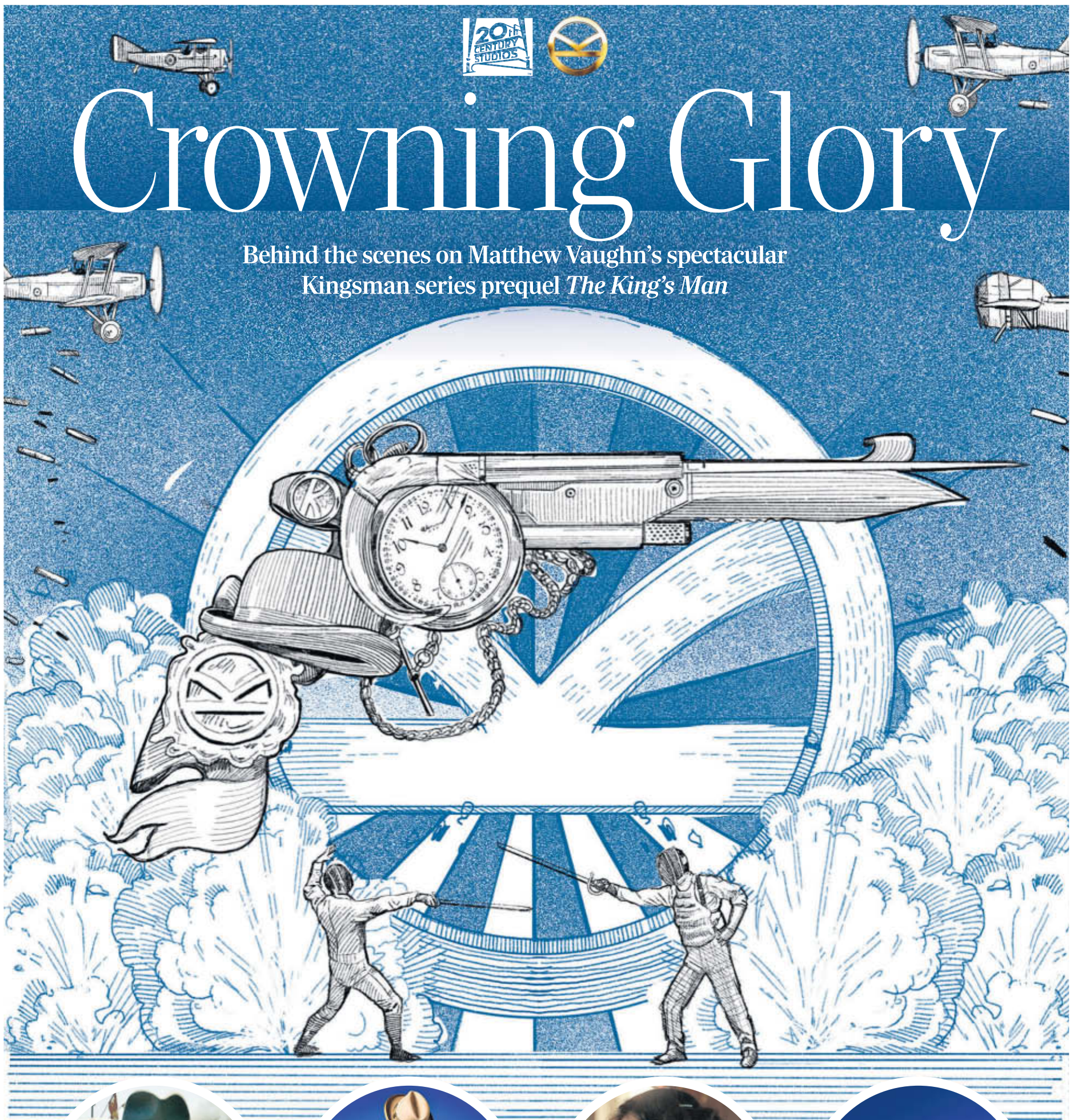




Crowning Glory

Behind the scenes on Matthew Vaughn's spectacular
Kingsman series prequel *The King's Man*



RALPH FIENNES

A man with a royally good plan



LOOKING THE PART

How to dress like a Savile Row spy



GEMMA ARTERTON

A nanny like no other



THREE CHEERS!

Cocktails fit for a King's Man

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Brogue agents

The King's Man, the third film in Matthew Vaughn's Kingsman series, is a prequel like no other – with full-on action and explosions, and an irresistible emotional centre

By Adam Smith

It is seven years since British co-writer/director Matthew Vaughn first introduced multiplex audiences to Kingsman, the secret society of tailors-turned-spooks who battle for truth, justice and an end to ill-fitting off-the-peg suits.

Based on characters created by legendary comic-book duo Mark Millar and Dave Gibbons, *Kingsman: The Secret Service* (2014) told the story of Eggsy (Taron Egerton in his first – and star-making – role), a street kid who finds himself recruited to the shadowy, immensely wealthy and decidedly upper-class ranks of Kingsman by dapper gentleman spy Harry Hart (Colin Firth, effortlessly proving why he would have made a superb 007).

They go on to thwart the attempts of megalomaniac tech-guru Valentine (Samuel L Jackson) to destroy humanity with violence-inducing mobile phone sim cards.

This was a spy movie unlike any other. A smash-hit both with the majority of critics and with audiences across the world, it was a dizzying, post-Tarantino melange, infused with Vaughn's love of movies, an eye for astonishing, hectically-cut action that owes a lot to the work of John Woo and Park Chan Wook (a murderous rampage in a rural American church remains one of the most eye-popping fight sequences in recent cinema), and a mischievous

schoolboy's boundless affection for juvenile humour. It was a breath of fresh air in a cinematic world dominated by respectful espionage movies that took things ever so seriously.

'I love spy films. But I thought they needed to be reinvented, to have a sense of humour again and take you on a ride; which I used to go on when I watched early spy films,' Vaughn said of his passion for the project. 'And then they suddenly got very, very serious. *Austin Powers* was probably the beginning of the rubicon and Bourne is on the other side of it, and I thought there's a space smack in the middle.'

The first movie's success guaranteed a sequel, and *Kingsman: The Golden Circle* followed in 2017, taking the story stateside and introducing Statesman, Kingsman's stetson-clad sister organisation.

With two contemporary spy-capers behind him, Vaughn has turned to the secret society's surprising origins. And to tell that story he's imagined a very different kind of Kingsman movie. 'I had an itch to make a film like the ones I grew up with as a kid,' he says of *The King's Man*. 'Films like *Doctor Zhivago*, *The Man Who Would Be King* and *Lawrence Of Arabia*. I think the world is ready for an epic adventure movie, shot in a more restrained way, while telling the world where Kingsman was born, how and why.'



Dressed to kill Left, Harris Dickinson in *The King's Man*. Above, Colin Firth and Taron Egerton in *Kingsman: The Secret Service*



Crossing the Pond Firth as a now one-eyed Harry Hart in *Kingsman: The Golden Circle*, working with the US arm, or 'Statesmen'



A punchy prequel *The King's Man* goes back to before the First World War, when the agency is led by the Duke of Oxford (Fiennes)



Making her mark As Oxford's tough-as-boots nanny Polly, Gemma Arterton cracks codes and guns down baddies

Set during the First World War, *The King's Man* tells the story of pacifistic aristocrat the Duke of Oxford (Ralph Fiennes) and his son Conrad (Harris Dickinson), who work together to prevent a collection of the world's nastiest figures – Rasputin, Mata Hari and Hitler's astrologer Erik Jan Hanussen – from ganging up to foment a war that will kill millions.

