Sir Ben Kingsley on why Brits make the best villains

EXCLUSIVE The New XE as you’ve never seen it before

STAND-UP The drive behind king of comedy Eddie Izzard

TECH Profiling billionaire-surfer Mister GoPro
The XE is arguably the most important new car in Jaguar’s long and illustrious history. Turn to page 16 for our 12-page exclusive story and photos, captured deep inside Jaguar’s top secret Gaydon testing facility...

Are you ready...? 

The new XE is available from 2015. To be the first to hear the latest XE news register at: jaguar.com/jaguar-range/xe.html

PHOTOGRAPHY: Steffen Jahn
PERFORMANCE

The first entry in The Oxford Dictionary for the word performance defines it as “an act of presenting a play, concert or other form of entertainment”. In relation to cars it is now regularly used to describe how quickly a vehicle accelerates and even how it handles through corners. So with the new XE just unveiled and about to be unleashed in showrooms from spring 2015 we thought it was perfect timing to make performance the theme of your new-look Jaguar Magazine. And you’ll find much more than great-performing cars inside, from a short history of some of the best villainous roles by Great British film actors – and the serious effort Eddie Izzard puts in to being so funny – to the hard graft behind the latest glamorous catwalk fashion shows. All very different, but all great performances, we hope you’ll agree.

Enjoy the issue...

CONTRIBUTORS

Steffen Jahn
Steffen takes pictures of beautiful and fast things – like jet planes and rattlesnakes – and for this issue the XE at the Gaydon test facility. His favourite photo performance of all time? The night-time shots of speeding American steam locomotives by O. Winston Link

Dave Calhoun
Time Out’s global film editor is well-qualified to pinpoint why so many British actors play villains in the movies and gives his reasons in our cover story. His 2014 film performance so far is Oscar Isaac’s down-on-his-luck folk singer in the Coen brothers’ Inside Llewyn Davis

Anna Rose
For J-Magazine, photographer Anna captures Laos-born fashion designer Hien Le as he prepares his latest catwalk show. Her stand-out fashion moment of 2014? The bare-chested, vogueing male models at Hood by Air’s New York show finale
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The hard work behind making a beautiful and glamorous fashion show uncovered

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Why controversial late-60s film Performance starring a young Mick Jagger is a must-watch

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An even-faster F-TYPE, smart new tech and rubbing shoulders with royalty and high art

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A glimpse of filming at Bond’s Pinewood Studio stage and a lot of cool Jaguars
Improve your personal performance through smart and flexible new clothes and shiny and speedy gadgets before rewarding yourself with slow-cooked, great-tasting food.

Ignition

It’s good to have clothes and accessories which combine elegant looks with flexibility, ones you can use all year round, in the office or at a bar for a whiskey or two. From the top:

- Bamboo-handled umbrella by London Undercover, £60 (€75), midnight blue, wool-blend Piqué travel blazer by Canali, £780 (€935). Both from mrporter.com

Wear it on any occasion

- Suede Chukka boots made with hard-wearing Goodyear sole by Grenson, £190 (€240) via mrporter.com

- Stylish Swede A weekend bag using vegetable tanned leather and a 30-litre volume, £260 (€329) from sandqvist.net

- Classic Button up this quintessential poplin slim-fit double-cuff cotton shirt, £89 (€112) from thomaspink.com

- Slim-fit Pull on these garment-dyed intense purple Italian jeans by Etro and feel the difference, £255 (€280) via mrporter.com

Speedy boat

Riva’s in the fast lane

This is the right kind of boat for your next holiday. Because the new Riva ‘88 Florida yacht is built for 20 people (including four cabins and bathrooms) you can also invite your best friends. But the most exciting thing about the ‘88 Florida is its engine: 2435hp makes for an 38.5-knot top speed which should leave every other speedboat behind so you shouldn’t have to worry about pirates...

riva-yacht.com
For those who appreciate fine art and fine food, the latest London restaurant from celebrated chef Mark Hix – Hixter Bankside – could be just the ticket. Only a few minutes’ walk south of the river from the globally revered Tate Modern art gallery and Borough Market food paradise, Hixter Bankside is Hix’s biggest restaurant yet. The converted metal box factory houses specially commissioned art from leading British artists including Tracey Emin and Gavin Turk and focuses on casual dining with a simple menu based around carefully sourced, high-quality roast chicken and beef steak.

