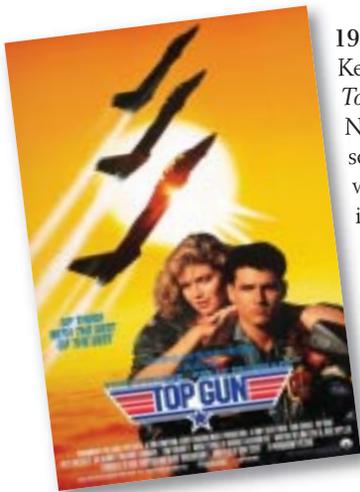


the 20 best songs written for movies



The release of the hit film *The Hunger Games* and its accompanying soundtrack, including original tracks from artists as diverse as The Arcade Fire and Taylor Swift, had us thinking about the long history of pop music written specifically for movies. While *Easy Rider* and *Scorpio Rising* popularized the use of found music, some directors have desired to work with the artists they love without all of the context and baggage that found music carries with it.

20. "I've Seen It All" Thom Yorke and Bjork
Dancer in the Dark
While we've mostly left musicals off this list, we'd be remiss if we failed to mention this excellent track from Lars von Trier's *Dancer in the Dark*. Just be sure to listen to the version with Thom Yorke singing, rather than the version actually featured in the film.



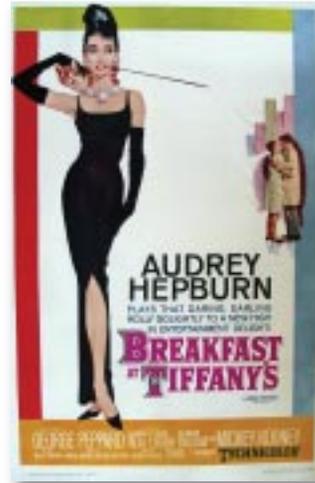
19. "Danger Zone" Kenny Loggins
Top Gun
No list of movie songs is complete without mentioning Kenny Loggins's so-bad-it's-good work for *Top Gun*. You might not like it, but now that we've mentioned it, you almost certainly can't get it out of your head.

18. "You Can Never Hold Back Spring" Tom Waits
The Tiger and the Snow
Roberto Benigni's 2005 feature was barely released in America. But it features Tom

Waits as himself, so it should be no surprise that Waits wrote a song for the film, which probably would've gone completely unnoticed if it hadn't been for the release of *Orphans: Brawlers, Bawlers & Bastards* the following year.

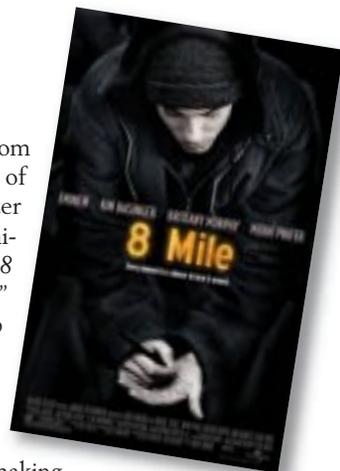
17. "Raindrops Keep Fallin' on My Head" B.J. Thomas
Butch Cassidy and the Sundance Kid
One of those songs that feels like it's been around forever, "Raindrops" fit strangely into *Butch Cassidy and the Sundance Kid*, but it helped set the picture's goofy, buddy heist-flick tone.

16. "Porpoise Song" The Monkees
Head
While much of *Head*'s music was actually written by The Monkees for the first time in their career, like the movie they wrote it for, the soundtrack flopped (although not quite as badly). That isn't to say it's bad, though, and this track written by Carole King and Gerry Goffin captures a more psychedelic sound for the group than their more popular singles and functions as the main theme in the film.



15. "Moon River" Audrey Hepburn
Breakfast at Tiffany's
"Moon River" remains an oddity in that it was written particularly for a movie, with Johnny Mercer and Henry Mancini making sure it worked with Hepburn's vocal range, but it's been so overshadowed by Andy Williams's cover that the original version is often forgotten. Strangely enough, Hepburn's version wasn't even included on the film's soundtrack.