But as well as the familiar mayhem (Vaughn promises a single action sequence that lasts a full 20 minutes), *The King's Man* aims to deliver a less 'explodey' side of the story.

Just as the first two films found their appealing emotional centre in the relationship between Taron Egerton's irresistible diamond-in-the-rough Eggsy and Harry Hart, the gentlemanly undercover agent, the new film charts the fraught-but-loving relationship between peace-loving Oxford and his hot-under-the-collar son Conrad.

'Conrad is the son of the Duke of Oxford,' Vaughn told *Empire Magazine*. 'Oxford is a reactionary, Conrad is a revolutionary. It's about a father-and-son relationship where they couldn't have more

“The setting is a radical departure for Vaughn, whose previous films have always had a distinct contemporary edge

opposing views on life yet love each other dearly.'

The period setting is a radical departure for Vaughn, whose previous films (*Layer Cake*, *Kick-Ass*, *X-Men: First Class*) have always had a distinctly contemporary edge.

And the new historical setting means, of course, that the zany high-tech gadgets that featured in the first two movies have been necessarily dialled back in favour of more historically appropriate spy-tech.

'Back then, a gadget was having

a car, you know, or an aeroplane,' says Vaughn. 'A gadget was having an umbrella that worked.'

'There is espionage in the film, but espionage back then – well, they've got a carrier pigeon with a note on it...'

Much of the work done by surveillance technology in the contemporary films is now taken up by a network of 'cleaners', household staff who are the eyes and ears of the Kingsman organisation and quite able to raise bloody mayhem themselves when necessary.

While the setting, kit and characters may have changed, what hasn't is the Kingsman films' secret sauce: pairing a dazzling array of A-list Hollywood talent with the hottest of newcomers. For your A-listers, alongside Fiennes are



NEXT GEN Djimon Hounsou, who plays butler Shola, was excited to join these 'iconic films'

“The setting has changed, but what hasn't is the series' secret sauce: pairing Hollywood stars with the hottest of newcomers

Gemma Arterton as Conrad's mysterious nanny, Djimon Hounsou as Shola, Oxford's ferocious gentleman's gentleman, Daniel Bruhl as a dodgy psychic, Charles Dance as General Kitchener, and Tom Hollander expertly juggling the roles of King George, the Tsar of Russia and the Kaiser.

The new blood is represented by Harris Dickinson: the 24-year-old Leytonstone native won critical plaudits – as well as both the Independent Spirit Award for Best Male Lead and the London Film Critics' Circle Award for Young British/Irish Performer of the Year – for his performance as young drifter Frankie in 2017's hit indie *Beach Rats*.

'Conrad is 17 years old,' says Dickinson of his character. 'He's a young, brave aristocrat. He's been living in this very grand, upper-class lifestyle but he's naive to the real world when we meet him.'

Vaughn says he likes to think of the new movie as 'The Man Who Would Be Kingsman': a traditional epic with a distinct sense of humour combined with emotional wallop.

'In a weird way, this is the most old-fashioned movie I've made,' he says. 'I'm so out of my comfort zone on this. Actually, it's been quite exhilarating.'

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THE MEN BEHIND THE THRONE

Mark Millar and Dave Gibbons explain how they brought the spy series to life



MARK MILLAR
Writer

Mark Millar began his professional life working on British comics. In the 1980s and 90s he worked for DC and Marvel's most iconic brands before launching Millarworld. 'Matthew [Vaughn] and I are both huge Bond fans. The idea of doing *Kingsman* came from sitting in the pub chatting about how we'd love to do Bond, but do it differently.'



DAVE GIBBONS
Artist

Esteemed comic-book artist Dave Gibbons is best known for his work on graphic novel *Watchmen*. 'With *Secret Service*, what Mark Millar and I did with the comic book, and Matt Vaughn and Jane Goldman did with the movie, was to bring back some of that original sense of excitement and adventure.'

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The King's Woman Arterton says no-nonsense Polly is 'the boss of everyone'

'She's Mary Poppins on steroids'

Gemma Arterton's codebreaking childminder will have viewers on the edge of their seats in *The King's Man*, says Adam Smith

GETTY, SHUTTERSTOCK, PETER MOUNTAIN, 20TH CENTURY FOX FILM CORPORATION

When it came to casting the role of Polly, the nanny-cum-codebreaker who forms a key part of the original Kingsman line-up, director Matthew Vaughn obviously decided to go with an actor with form in the 'explodier' side of cinema.

Not only did Gemma Arterton pretty much begin her career in the world of movie espionage with her role as Bond Girl Strawberry Fields in 007 movie *Quantum of Solace* (2008), her early performances had a distinctly action-oriented edge. There were early roles in Hollywood blockbusters *Prince of Persia: The Sands Of Time* (2010) opposite Jake Gyllenhaal, and *Clash of the Titans* (2010) with Sam Worthington and Ralph Fiennes (with whom she reunites in *The King's Man*).

In fact, if she's got a very slight niggles about Polly, it's that she doesn't get to crack quite as many heads as she'd like. 'I have a little bit of action but I don't have as much as the boys, which I'm working on,' she told Yahoo Movies. 'But I'm very efficient in my action. Polly is very quick and to the point, and doesn't mess about. There's no fancy footwork or anything like that. She's just bish, bash, bosh, gone!'

Gemma Christina Arterton was born in Gravesend, Kent in 1986. Her mother, Sally-Anne, ran a cleaning business, and Barry, her father, worked as a welder. She was born with a minor birth defect called polydactyly, which affects one in a thousand babies, that causes extra fingers grow in the womb on one or both hands.

The issue was rectified by a minor procedure. 'It's my little oddity that I'm really proud of,' she has said. 'My dad had them, and my grandad. And we could do more stuff if we had extra fingers, better guitar-playing, faster texting...'

Her parents divorced when she was five, and she was raised by her mother and her aunt, attending Gravesend Grammar School for Girls, where she won a prize in a local drama festival – the first, it would turn out, of many – for her performance in Alan Ayckbourn's *The Boy Who Fell into a Book*.

Subsequently, she won a full scholarship to RADA – but her entrée into the movie world came with *St Trinian's* in 2007, a feisty reboot of the redoubtable British classic comedy, in which she played

GEMMA ARTERTON BY NUMBERS

1,500 Hopefuls she exceeded to win her role as Bond girl Strawberry Fields

2 Number of films in which she speaks fluent French (*Gemma Boverly* and *Orphan*)



5 Number of years she has been running Rebel Park Productions, creating female-led and -made films

1 Number of times she has starred in a film with Ralph Fiennes before (in 2010's *Clash of the Titans*)



16 Age at which Gemma left school to attend college at the Miskin Theatre at North West College, Dartford

head girl Kelly. In this role she caught the eye of *Quantum of Solace* director Marc Foster (though she still had to audition against a rumoured 1,500 hopefuls) – and went on to be cast as Strawberry Fields in *Quantum of Solace*.