The ex-Ivy, Dorset-raised cook already has a restaurant in Lyme Regis, just around the corner from his hometown of Charmouth and half a dozen others in London including the Hix Oyster & Chop House and Hix at Selfridges. Hixter Bankside’s basement plays host to his latest award-winning cocktail emporium – Mark’s Bar – while private dining rooms are available for eight to 50 guests. With kids under 10 allowed to eat for free every day from 4 to 6pm the Hixter could be the perfect family-friendly artistic and culinary experience combined.

hixterbankside.co.uk

**Eat it**

*Why fine art and food mix at Hix…*

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hixterbankside.co.uk

**Non-booking…** is a trend we love: instead of calling, booking and hurrying to be in time, just be served when you arrive. If the restaurant is full, the waiters will call or text you when a table is free (and some have apps where you can see your place in the queue remotely). Or simply wait, because guests just eat and leave. Fast food fast.

In London:
- honestburgers.co.uk (left)
- 10greekstreet.com
- barrafina.co.uk

**Food trucks**

A second trend we love: excellent quality dishes from nice guys in trucks (or mobile restaurants).

Here are three: caplanskys.com (Toronto, right), goose-ffm.de (Frankfurt), thefrankenstand.com (LA)

**And the matching film…**

*Chef* (2014). Jon Favreau is a stressed-out cook who loses his restaurant but re-finds his love of food through opening an acclaimed food truck instead. Out now on DVD

**JAGUAR AND BREMONT** have joined forces on six chronometers to complement the six new lightweight E-Types being built to finalise the original ’63 production run. Later this year more commercially available versions will arrive so more of you can get a chance to don one of these great-looking time-pieces. bremont.com

**Watch it**

PHOTOGRAPHY: PR (12); ANDREW FRANCIS WALLACE/TORONTO STAR/GETTY IMAGES

THE PERFORMANCE ISSUE
Art car
Jagr and Jaguar is one of his favourite brands. With his paintings of the Le Mans-winning C-Type he won the British Racing Drivers Club art award. So it was a natural fit to paint the F-TYPE too, which, in his words, “is everything a sportscar car should be”. timlayzell.com

home
Improve your domestic scene via fresh car art, minimalist lighting, cool stereos, and statement storage. Then pay for the lot by investing in cheese and trainers.

Cash cows
Invest with zest
IN TIMES OF NERVOUS MARKETS and bursting bubbles there is no such thing as a safe investment. So instead of putting your money in boring things like real estate funds or annuity bonds you can also invest in some really nice goods. Here are our current favourite five:

WHISKY-A-GO-GO
A bottle of Glenfiddich Snow Phoenix bought in 2010 for £63 (€80) can sell today for £111 (€140). If you fancy a sniff, in general, only invest in single malt varieties.

Investing in a Rolex is always a safe bet. In 2005 a Daytona cost £4833 (€6100). Now they sell for £8160 (€10.300).

KICKS FOR A STARTER
A pair of Nike Lebron X Crown Jewel bought in 2013 for £160 (€202) is now worth about £820 (€1033).

Light and sound
Living room sculpture
FOSCARINI’S TUAREG LAMP by Italian designer Pietro Ferruccio Laviani connects the loose tinkering of a child experimenting with branches with superb industrial design. Jaguar recently put dozens of the lamps to good use in its Clerkenwell Design Week installation but at about £3000 (€3800) each, you might want to start with just one or two. foscarini.com

NICE DRESSER
The limited edition Montigny is designed to be the centre of attention in any room, price on request. chateaudelaresle.com/design-shop

CLASSIC BT SPEAKER
Streams music, looks stunning in walnut or ash, from £400 (€505). tangent-audio.com
**Jaguar pedals**

a brand new bike with Pinarello

**IN PARTNERSHIP WITH CYCLE TEAM SKY** the Dogma F8 was developed using Jaguar Land Rover’s computational fluid dynamics software to make the whole bike cut through the air 26.1% more efficiently than before. Raced throughout the 2014 season by professional champions like Chris Froome, it’s also available for very keen amateurs but you’ll want to take good care of it as the list price is £10,999 (€13,900). pinarello.com

Going faster...

has been an obsession of mankind for quite a while as these records show. UK’s Bloodhound SSC (pictured) project is hoping to add its name to the car record in 2015 by aiming to reach 1000mph (preferably without exploding the wheels). bloodhoundssc.com

**Epic roads...**

to visit before you die, because, as American poet Ralph Waldo Emerson famously put it: “Life is a journey, not a destination”. Too true Ralph.