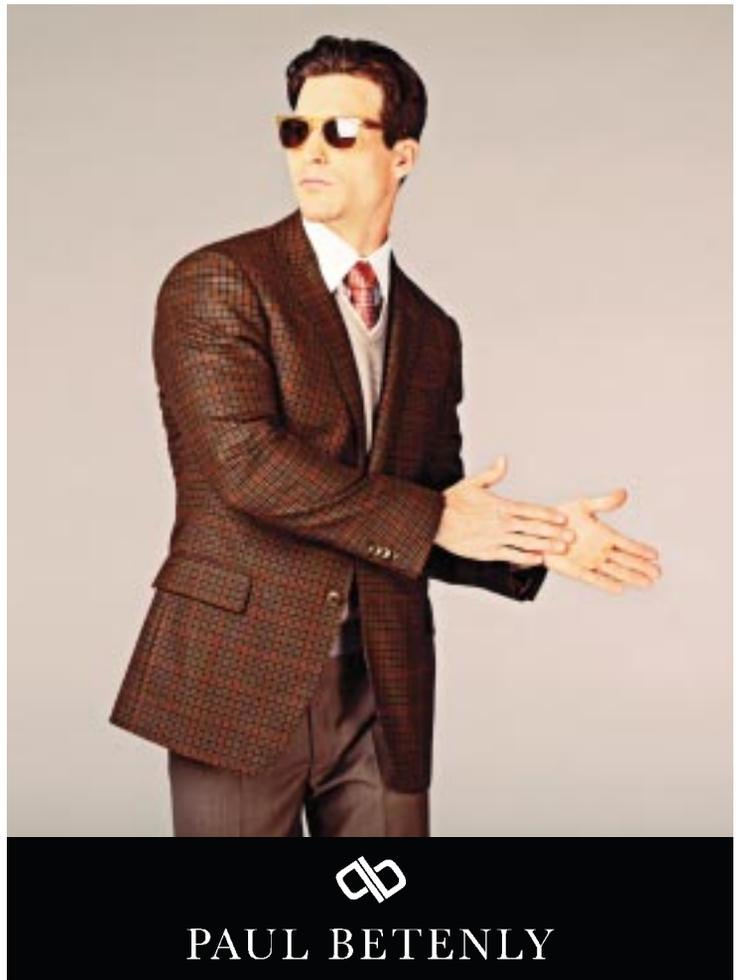
14. "Lose Yourself" Eminem
8 Mile
Written largely from the point of view of Eminem's character in the loosely semi-autobiographical *8 Mile*, "Lose Yourself" was the first rap song to win an Academy Award. It also stayed at Billboard's #1 spot for 16 weeks, making it the most successful single of his career.



13. "Theme from Shaft" Isaac Hayes
Shaft
Perhaps the most famous title song for any movie, it was written on condition that Hayes receive an audition for the title role, which never happened. It was still released as a single, though, and it's one of the few songs written for a picture to head to the top of Billboard's charts.

12. "Cat People (Putting Out Fire)" David Bowie
Cat People
Paul Schrader's *Cat People* remake was largely overlooked, but its title song went on to be a huge success, not to mention living a second life in film when it was featured in Quentin Tarantino's *Inglorious Basterds*.

11. "Exit Music (For a Film)" Radiohead
Romeo + Juliet
While this song was written for *Romeo + Juliet* and referred to its status in the title, Thom Yorke specifically asked that the song be left off the film's soundtrack. Instead Radiohead brought it in as another classic track on *OK Computer*.





10. "Fight the Power"

Public Enemy

Do the Right Thing

Even after its release on *Fear of a Black Planet*, "Fight the Power" has remained indelibly linked with the movie that spawned it. Spike Lee not only commissioned the song, he directed its music video — in two different versions.

9. "We Are Sex"

Sex Bob-Omb and Beck

Scott Pilgrim Vs. the World

While it's not uncommon for songwriters to have actors perform their works in movies, that's usually left to musicals. But Edgar Wright hired Beck and Nigel Godrich to score his entire picture, including songs played by the band Sex Bob-Omb. Beck also released the fantastic Odelay outtake "Deadweight" on the feature *A Life Less Ordinary*, though it wasn't written for the picture.

8. "Can't Help Falling in Love"

Elvis Presley

Blue Hawaii

Elvis Presley played numerous songs for his various pictures, most of which were far better than the movies they were featured in. While nearly all of the films are for Elvis diehards only, the songs have had much longer lifespans, and many of his classics, such as "Can't Help Falling in Love," only came about because of them.