Inevitably this high-profile role brought her to the attention of Hollywood – and a flurry of parts playing an 'all-action babe'. 'I don't regret those roles,' she told reporters. 'Going to a drama school where they tell you, and rightly so, that you're probably not going to work most of the time, and suddenly being given all these opportunities when I left... I thought I was lucky.'

She then made a triumphant return to the stage, which she has had an abiding love for since her student days at RADA.

In 2010 she starred in the Almeida Theatre's production of Ibsen's *The Master Builder*,

A real gem Arterton mixes arthouse movies with all-action blockbusters



garnering a clutch of rave reviews for her memorable performance as Hilde Wangel ('effusive and assertive, yet also haunting,' said the *Evening Standard*).

In 2014 she took the lead in *The Duchess of Malfi* at the Globe and, the same year, appeared for six months in the stage musical *Made In Dagenham* at the Adelphi.

When she returned to film, it was on her own terms. In 2016 she founded her own production company, Rebel Park, with the aim of creating female-led film and TV projects. One of the most notable was 2018's *The Escape*, a mostly improvised drama about a woman attempting to walk out on her life, which was directed and written by Dominic Savage.

The film, influenced by Arterton's love of ambiguous, low-wattage French cinema, sharply divided critics – which is just what she wanted. 'I didn't set out to make a film that was universally loved,' she said at the time. 'It's meant to create polarising opinions.'

Most recently audiences have seen her in Netflix's comedy *Murder Mystery* with Adam Sandler (which broke records: 31 million views in its first three days of streaming in 2019), and last year's *Summerland*, a Second World War drama in which she plays a reclusive writer who takes in a young evacuee.

Now she has returned to the world of the blockbuster – and it was the lure of working with mayhem-maestro Matthew Vaughn that tempted her back. 'For a while, I was not looking for those kinds of projects,' she said.

'This one came along and I just wanted to work with Matthew. I've always been a fan of his *Kick-Ass*. This one is in his element. It's a classy and brilliant epic adventure comedy.'

'She's Mary Poppins on steroids,' Vaughn told *Empire* of Arterton's character. 'She and Shola [the Duke of Oxford's gentleman's gentleman, played by Djimon Hounsou] work with Ralph's character. He has butlers and nannies and people looking after him – but they *really* look after him. They become his family.'

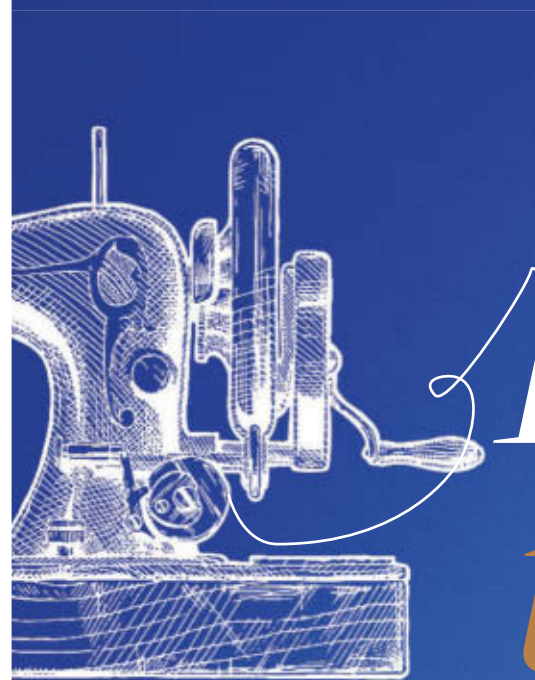
'She's sort of the boss of everyone, including Oxford,' Arterton said.

'She's very tough. She doesn't take any crap. She's the cleverest person in the room. She's very smart, but also very funny. She's working class, from the North, so she isn't posh.'

'There are a lot of gentlemen in the film, and high society, and she's a bit more practical.'

Gemma Arterton, it would seem, is very much back in action.

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Looking the part

Being a superhero spy isn't just about saving lives – it's about looking hugely stylish as you do so. **Orla Pentelow** shares her tips to get the King's Man look from top to toe

WHITE TIE

'Full evening dress', 'tails', 'dress suit' – the white tie dress code comes in many guises. Whichever the term used to describe it, white tie is the undisputed champion of formality in traditional British evening dress codes, and comes with a number of rules to adhere to.

In a bygone era (before the Second World War) it was the standard evening dress for men, but modern-

day white tie is reserved for the most formal occasions – think royal, state or livery ceremonies, balls or banquets.

Essentially, white tie means – you guessed it – a white tie: preferably a hand-tied bow tie atop a white cotton piqué shirt with double cuffs and a winged collar, a white, low-cut, evening waistcoat (so the shirt is visible) and a black evening tailcoat jacket, worn unbuttoned, with peaked lapels. These

are the defining features. Trousers should be high waisted with two lines of braid down the outside and a natural taper, while polished or patent black leather court shoes with black laces are equally essential.

Never underestimate the importance of grooming with white tie, too: keep hair neatly swept back and facial hair trimmed to perfection to stay in line with the regal elegance that evening dress conjures.



“Though the height of Savile Row sophistication, the three-piece was born of necessity

The jacket needs to fit your shoulders – sleeves and trousers can be adjusted



THE HOMBURG HAT

Stiffer and slightly taller than its Trilby cousin, the Homburg hat is known for its pencil curl trim and grosgrain ribbon. Although it is considered to be at the formal end of the western dress spectrum, the style earned its name from a German spa town King Edward VII used to visit (when he was still Prince of Wales) in the 1890s, Bad Homburg, where it was originally used as hunting headgear.

Diplomats and politicians soon followed in the King's footsteps – and politician and (briefly) prime minister Sir Anthony Eden later made the Homburg so fashionable in the 1930s that it became known as 'the Anthony Eden hat' on Savile Row.



Traditionally associated with semi-formal attire, the Homburg slowly took over as a formal hat of choice – a comfortable alternative to the rigid form of the Top Hat of the time – with its wool felt frame and centre dent crown.

Take a leaf out of the Duke of Oxford's style book and pair the Homburg with a dark three-piece suit, or a lounge suit for brighter days, to add stealth style to formal finesse. And layer on a Chesterfield overcoat when the temperature drops.

THE THREE-PIECE SUIT

Although a three-piece suit – consisting of a matching jacket, trousers and waistcoat – can be seen as the height of Savile Row sophistication, its Edwardian invention was born out of necessity.

Without central heating, suits were worn indoors – and the waistcoat provided extra insulation. Wearing a darker shade in the city was the norm as the coal smog in the air dirtied lighter colours, whereas browns

and checked pieces were more often seen in the countryside, associated with hunting wear.

With a revival in recent years, it's regarded as more formal than a two-piece, and a better option for dressier occasions such as weddings and the races.

Pastel hues are a great way to give the three piece a modern twist, especially in summer, while classic black always looks sharp.

The jacket must fit your shoulders – even an experienced tailor can be challenged if the shoulders aren't right – but sleeves and trousers can be adjusted. While all three components were originally made in the same fabric, wearing a contrasting waistcoat is a modern way to give the three-piece suit a more individual and personal look.



