

September 2013

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# VANITY FAIR

The 2013

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International

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of the  
BEST-DRESSED:

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*"Tell her, brief  
is life but love is long."*  
—ALFRED,  
LORD TENNYSON

*The Mystery  
Man Who Stole the  
Princess's Heart*

By SARAH ELLISON p. 338

# DIANA'S *True Love*

SEPTEMBER 2013

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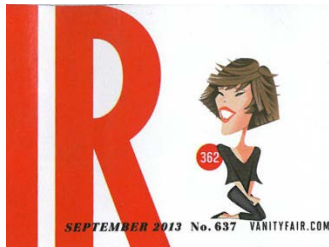


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**MARTHA  
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### 30 DAYS IN THE LIFE OF THE CULTURE

Clarissa Ward's war zone. The Marlon Hotel opens; Marjorie Gubelmann's alter ego. My Desk: Carolina Herrera. Men's fashion goes varsity. Hot Tracks: HAIM. Luxe ladies' accessories. My Stuff: Riccardo Tisci. Hot Type: Punch Hutton's Cult Favorites. Night-Table Reading. Private Lives: Laura Bailey and Sheherazade Goldsmith; Peter Manning's Five Eight New York. Beauty: fashionable palettes and fragrances; Hot Looks.



Clockwise from top left: a view from the penthouse terrace; a hotel key fob; a penthouse suite, the lobby.



## Poetic Hideaway

Even Jack Kerouac wearied of the road sometimes. "As far as I'm concerned the only thing to do is sit in a room and get drunk," he once advised. Now literary-minded travelers can inhabit one of the rooms where he did precisely that: this month, the historic Marlon Hotel—built in 1900—reopens after an extensive renovation masterminded by Sean MacPherson, co-owner of New York City's Bowery Hotel, Jane hotel, and a bevy of other Zeitgeist-defining properties on both coasts.

Looming in the heart of Greenwich Village, the Marlon housed several counterculture icons over the decades: Lenny Bruce dwelled there while on trial for obscenity; so did Valerie Solanas, Andy Warhol's would-be assassin. Kerouac holed up at the Marlon while working on the manuscripts for *On the Road*, *Tristessa*, and *The Subterraneans*.

While Beat novels have been stashed in the lobby, MacPherson had another literary epoch in mind when designing the new Marlon: F. Scott Fitzgerald's postwar Paris. Inspired by Rosemary's "small hotel" in *Tender Is the Night*, MacPherson created a world that's "more urbane than urban, and more decidedly feminine," he says. Surrealist elements abound (brass-lampwielding hands jut out from the walls), as do heringbone floors and regal wainscoting.

Whether guests come to the Marlon to worship the Beats or to channel sublimely dissolute historical expats, the hotel shines once again as a badge of American creativity at its most vibrant—and most ill-behaved.

—LESLEY M. M. BLUME

THE MARLTON HOTEL PHOTOGRAPHS BY FOTO & WANKER; PHOTOGRAPHS FROM CAPITOL RECORDS (THINKING OF YOU); THE MARLTON HOTEL (KEY FOB); BY CARY OTNESS/BAANC.COM (GUBELMANN); FROM FLANVIEW/GETTY IMAGES (RECORD)