7. "If You Want to Sing Out, Sing Out"

Cat Stevens

Harold and Maude

Although *Harold and Maude* is filled with Cat Stevens tracks, only a handful were written specifically for the film. Unfortunately, *Harold and Maude's* lack of box office success meant that this classic was long unavailable, since no soundtrack was released, until a limited edition vinyl a few years ago. In some ways that's fitting, though, since the song feels inseparable from *Maude*.

6. "I'm Easy"

Keith Carradine

Nashville

Robert Altman was extremely concerned with authenticity when he filmed *Nashville*, so he asked his actors and actresses to write the songs they would be performing in the film. Keith Carradine was the only cast member, though, who managed to ride his song into the Top 40 and a record contract.

5. "Save Me"

Aimee Mann

Magnolia

Magnolia's soundtrack was almost entirely written and performed by Aimee Mann, and "Save Me" was written just for the feature. Paul Thomas Anderson also directed its video, although it's not one of his better works and pales in comparison to Lee's.

4. "Miss Misery" Elliott Smith

Good Will Hunting

While the rest of *Good Will Hunting* hasn't aged well, its legacy of launching a then-unknown Elliott Smith's career still makes it a worthwhile film. The song is everything the film isn't: subtle, intelligent and honest.

3. "Don't You (Forget About Me)"

Simple Minds

The Breakfast Club

Conversely, the success of "Don't You (Forget About Me)" seems impossible to imagine without its placement in John Hughes's *The Breakfast Club*.

2. "Knockin' on Heaven's Door"

Bob Dylan

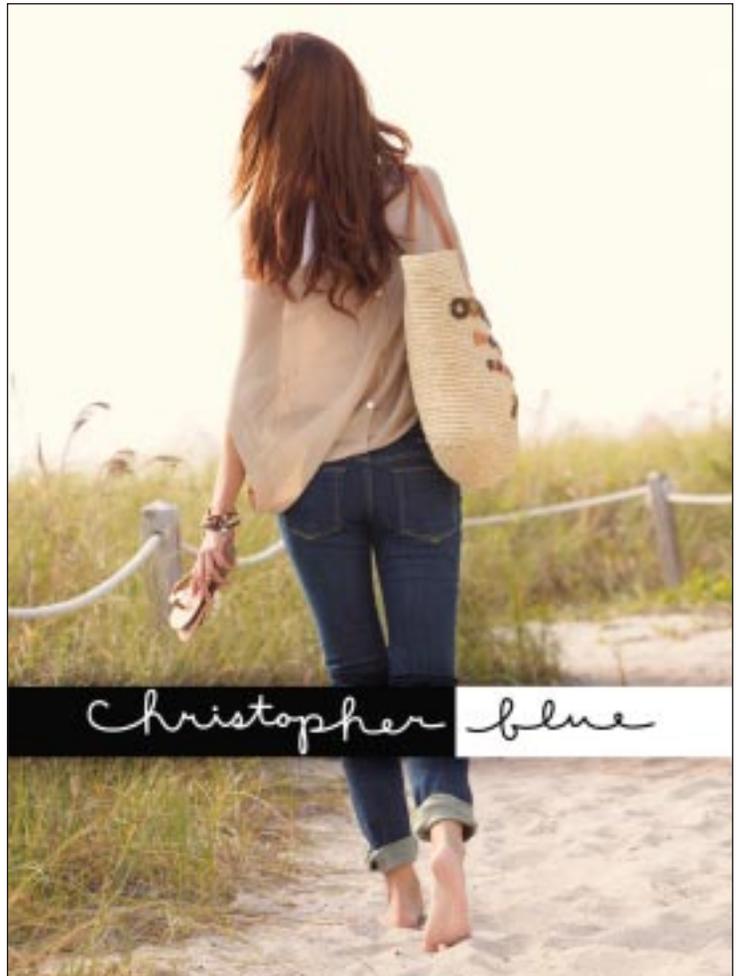
Pat Garrett and Billy the Kid

The always tumultuous relationship between Sam Peckinpah and his producers led to Pat Garrett's getting re-edited and then buried at the box office, and as a result Dylan's contribution to the soundtrack was the most successful part of the picture. Dylan actually wrote every song for the film, and Peckinpah liked his score so much that he offered the musician a role in the picture.

1. Simon & Garfunkel "Mrs. Robinson"

The Graduate

This may be the first song that comes to mind when people think about pop songs in films. It was famously altered at the behest of director Mike Nichols to be about Mrs. Robinson rather than Mrs. Roosevelt so as to fit better with the movie, a small change that completely transforms its meaning.





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