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MORE WAYS TO SLAY

THE TRENCH COAT

The origins of the trench coat are embedded in the history of two British brands: Burberry, which invented the gabardine fabric synonymous with the style that went on to become standard issue for officers during WWI; and Aquascutum, which claimed to have invented a similar cover-up to dress military men in the Crimean War in the 1850s. Either way, it was this suitability for purpose that led to the creation of its moniker in the First World War, following its widespread adoption by soldiers on the front line. Its military flourishes – a D-ring belt for attaching equipment, large pockets for maps, cleverly placed vents and epaulettes for rank insignia – have created a perennial classic.

Of course, the trench's time in the limelight during the golden age of cinema made it synonymous with stealthy sophistication, too; no master of espionage was complete without one.

Though beige is timeless, and the gabardine fabric just as enduring, it's worth venturing beyond. Navy and black are sleek alternative shades, while leather is a great choice if you fancy yourself an international man of mystery like the Duke of Oxford.



THE TARTAN TREWS

Few things are more iconically Scottish than tartan. While many will instinctively think of the kilt, just as embedded in Scottish history are tartan trews, the origins of which can be traced back to the 16th century. A form of Scottish Highland Dress, tartan trews (or triubhas in Scottish Gaelic) would take over from the traditional kilt when the unforgiving Highland temperatures no longer allowed for exposed knees (or anything else).

Part of what set a pair of tartan trews apart was their unique bias cut. Cut on the cross-grain, at a 45 degree angle, it allowed the fabric to stretch sufficiently around the leg – extremely important when they were adopted by Scottish lowland military regiments.

Modern tartan trews however, are often cut on a straight grain to allow the plaid pattern to sit squarely. They tend to forgo the side seam and a fishtail back, but still sit higher on the waist than tartan trousers and have a wider waistband, making the cropped cut of a Prince Charlie Jacket ideal for a full traditional look, or a tweed jacket for a more casual affair. For a more modern take, they can be coupled with most jacket styles. Just add a crisp white shirt to allow the tartan colours to shine.

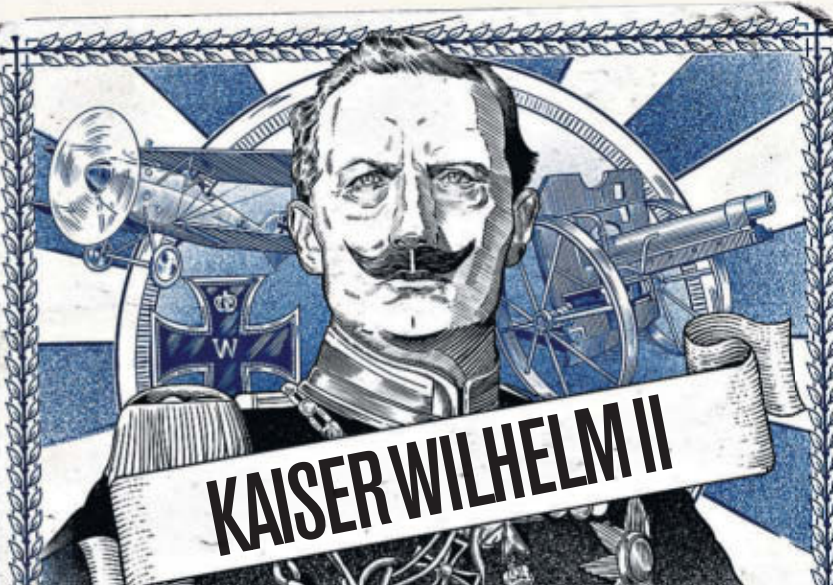


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The King's Man: who are the real masterminds?

The King's Man follows the battle between a team of top-level British spooks and a cabal of warlords and masterminds hell-bent on global destruction. **Guy Walters** looks at some of the key players – and what they bring to the war table



KAISER WILHELM II

GERMAN EMPEROR AND KING OF PRUSSIA

APPEARANCE
Although not quite as hirsute as his cousin King George V, Wilhelm was still in possession of a vast set of whiskers. Prussian to a tee.

MILITARY EXPERTISE
Belligerent and bellicose, Wilhelm wanted nothing more than to be a warlord. The Great War would, of course, grant him that wish.

CHARISMA
Limited. He was self-centred and arrogant; he rubbed people up the wrong way. As one observer said: "He wanted every day to be his birthday."

SPECIAL SKILLS
Determination. Though born with a withered arm, as a child the Kaiser managed to learn to ride. He remained ever conscious of his shorter limb, however, hiding it behind his back or propping it on a cane or sword.

MASTERMIND FACTOR
Wilhelm was pretty sharp. Unfortunately his arrogance got in the way – and it would ultimately skew his judgement.



RASPUTIN

MYSTIC AND HOLY MAN


APPEARANCE
Grigori Yefimovich Rasputin certainly looked the part of the original mad-eyed monk, with his intense gaze, long beard and hair, and clerical robes. Make no mistake, Rasputin was the mystic's mystic.

MILITARY EXPERTISE
None whatsoever.

CHARISMA
Through the roof. With his ability to charm Tsar Nicholas II and his wife Alexandra, Rasputin effectively had one of the most powerful men in the world under his thumb. Not bad for someone born a peasant in a tiny Siberian village.

SPECIAL SKILLS
Disputed. Rasputin claimed that he was able to heal the sick – including the Tsar's son – with holy powers, but others said he was an out-and-out charlatan.

MASTERMIND FACTOR
Though uneducated, Rasputin was blessed with cunning and the ability to manipulate. He was perceptive – but not enough to avoid being bumped off by a group of angry Russian noblemen.



TSAR NICHOLAS II

EMPEROR OF ALL RUSSIA


APPEARANCE
Nicholas looked almost identical to his cousin, King George V of Britain. Big beard, big whiskers, big number of medals.

MILITARY EXPERTISE
Russia's lack of readiness for war – and the poor way he conducted the campaign against Germany – led, in part, to the Tsar's downfall. Not a military tactician.

CHARISMA
Although a somewhat shy and charming man, and even gentle, his personality was not substantial enough to keep his enormous empire under control. Ultimately, his subjects saw him as aloof.

SPECIAL SKILLS
Until he was overthrown, the Tsar's only really special skill was his access to vast amounts of wealth.

MASTERMIND FACTOR
Not clever enough for the job – but then perhaps nobody could have been cunning enough to have thwarted the massive historical currents that would wash away the tsars of Russia.



MATA HARI

EXOTIC DANCER, COURTESAN, SPY

APPEARANCE
Though no great beauty, Mata Hari (real name Margaretha Zelle) exploited her assets to great effect. Her trademark bejewelled breastplate and headdress certainly raised many a male pulse.

MILITARY EXPERTISE
Very little. Through some of her spying, Mata Hari got to know more about the nocturnal peccadilloes of senior officers rather than their day jobs.

CHARISMA
Provocative, promiscuous, flirtatious, brazen, seductive, coquettish and deeply, deeply erotic – there was very little about Mata Hari that people seemed not to like.

SPECIAL SKILLS
Regarded as one of the sexiest women on the planet, Hari's special skill was undoubtedly her ability to seduce almost anybody she set her mind on.