**street**

A superb new Jaguar-assisted high-performance cycle, some big speed records and roads to admire - and maybe one day tackle - plus £1800 of camera kit to win

**CAR (wheel-driven record)**

| 1898 | 39mph 63.15 km/h |
| 1997 | 763mph 1228km/h |

Record holder: Thrust SSC

**MOTORCYCLE**

| 1902 | 64mph (103km/h) |
| 2010 | 376mph 606km/h |

Record holder: Top 1 Ack Attack

**PLANE (air-breathing)**

| 1903 | 7mph 11km/h |
| 1976 | 2193mph 3530km/h |

Record holder: Lockheed SR-71

**BICYCLE**

| 1980 | 50mph 80 km/h |
| 2013 | 83mph 134 km/h |

Record holder: Sebastiaan Bowier

**TRAIN (electric)**

| 1901 | 10mph 163km/h |
| 2007 | 575mph 575km/h |

Record holder: TGV

**HIGHEST ROAD**

Semo La, Tibet
18,258ft (5565 metres)

**LONGEST STRAIGHT STRETCH OF ROAD**

Eyre Highway, 90 Mile Road, Australia
91.3 miles (147km)

**STEEPEST ROAD**

Baldwin Road, New Zealand
35 % ascending slope

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**MOST HAIRPINS**

Stelvio Pass, Italy
60 (pictured)

**FASTEST PUBLIC ROAD**

Autobahn A31, Meppen-Leer, Germany
no speed limit, little traffic

**LONGEST ROAD**

Yonge Street, Toronto to Barrie, Ontario
1178miles (1896km)

**Win**

ONE OF FIVE GOPRO CAMERAS WORTH £360 EACH

What do you think of J-Magazine?

Answer this simple question and others in our quick online survey and you could be in with the chance of winning a GoPro Hero 3+ Black Edition. Go to: www.jaguarsurveys.com/oct2014

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Meridian’s new Special Edition DSP Digital Active Loudspeakers deliver the highest performance of any Meridian loudspeakers to date. Launched on the 25th anniversary of the world’s first digital loudspeakers by Meridian, you need to hear them to believe them. Visit a Meridian partner today.

meridian-audio.com
Tag it

Before you depart...

THEY MAY BE SMALL THINGS, BUT LUGGAGE TAGS can say a lot about a person. Luckily Jaguar’s new heritage collection includes the perfect solution in luxurious ‘Ecurie Ecosse’ blue leather with white contrast stitching and the number 3 roundel to celebrate the 1957 Le Mans-winning D-Type race car. Available from Jaguar dealers, stores and online for a reasonable £15 (€19) alongside equally fetching luggage. Carousel cool.

Visit it

EVERYONE Wants A SLICE OF ZAHA HADID RIGHT NOW

The award-winning Iraqi-British architect has projects in various stages of design and construction all across the globe, her latest being the Dongdaemun Design Plaza in Seoul, South Korea (pictured) which opened in spring 2014. Massive in scale – the building is 86,574 sq m on a site of 65,000 sq m – and grand in scope, with art exhibition halls and conference spaces, plus a 24-hour design market, it is set to become a cultural hub for the city and beyond. So if you’re planning a visit to the already exciting city of Seoul, this building is definitely worth a visit, to be wowed by the architecture and what’s going on inside it.

travel

Stand-out in Seoul with Jaguar’s latest luggage and stay standing (and safe) elsewhere using our handy deadliest animals guide

Beware!

