









After helping revive
Woody Allen's career in

* * * **'MATCH POINT'** * * *

(and giving Tom Ford a new one while
co-starring in 'A Single Man'),
he's earned the right to rock the
bedposts with one crazy Nicole Kidman
in this spring's steamy thriller 'Stoker.'
Steely-eyed, but proud-poppa softy,
Matthew Goode is that good.

S.C.: How has your personal style changed as you've matured? Did you ever have a punk, hip-hop, or any other questionable fashion phase?

MATTHEW GOODE: In some ways I went out and bought a lot more clothes when I was younger and then now the only time I'm seen in public is when I'm wearing a suit or I'm looking quite smart. But generally I'm in dad clothes. I'm quite grubby from day-to-day—living in the countryside, chopping wood, ferrying my daughter Matilda to and from. I might not be the most stylish man after all.

If you could step into any role from any classic film or stage play, what would that be? On the stage it would be *Jeffery Bernard is Unwell*, by Keith Waterhouse, just because I saw Peter O'Toole do it and he was brilliant. I'm about 50 years too young, but it's an amazing play and had a big effect on me.

What is the starkest difference between working in the U.S. versus the UK? The biggest difference is that I'm away from my friends and family, so I feel I just get on and do the work more easily and then come home. In some ways I'm homesick.

* * *
PREVIOUS PAGE
AND LEFT
Rake suit
Rake shirt
Burberry tie
Budd pocket
square



* * *

THIS PAGE

Favourbrook suit

Budd shirt

Budd bow tie

Mr Hare shoes

OPPOSITE

Alexander McQueen

trousers and coat

Rake shirt

Churches shoes

Sunspel socks

What co-star or director has taught you the most about acting—or if you prefer, about life in general? I haven't worked with one particular director yet, or an actor, who's basically made me understand anything better. I wouldn't say it was any one person; it's the experience that you pick up over 12 years [in acting]. I don't think it's one almighty lightning bolt. You know, I doubt myself left, right and center, so maybe that will change when this magical person comes along.

Can you tell me anything about your mother's belief that she might be Laurence Olivier's love child? Only that she's completely batty!

Are there any films you've made that you don't want your daughter to see when she's of age? When she's of age I'll be happy for her to watch any of them. It depends what you mean, I mean [the remake of] *Burning Man's* not great right now, because obviously it involves daddy naked quite a lot. But let's say, when she's like 40, she can watch what she likes! There may be an actor in her, but obviously we'll try and dissuade her. I'd be fine with it, as long as she's happy – that's all you can really ask for, isn't it?

Your character in *Stoker* seems quite sinister. Is that liberating, or does a dark role take a greater toll on you as an actor when you discover the dark places within yourself? I don't think about it that much. I don't buy into all that. The only thing that stresses me out is just how much hard work it is day-to-day working on a film set. I genuinely see it as quite an honor to be in that position, and I love exploring a story. So you do your preparation and then go for it. I don't get this Method thing—there's no way I could possibly be continuing to live in the character outside of "Action!" and "Cut!" It doesn't make any sense to me. Between action and cut, I like to think that I'm in character.









“I don't get this

* * * **METHOD THING.** * * *

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With someone shoving a camera and a microphone in my face, I try to get on with the scene as best I can. It's crazy but a lot of fun.

As I understand it, *Stoker* was director Park Chan-Wook's English-language film debut. How was your on-set rapport with him? I loved him—he's brilliant. You know you're in very capable hands having watched his other films, and having been there for a bit of the pre-production and seeing how much preparation he put in, even down to just what color the walls were going to be. There were many different colors, and he chose extremely specifically, so you just think Wow! We created a lot of stuff for [Goode's character] Uncle Charlie together, and there were a few things that unfortunately didn't make it into the film. He's a brilliant man. I also liked having steak and wine with him—I found that that is when we got most creative.

What was your most stereotypically “Southern” moment as a Brit shooting in Nashville...listening to country music at Robert's Western World, drinking bourbon, buying cowboy boots...did you have a culture shock moment in the South? There was a moment when myself, my wife, and my daughter went and bought some cowboy boots. I didn't buy any myself. I thought that that was a bridge too far as a Brit. It was very good fun, and I love Nashville. There's a great place, I can't remember the name, that a great band called The Time Jumpers—a bluegrass swing group—would play. It just put you in the best mood. There are such talented musicians all over the place, even if you go down to the strip to the honky-tonk bars on Lower Broadway. That was the really tourist-y and stereotypical thing we did—as much as we were warned off by the “cooler” places you could go where specific people played. We just loved going and having a few drinks, a lot of fun! 

* * *
MIH jeans
Edun shirt
Richard
Anderson coat
Alexander
McQueen scarf
Churches shoes