MASTERMIND FACTOR
Ultimately, Hari fell victim to others manipulating her. Out of her depth in the clandestine world of espionage, the dancer and courtesan should have stayed on the stage and not in the shadows.



KING GEORGE V

KING OF THE UNITED KINGDOM AND EMPEROR OF INDIA

APPEARANCE
Undoubtedly regal, with a magnificent set of whiskers. Complete with more medals than imaginable, George cut the most kingly of dashes.

MILITARY EXPERTISE
An admiral, field marshal, the chief of the Royal Air Force – yet George's military skill was not as impressive as these ranks might suggest. He served in the Royal Navy for 14 years, and eventually commanded a cruiser.

CHARISMA
George was hardly the most gregarious of men. He was more happy collecting stamps or shooting game than shooting the breeze. A bit of a stick-in-the-mud.

SPECIAL SKILLS
As someone who shot tens of thousands of birds and mammals in his lifetime, George was undoubtedly extremely handy with all manner of firearms.

MASTERMIND FACTOR
No great brains, but not dim either. A plodder – but one who would get there eventually. And did.



ERIK JAN HANUSSEN

CLAIRVOYANT, PERFORMER, ASTROLOGER

APPEARANCE
With mad, staring eyes set in a full face, Hanussen certainly didn't lack stage presence in his role as a clairvoyant and mystic. Immaculately turned out in a suit and tie, his conservative dress belied his wacky approach to the world.

MILITARY EXPERTISE
None whatsoever.

CHARISMA
Huge. According to some accounts, Hanussen even managed eventually to inveigle himself into the inner circle of none other than Adolf Hitler, apparently teaching the Führer how to manipulate an audience.

SPECIAL SKILLS
Lying. He claimed to be a Danish aristocrat, but was in fact a Moravian Jew named Hermann Steinschneider.

MASTERMIND FACTOR
Enormous. With his ability to gull people and reinvent himself, Hanussen had guile and brains. However, this didn't prevent him from being murdered by Nazi stormtroopers in 1933.

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Kay Plunkett-Hogge takes a trip back in time, armed with a bottle of The GlenDronach and a cocktail shaker, to enjoy some cocktails as distinctive now as they were in the 1910s

How to drink like a King's Man

As fashionable as cocktails are today, you could make an excellent argument that their consumption in Western Europe reached its peak in the years leading up to the First World War. Decades of peace and buoyant economies – not to mention the demands of wealthy American tourists – sparked a new European cocktail scene centred on places like the Savoy's American Bar and the famous Harry's New York Bar in Paris.

And bartenders mixed all manner of liquors and elixirs to titillate the chic and glamorous. When marrying whisky with belle époque cocktails, a Single Malt Scotch like The GlenDronach Aged 12 Years makes an excellent choice. Matured in Pedro Ximénez and Oloroso sherry casks, it offers rich, spicy, dried-fruit, almost Christmassy flavours that lend themselves well both to sipping and classic cocktails. And a discerning King's Man would know just what to mix.

Here are three sophisticated and well-presented drinks – each wearing its heritage lightly – with which to refresh oneself after a hard day's work saving the world.



THE ROB ROY

Invented in 1894 in honour of Reginald de Koven's operetta of the same name, this is a Manhattan made with scotch instead of rye or bourbon. Like the Manhattan, it can be served straight up in a cocktail glass or on the rocks, and it can be either 'sweet', 'dry' or 'perfect'.

TO MAKE IT 'SWEET'

- Stir 45ml GlenDronach and 25ml sweet vermouth

over plenty of ice

- Strain into a cocktail glass
- Garnish with a Maraschino cherry or a twist of lemon

To make it 'dry', replace the sweet vermouth with the same quantity of dry. To make it 'perfect', mix the scotch with 10ml each of sweet and dry vermouth

THE MAMIE TAYLOR

This is a highball variant, named after an American singer and actress from a travelling troupe (real name Mayme).

TO MAKE IT

- Pour 60ml of GlenDronach and 20ml fresh lime juice into an ice-filled highball glass
- Top up glass with ginger ale
- Stir, and garnish with a wedge of lime

This is a drink that really had its moment in the pre-war years before it inexplicably fell from grace. And that's a shame – because it's a straightforward, refreshing drink as satisfying as a well-cut suit. Like Savile Row tailoring, it should never be out of style.



THE IMPROVED WHISKEY COCKTAIL

It is thanks to the 'improved' whiskey cocktail (spelt with an e because it's made with rye or bourbon) that the Old Fashioned is called the Old Fashioned – it had previously simply been called a whiskey cocktail. That was until the legendary Jerry Thomas, author of the very first cocktail recipe book in 1887, set about fancifying and improving it. Old Fashioned or



Improved, the whiskey cocktail is very much a gentleman's drink that Ralph Fiennes' Duke of Oxford would no doubt enjoy.

TO MAKE IT

- Crush a sugar cube in a rocks glass with a tablespoon of Maraschino liqueur
- Add a teaspoon of pastis or absinthe
- Two dashes each of Angostura and Peychaud's bitters.
- Add 60ml GlenDronach, stir, then add ice – ideally in a single large cube – and stir again until cold.
- Garnish with an orange twist.



Perfection

Left to right, the Rob Roy, the Mamie Taylor and the Improved Whiskey Cocktail

A DRINK THAT IS DEEP IN MEANING

The last few bottles of The GlenDronach Kingsman Edition 1989 Vintage have been made available to coincide with the release of *The King's Man* (rrp £775). The Single Malt has been expertly crafted by Master Blender Dr Rachel Barrie, in collaboration with director Matthew Vaughn.

Dr Barrie said: "Working closely with Matthew, I selected casks of the most exceptional character for this rare 1989 Vintage. This expression is deep in meaning, paying homage to fallen friends who bravely fought during WWI."

Savour with time, please enjoy responsibly
GlenDronachDistillery.com

drinkaware.co.uk
for the facts



PAID FOR BY 20TH CENTURY STUDIOS

Dickinson speeds into the spotlight

Director Matthew Vaughn describes Harris Dickinson as 'the real deal'. Now the lad from Leytonstone is ready to take centre stage

By Adam Smith

“

I don't think I like the idea of being in the limelight,'

Harris Dickinson recently remarked of his rapidly growing profile. 'But that's a small price to pay if you get to do amazing work in films.'

His new role – as the young hero Conrad in the latest of the blockbuster Kingsman franchise, in which he stars alongside Ralph Fiennes and Gemma Arterton – means that the limelight is something he may have to get used to. The London-born 24-year-old is rapidly becoming one of the film world's hottest properties. And if the experience of Kingsman's previous young male lead Taron Egerton (who had not appeared in a film before Matthew Vaughn cast him) is anything to go by, this role may well be Dickinson's fast lane to the A-List.

He was born in Leytonstone, London (the same borough that gave us Alfred Hitchcock, he regularly and proudly informs interviewers), joined RAW Academy, a local drama school, when he was 12, and went on to study drama and film at college, having been talked out of joining the Marines by a drama coach.