SOME EXOTIC HOLIDAY DESTINATIONS are more dangerous than others. Use our handy guide to avoid a scrape with one of nature’s undesirables

HIPPO
Habitat: Sub-Saharan Africa
Deadliness: High – the hippo is considered to be the most dangerous animal in Africa
Method of killing: Biting, trampling
Pain: High
How to survive: Don’t approach! They look cute but are aggressive monsters

DEADLIEST ANIMALS

MOSQUITO
Habitat: Africa and South America
Deadliness: Very high – mosquitoes are the most deadly insect to humans, but low if you have an anti-malaria treatment handy
Method of killing: The transmission of parasitic Plasmodium
Pain: Low
How to survive: Use an anti-malaria treatment

DEADLIEST ANIMALS

BOX JELLYFISH
Habitat: Tropical Indo-Pacific
Deadliness: Low, but higher in children, due to their smaller body mass
Method of killing: Stinging and release of venom from tentacles
Pain: Very high
How to survive: Wear a full-body lycra suit. Seek anti-venom from doctors for stings

DEADLIEST ANIMALS

CROCODILE
Habitat: Sea and freshwater in all tropical areas
Deadliness: Very high – the saltwater and Nile crocodiles are very dangerous to humans
Method of killing: Biting and pulling underwater
Pain: Very high
How to survive: Stick your finger in its eyes (it doesn’t like that)
CENTRE OF ATTENTION:
The brand-new XE viewed from above within the 80-metre diameter steering circle at Jaguar's testing facility in Gaydon.
All in One

THE XE SPORTS SALOON PROMISES TO DELIVER IN ALL AREAS, FROM SHARP LOOKS AND PRECISE HANDLING TO REFINED RIDE AND POWERFUL-YET-EFFICIENT ALL-NEW ENGINES. J-MAGAZINE SPENDS A SPECIAL DAY AT JAGUAR’S SECRET GAYDON TEST FACILITY

WORDS: Guy Bird
PHOTOGRAPHY: Steffen Jahn
READY TO TEST:
The XE’s front face, seen here with the smart chrome-grilled Portfolio option, is bold, purposeful and dynamic.
Not just anyone can visit Jaguar Land Rover’s massive, but massively-secret Gaydon vehicle testing facility. The 670-acre (2.71 sq km) Warwickshire site, set deep within the beautiful English countryside, needs various passes and special nods and checks from the right security guards before anyone is allowed access to where some of the world’s best vehicles are tested on some of the world’s best – and worst – road surfaces to check they’re up to being badged a Jaguar or Land Rover.

According to proving ground engineer Dave Hudson, a day in the life of the former Royal Air Force base-turned-testing site might normally see up to 200 vehicle technicians and engineers visit its various specialist areas, from the 80-metre diameter steering circle (see previous pages) to the four-lane, 3.7-mile (6km) high-speed circuit. Today, on a quiet summer Sunday, it’s playing host to our exclusive photoshoot of the new Jaguar XE using two of only four photo-ready pre-production XE models currently available anywhere on the planet (124 less-finished camouflaged ones are being put through their paces all over the world, whether speed trials at the Nurburgring or heat testing in Death Valley). Indeed, due to the super-early access, some of the cars’ details – like parts of the front and rear lights – aren’t yet exactly what you’ll be able to buy in the showrooms from next spring. But as they’re piloted around the track by our professional test drivers, before pulling up a few metres away to prepare for another shooting angle, both undoubtedly look stunning, whether in chrome-grilled Portfolio trim on the Ammonite Grey car or the sportier black-mesh fronted Italian Racing Red S model.

The secret behind the XE’s great proportions is that the compact sports saloon is based on an all-new lightweight aluminium vehicle architecture conceived by both engineers and designers to get the best balance of form and function. As exterior designer Adam Hatton tells J-Magazine: “It’s a dream for any designer. In layman’s terms it means you get a say in where the ‘hard points’ of the car are positioned.”
Emissions circuit
Low speed endurance
Developing world road
Steering circuit
Braking straights

SECRET LOCATION
Gaydon Proving Ground
Jaguar Land Rover's proving ground features a total test track area of 670 acres (271 hectares or 2.71 sq km).

The former World War II Royal Air Force training base has been a vehicle testing and development facility since 1978.

Vehicles can be tested away from prying eyes here over everything from smooth Tarmac and uneven-surfaced ‘Milan block’ concrete to major off-road deep-wading and the axle-twisting ‘boulder’ road (the latter course is more for Land Rovers)!
“THE XE IS THE CULMINATION OF EVERYTHING THE COMPANY HAS LEARNED OVER THE YEARS. WE WILL DELIVER A VEHICLE THAT DYNAMICALLY OUTPERFORMS OUR RIVALS”

Mike Cross, chief engineer, vehicle integrity

The car’s windscreen pillar has been nudged and raked back to position the cabin further to the rear of the car – which makes the car look sportier. Meanwhile, the wheels have been pushed towards the edges of the car’s front and rear to give a more solid appearance on the road, while increasing access and space for passengers in-between. Inside the look, fit and finish is parallel with Jaguar’s bigger and more expensive XF and XJ models, with a new eight-inch colour centre screen powered by a brand new infotainment system which includes InControl Apps and connectivity for both Android and Apple smart phones.