But when his studies and germinating career began to clash, he decided to drop out. 'I enjoyed it, but it was difficult because I was auditioning at the same time and I found myself falling behind,' he says. 'I also had a bit of trouble with one of my teachers and we clashed. It just really made me want to just say, "I'm done. I'm out."'

His first roles were on stage – notably in Pauline McLynn's *Angels* at the National Theatre. But his movie breakthrough was being cast in director

Eliza Hittman's *Beach Rats* in 2017 as Frankie, a young man struggling with his sexuality amid the drugs, flesh and ennui of the beaches of South Brooklyn. The film, as well as his pitch- and accent-perfect performance, gained rave reviews.

Next was a role as J Paul Getty III in *Trust* (2018), Simon Beufoy's epic TV drama about the kidnapping of the multi-billionaire's son, plus a brace of fantasy projects. He provided the voice for gelfling Gurjin in Netflix's *The Dark Crystal: Age of Resistance* (2019) and was the prince in Disney's *Maleficent: Mistress of Evil* (2019).

In *The King's Man*, Dickinson plays Conrad, son of the Duke of Oxford (Ralph Fiennes), whose hot-headed desire to join the fighting leads to conflict with his pacifist father. But soon both of them find themselves founding a secret society of freelance spies and battling against a cabal of the era's most villainous figures.

One of the most satisfying threads in director Vaughn's first two Kingsman films was the relationship between deprived teenager Eggsy (Taron Egerton) and his upper-class mentor Harry Hart (Colin Firth). It's an emotional centre to the films that

director Matthew Vaughn wants to mirror with the conflicted-yet-affectionate bond between Oxford and his son.

'Harris is the real deal,' Vaughn says admiringly of his star. 'But it's kind of funny – Taron is a boy from RADA who's not like Eggsy in real life at all. And Harris is an untrained actor, a lad from East London. So I've taken a kid who isn't from the streets and put him on the streets, and have a real kid from the street playing an aristocrat.'

Vaughn warned Dickinson before the shoot that he, like the rest of the cast, would be expected to perform many of his own stunts. It was a promise he made good on. 'There's a moment where I carry a soldier on my back,' Dickinson recalls of shooting the movie, 'and there are explosions going off.'

'Obviously it was well planned and prepped by the stunt department, who are incredible – but I was really having a moment doing that.'

Dickinson will also be seen in *The Souvenir: Part II*, alongside Tilda Swinton, and out soon will be *Triangle of Sadness* with Woody Harrelson.

Indeed, it seems that the limelight he found only recently is burning more brightly every day.

“

I carry a soldier on my back and there are explosions going off. Obviously it was well planned and prepped – but I was really having a moment doing that

Ready for action

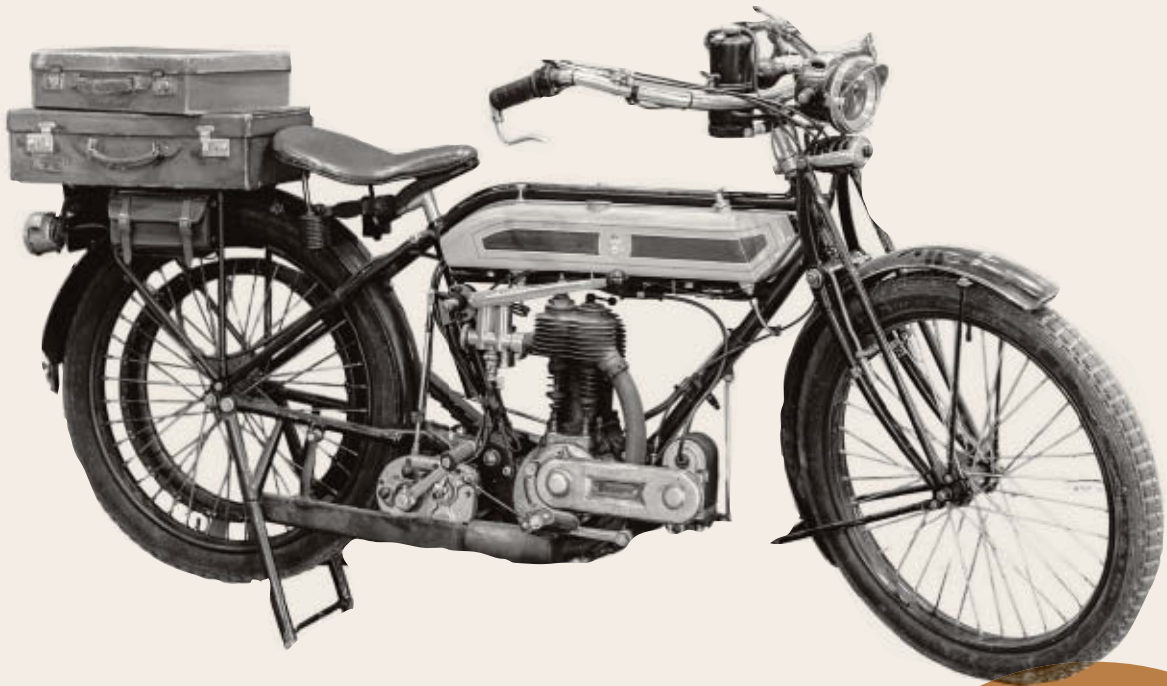
Dickinson's star is in the ascendant; below, fighting Djimon Hounsou in *The King's Man*



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Well-oiled machines

When there's a war to stop – or win once it gets going – it's all about the horsepower (and airspeed and knots). **Guy Walters** checks out the key vehicles in *The King's Man* and finds out why they were so crucial to battle



TRIUMPH MODEL H

When the British War Office decided that messenger horses had had their day, there was only one machine that could replace them: the Triumph Model H motorcycle – better known as the 'Trusty', and with good reason. By the end of the war, more than 30,000 had been supplied from the Triumph factory in Coventry to the battlefields of northern France, and many a Tommy would swear by the Trusty's ability to navigate shell-hole and trench alike. Nimble and sharp, this 499cc baby was undoubtedly the sword-walking stick of Edwardian motor vehicles.

30,000

SUPPLIED TO THE BATTLEFIELDS OF NORTHERN FRANCE

ROLLS ROYCE PHANTOM 2

If you are going to pay a visit to the Kingsman premises on Savile Row, you can't just turn up in any old motor. No, what any self-respecting dandy-cum-secret agent requires is something seriously smooth, even if it is a little ahead of its time. Step forward the Rolls-Royce Phantom 2, with curves to make even the most stuffed of shirts swoon, and a bonnet so long it pulls up outside a good half an hour before you do.



10

DIFFERENT PHANTOM MODELS MADE TO DATE

BE2 AEROPLANE

What better runaround – or rather, flyaround – for the Duke of Oxford than a Royal Aircraft Factory BE2 biplane? Used by the Royal Flying Corps – the predecessor to the RAF – as a reconnaissance aircraft, light bomber and night fighter, it could fly at over 70 mph at an altitude of 10,000 feet for well over three hours – enough time and distance to get a decent cove out of a bad scrape. And with a Lewis machine gun mounted at the back, enough firepower to pack a serious punch at even the doughtiest of dastardly pursuers.



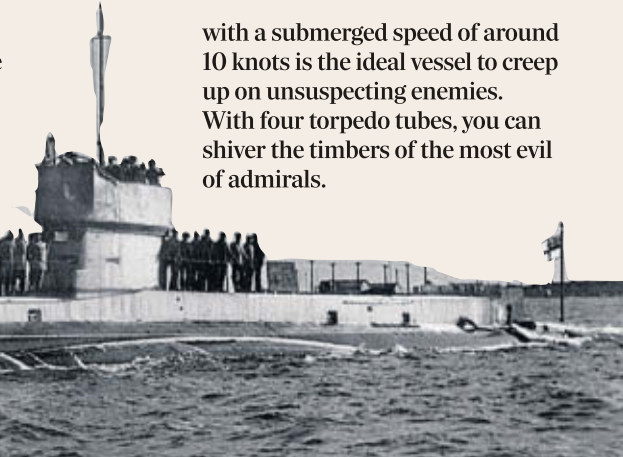
70

MPH AT AN ALTITUDE OF 10,000 FEET

E-CLASS SUBMARINE

You know you're truly a man on a clandestine mission when you have your own submarine. Secret agents don't only need to go underground; they also need to go underwater, and a Royal Navy E-Class submarine

with a submerged speed of around 10 knots is the ideal vessel to creep up on unsuspecting enemies. With four torpedo tubes, you can shiver the timbers of the most evil of admirals.



10

KNOTS

SUBMERGED SPEED

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Weapons of choice

From army-decimating artillery to cricket ball-shaped hand grenades and Morse Code playing cards, the spyware of the King's Man era was simple but effective



Hot shot The Duke of Oxford's nanny Polly (Gemma Arterton) takes aim

The world of *The King's Man* is replete with some of the most sophisticated technology of its time, and while to our eyes it may look all a bit old-fashioned, we should not mock it, because what you see laid the foundations of today's modern equivalents.

Take the mighty German 210mm howitzer we see thundering into action. Made by Krupp in 1916, it was still used by many armies into the 1950s, who valued its ability to lob a shell well over 11 kilometres. Compare that to a modern French Tr-F1, with a range of 24 kilometres, despite being designed many decades later. Ultimately, if you're on the receiving end, a hit from a 1916 howitzer is going to make as much of a mess of you as a 2020 artillery piece.

Another piece of tech we see being used to devastating effect is a Mills Bomb, a hand grenade first produced by the British in 1915. It's no accident that a cricket-loving nation would invent something so sportingly spherical, but woe betide anybody who came within 100 yards of its deadly fragments. Its explosive power certainly matches up to any modern grenade.

Then there is the Maxim machine gun. Able to fire 550 to 600 rounds per minute, this was

undoubtedly the scourge of the trenches and mowed down many a young man in his prime. Yet despite the Maxim's deadlines, today's machine guns are not only able to fire twice as quickly; they are also better at managing the stresses and strains of overheating.

Of course, the world inhabited by the Kingsmen is not just about weaponry, but secret gadgets – such as transmitters hidden in books and coffee pots. Though not as sophisticated as some of the items used in the film, the First World War saw the beginnings of spyware. Capsules with information were strapped to messenger pigeons, who could fly over trenches and enemy gunfire, while heliographs – small mirrors attached to a tripod – were used to flash Morse Code messages. This was a key part of military communication, and Morse Code playing cards were made to teach Boy Scouts messages commonly used in warfare. While these may look crude compared to later iterations – from pipes that hid radios to cufflinks containing compasses – the challenges for secret agents remain the same today. How do you transmit information under your enemy's

nose without being caught? The tech may change, but the agents must be made of the same stuff: cunning, bravery – and a well-cut slice of panache.



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The man who would be king

How the uncompromising Matthew Vaughn rose to the top with his unique brand of high-octane film-making

By Adam Smith

“Most of the movies nominated for Oscars put me to sleep,” remarked Matthew Vaughn on the release of his directorial debut, *Layer Cake*, back in 2004. I’m the sort of film-maker that grew up in the 1970s. I watched *Star Wars* and *Indiana Jones*, and I sat there exhilarated and having the time of my life in the cinema, and I want to continue that tradition.”

It’s a typically feather-ruffling provocation from a director who has been unafraid to speak his mind since his rise to

wunderkind status, alongside his then partner-in-crime-movies Guy Richie, in the 1990s.

Vaughn was born in Paddington, London, and educated at Sussex House School and then Stowe. Until 2002 he believed his father was *The Man From U.N.C.L.E.* star Robert Vaughn, but a paternity test, originally carried out in the 1980s, revealed that in fact he was the son of George de Vere Drummond, a B-list aristocrat and godson to King George VI (Vaughn received the surprising news days before his wedding to supermodel Claudia Schiffer).

He toiled at the fringes of the movie industry in Los Angeles in the early 1990s before attending and then dropping out of University College London. But it was his meeting with Richie – and their collaboration on crime caper *Lock, Stock and Two Smoking Barrels* – that launched both their careers.

“I read Guy’s script,” recalled Vaughn. “It was all over the place but it was a diamond. The roughest diamond I’d ever come across but I loved it. Then he told me he wanted to direct it, which was like a shot through my heart, because getting a first-time director off the

ground is a pain.

“So together we went through the long, tortuous route of trying to get the film made.” Released in 1998, the film both revived the British crime movie genre and made the pair rich, with each netting an estimated £9million from the independently financed surprise smash-hit.

Vaughn subsequently produced Richie’s *Snatch* (2000) and Madonna vehicle *Swept Away* in

2002 (a production that tested their friendship: Vaughn had wanted to cast Penelope Cruz). But when Richie pulled out of directing crime-caper *Layer Cake*, Vaughn stepped into the breach, deciding to direct the film as well as produce it. “I had put so much effort into it I wasn’t going to let it go,” he says.

Like *Lock, Stock...*, *Layer Cake* was emblematic of the brash culture of the 90s and early 2000s, channelling its director’s love of

Brit classics such as *The Long Good Friday* and *Get Carter* while goosing them with irreverent humour, whipcrack editing and rococo profanity. He followed up in 2010 with *Kick-Ass*, an unconventional, foul-mouthed superhero comedy starring Aaron Taylor-Johnson.

The movie was a hit with comic-book aficionados but, typically for the director, enraged some critics with its adult treatment of what they considered

subject matter more suitable for children. It was, however, another ahead-of-the-curve move from Vaughn, and Hollywood subsequently embraced R-rated comic-book movies such as *Deadpool* (2016) and *Joker* (2019).

Vaughn’s first encounter with Hollywood further cemented his reputation as a director determined to realise his own vision rather than anyone else’s. He quit *X-Men: The Last Stand* in 2005 over

disagreements about the film’s schedule but went on to direct *X-Men: First Class* in 2011 which found favour with fans and at the box office. He then turned down the opportunity to direct *X-Men Days Of Future Past* (2014), instead taking the huge gamble of launching his own franchise with *Kingsman: The Secret Service*, conceived as a gadget-packed love letter to the spy movies he had enjoyed as a boy.

The movie was a hit, featuring the director’s trademark eye-melting action but leavening it with a genuinely touching depiction of the friendship between an underprivileged teenager (Taron Egerton) and his super-spy mentor (a brilliantly cast Colin Firth).