The power behind the new XE involves all-new engines from the Ingenium family made in a purpose-built plant in Wolverhampton, UK, (see our separate story Heart of the Machine in this issue). Offering ultra-efficient low 99g/km CO₂ ratings to a 155mph (249km/h) top speed for the top-rated models, company car drivers and more performance-oriented owners the world over should be equally catered for.

An F-TYPE-inspired front suspension system and segment-first Integral Link rear suspension promise a leap in how that power can be harnessed. And torque vectoring technology – that provides controlled braking on the inside wheel – will deliver sportscar agility and added driver confidence. As Mike Cross, chief engineer of vehicle integrity, boldly states: “The XE is the culmination of everything the company has learned over the years. The Integral Link rear suspension provides a combination of supple ride and crisp handling that is unmatched in this segment. We will deliver a vehicle that dynamically outperforms our rivals.”

The XE also offers a special new feature for a rear-wheel drive car called All Surface Progress Control. Developed through learning gained from the decades of off-road experience that sister brand Land Rover holds, the system delivers maximum traction in slippery conditions, by acting like a low-speed cruise control and is sure to be boon for drivers in poor weather conditions. Overall then, from its new lightweight aluminium chassis and engines to its stunning design and promise of awesome driving ability, the new XE really does offer a compellingly complete technical package set to shake up the hotly contested premium compact saloon segment. Put a reminder in your diary to test it for yourself come spring 2015. □
The XE’s designers got a big say in where the vehicle’s ‘hard points’ were placed so they worked with the engineers to get a more raked-back windscreen and cabin and pushed the wheels towards the front and rear for a great stance.

This extra length in the wheelbase has the added benefit of increasing space and access for front and rear passengers in-between.

When the designers started the XE they were in the ‘clay model stage’ of the F-TYPE and sought to get some of that halo car’s tauter surfacing in the XE’s flanks (the cars share the same side vent and steering wheel too).

The interior look, fit and finish of the XE is parallel with Jaguar’s bigger and more expensive XF and XJ models.

A new eight-inch colour centre screen promises next-generation infotainment with easy links to your mobile devices.
THE SECRET BEHIND THE XE’S GREAT PROPORTIONS IS AN ALL-NEW VEHICLE ARCHITECTURE CONCEIVED BY BOTH ENGINEERS AND DESIGNERS

LIGHTWEIGHT
The XE is the first Jaguar to use an all-new aluminium-intensive architecture which saves weight without compromising durability and helps in gaining almost 50/50 weight distribution. Much of the aluminium alloy used is recycled, strong in a crash and the lightweight structure results in reduced fuel consumption and CO₂.

BETTER STEERING
The XE is the first Jaguar to use Electric Power Assisted Steering (EPAS) as the engineers wanted to wait until they considered the technology mature enough to lead. The EPAS system makes the XE sportier in Dynamic mode, gives more feel on slippery surfaces and also cuts CO₂ and enables a range of driver aids to function.

GAINING TRACTION
Even with the best traction control, rear-wheel drive cars can sometimes struggle to pull away from rest on very slippery surfaces. Accordingly, Jaguar has developed a completely new feature for this class of car called All Surface Progress Control (ASPC). Developed with input from sister brand Land Rover and its decades of off-road traction experience, the ASPC system works like a low-speed cruise control to deliver optimum traction without skidding and without the driver even needing to use the pedals.