The equally well-received *Kingsman: The Golden Circle* followed in 2017, and now the series continues with *The King’s Man*, the origins story set amid the opening salvos of the First World War.

“I wanted to do a love letter to the kind of movie I grew up on,” he says, “movies with adventure but also heart and story.”



Heart and story
Matthew Vaughn (left) directs

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FILMOGRAPHY

Milestones on the road to cinema notoriety – and their box-office takings

- 1998 *Lock, Stock And Two Smoking Barrels* – \$28million
- 2000 *Snatch* – \$84million
- 2001 *Mean Machine* – \$7million
- 2002 *Swept Away* – \$1million
- 2007 *Layer Cake* – \$12million

2007 *Stardust* – \$138million

- 2009 *Harry Brown* – \$10million
- 2010 *Kick-Ass* – \$96million
- 2010 *The Debt* – \$46million
- 2013 *Bloodshot* – \$31million

2014 *Kingsman: The Secret Service* – \$414million

- 2015 *Eddie The Eagle* – \$46million
- 2017 *Fantastic Four* – \$167 million
- 2017 *Kingsman: The Golden Circle* – \$411million

2019 *Rocketman* – \$195million

2020 *Kick-Ass 2* – \$61million

2021 *The King’s Man*

HOW WELL DO YOU KNOW THE KINGSMAN FILMS?

From their perfectly tailored suits to their deadlly high-tech gadgets, the Kingsmen are smart in every sense of the word. But how clued-up are you? See how much you know about the three Kingsmen films so far with this cool, calm killer of a quiz



1 The only character in *The King’s Man* related to someone from the first two Kingsman movies is Lee Unwin, a forebear of Gary ‘Eggsy’ Unwin. He’s played by Aaron Taylor-Johnson – but what makes Johnson the perfect choice to play him?

- a He’s trained in martial arts
- b He’s starred in a hit Matthew Vaughn film before
- c He was originally supposed to play Eggsy

2 Which of these words does not appear in the Kingsmen’s motto?

a Man
b Maketh
c Mayhem



3 In *The Golden Circle*, which of these was the baddie?

a Jeff Bridges b Julianne Moore c Mark Strong

4 Put Ralph Fiennes’ amazing middle names in order:

a Wykeham
b Twistleton
c Nathaniel



5 Which of these hirsute kings is played by Tom Hollander in *The King’s Man*?

a George V
b Wilhem II
c Nicholas II

7 As well as directing, Vaughn also produced and wrote *The King’s Man* – a rare triple credit. Can you identify Vaughn’s single credit on these hit superhero films?

• *X-Men Days Of Future Past* (2014)
• *Fantastic Four* (2015)
• *X-Men First Class* (2011)

a Director
b Producer
c Writer



6 Drago is the name of the big baddie from *How To Train Your Dragon 2*. Which key member of the King’s Men provided his voice?

a Djimon Hounsou
b Ralph Fiennes
c Rhys Ifans

8 Complete the quote from *Kingsman: The Secret Service*: ‘Are we going to stand here all day or are we going to...’

a run?
b fight?
c kiss?



9 Match the band to the iconic Kingsman fight sequence their song is used on

1 Church fight in *Kingsman*
2 ‘Poppyland’ theme park fight from *The Golden Circle*
3 Burger bar fight against Pedro Pascal from *The Golden Circle*

a Cameo - *Word Up*
b Lynyrd Skynyrd - *Free Bird*
c Elton John - *Saturday Night’s Alright (For Fighting)*

10 Director Matthew Vaughn said he styled *The King’s Men* on John Huston’s *The Man Who Would Be King*. Only one actor from that 1975 classic has also been in a Kingsmen film. Which is it?

a Christopher Plummer
b Sean Connery
c Michael Caine



11 Can you match the cocktail-ingredient codename to the American superspy from *The Golden Circle*?



12 Ralph Fiennes won a Best Comedy Actor in both the Golden Globes and Critic’s Choice Awards for which 2015 film?

a *Kingsman: The Secret Service*
b *The Grand Budapest Hotel*
c *Alvin and the Chipmunks: The Road Chip*

ANSWERS: 1: A trick question, all three of these are true. Score a point for any answer. 2: c. The actual motto is ‘Manners maketh man’ – usually said just before blinding someone very hard on the hood. 3: b. Julianne Moore plays the psychotic drugs kingpin Poppy Adams, who threatens to kill Nathaniel Twistleton-Wykeham Fiennes, but his great-uncle Shakespeare said: ‘The person I was most inspired by was Gene Hackman in *Shogun*’. 4: a. ‘John Huston’ is not a name. 5: c. ‘John Huston’ is not a name. 6: a. Asked at the control of a trained actor. Score a point for any answer. 7: a. Asked at the time how he felt about playing a cartoon villain. Hounsou said: ‘I live for blood’. Which at least is honest. 7: a. b. c. 8: c. Vaughn is a huge comics fan with at least eight adaptations on his CV. 9: b. Taron Egerton says, ‘It was a cool post-credits scene. It’s always worth watching Kingsman films all the way through’. 10: c. *Free Bird* plays while Colin Firth fights a hundred down rogue agent Pedro Pascal in a room that just happens to contain a meat grinder. 11: c. Cameo plays Chester King, aka Arthur, in the Carnation-themed Kingsmen hierarchy that also includes Gaius (Colin Firth). 12: c. After the huge success of *Kingsman*, so many American stars rushed to be in the sequel that director Vaughn created a whole US secret service called the Statesmen. A spin-off Statesmen movie is in production. 12: b. Fiennes’ comic turn in *The Grand Budapest Hotel* started a new phase in Fiennes’ career. Since then many of his roles have been based on action or comedy.

RALPH
FIENNES

GEMMA
ARTERTON

RHYS
IFANS

HARRIS
DICKINSON

WITH DJIMON
HOUNSOU



20TH CENTURY STUDIOS AND MARV PRESENT A CLOUDY PRODUCTION A FILM BY MATTHEW VAUGHN "THE KING'S MAN" RALPH FIENNES GEMMA ARTERTON RHYS IFANS MATTHEW GOODE TOM HOLLANDER HARRIS DICKINSON DANIEL BRÜHL WITH DJIMON HOUNSOU AND CHARLES DANCE CASTING BY REGINALD POERSCOUT-EDGERTON, CSA, CDG COSTUME DESIGNER MICHELE CLAPTON MUSIC BY MATTHEW MARGESON & DOMINIC LEWIS EDITED BY JASON BALLANTINE ASE, ACE ROB HALL PRODUCTION DESIGNER DARREN GILFORD DIRECTOR OF PHOTOGRAPHY BEN DAVIS, BSC EXECUTIVE PRODUCERS MARK MILLAR DAVE GIBBONS STEPHEN MARKS CLAUDIA VAUGHN RALPH FIENNES PRODUCED BY MATTHEW VAUGHN, P.G.A. DAVID REID, P.G.A. ADAM BOHLING, P.G.A. BASED ON THE COMIC BOOK "THE SECRET SERVICE" BY MARK MILLAR AND DAVE GIBBONS SCREENPLAY BY MATTHEW VAUGHN & KARL GAJDUSEK DIRECTED BY MATTHEW VAUGHN

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