2014 FUEL CONSUMPTION AND EMISSIONS FIGURES

<table>
<thead>
<tr>
<th>Model</th>
<th>Urban</th>
<th>Extra Urban</th>
<th>Combined</th>
<th>CO₂ Emissions</th>
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<tbody>
<tr>
<td>XJ (MPG (1/100km))</td>
<td>16.7 (16.9)</td>
<td>32.8 (8.6)</td>
<td>24.4 (11.6)</td>
<td>159-270g/km*</td>
</tr>
<tr>
<td>XF (MPG (1/100km))</td>
<td>16.7 (16.9)</td>
<td>32.8 (8.6)</td>
<td>24.4 (11.6)</td>
<td>159-270g/km*</td>
</tr>
<tr>
<td>XK (MPG (1/100km))</td>
<td>14.9 (18.9)</td>
<td>33.0 (8.6)</td>
<td>23.0 (12.3)</td>
<td>264-292g/km*</td>
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<tr>
<td>F-TYPE (MPG (1/100km))</td>
<td>22.8 (12.4)</td>
<td>34.0 (8.3)</td>
<td>25.5 (11.1)</td>
<td>205-259g/km*</td>
</tr>
<tr>
<td>XE (MPG (1/100km))</td>
<td>38.6 (7.3)</td>
<td>75 (3.8)</td>
<td>38.6 (7.3)</td>
<td>99–185g/km*</td>
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</tbody>
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*All fuel economy data has been measured with current European legislation. Under normal use a vehicle’s fuel consumption may differ from that achieved through the test procedure depending on driving technique, road and traffic conditions, environmental factors and vehicle condition. If in any doubt, please ask a dealer. Figures are for current UK-specification cars. The information is correct at time of publication.
THE XE OFFERS A COMPELLINGLY COMPLETE TECHNICAL PACKAGE TO SHAKE UP THE HOTLY CONTESTED PREMIUM COMPACT SALOON SEGMENT. **PUT A REMINDER IN YOUR DIARY TO TEST IT YOURSELF COME SPRING 2015**

**TESTED TO PERFECTION:**
The Gaydon facility features a 3.7-mile (6km) high-speed emissions circuit (below and right) plus 7.5 miles (12km) of low-speed endurance dual-carriageways and single track roads and various other uneven, potholed and unusual surfaces to ensure the XE can cope with them all.
To register for more information, book a test drive, and configure your XE, head to Jaguar.com.

Additional thanks to: Production manager Irmi Fezer, assistant photographer Frederik Dulay-Winkler, videographer Heiko Prigge, aerial photographer Chris Bates/Skyhook.tv, stylist Hayley Nunn, make-up artist Khandiz Joni, drivers Andre D’Cruze and Chris Dymond, model Jennifer Bird and proving ground engineer David Hudson.
Chase Nicholas Olson freediving with sharks in Majuro
GoPro has transformed humanity’s ability to record its most extreme moments up close and personal with its strapable, go-anywhere camera tech. J-Magazine profiles surfer-founder turned IT genius and now billionaire, Nicholas Woodman.

WORDS: Paul-Philipp Hanske
PICTURES: GoPro users
This is a story made in California. Everything the Golden State stands for is here: sun, high spirits, high-tech and money – lots of money. The protagonist is a typical Californian, a 38-year-old golden boy who looks 28 and, in many ways, is still as crazy as an 18-year-old. It’s the story of Nicholas Woodman, the founder of the Action Camera GoPro brand and, according to Forbes magazine, “the world’s hottest camera-company.”

Like many a success story, this one begins with a major setback. After college, where Woodman mainly distinguished himself through his notoriously good humour, he founded the online gaming platform funbug.com. At the time, old-economy money was being pumped into the exciting new world of digital but then the bubble burst. Funbug went bust and with it $3.9 million of investor money. Today, he’s more laid-back: “The Funbug idea was good, but there were no social networks at the time.” His dream of a start-up was shattered. Woodman was well aware he would now have to start working a normal, middle-class job. To clear his head, at age 26, he set out on a five-month surf trip where he came across an age-old surfer problem. Surfers love to see pictures and films of their surfing, “but no surfer wants to be the cameraman, especially when the waves are good,” says Woodman.

On the beach in Australia, he came up with the answer. The surfer’s audacity comes across just as well when the surfer takes his or her own pictures. While travelling he started working on his first prototype. He put a cheap disposable camera in a waterproof casing, attached it to his forearm with Velcro and dived into the waves. The resulting images were far from professional; they were out of focus and the details random. Yet the pictures were alive, depicting the surfer’s adrenalin. Most important, the pictures were from the point of view of the surfer, like from inside a wave tunnel. Woodman knew this idea had good prospects. “That is how inspiration works”, he says. “Had I been desperately looking for a business idea, I would have never found one. I stopped worrying and did what I loved most. So, the idea came to me”. Back in California, Woodman knew he was not going to look for a job. He holed up at a beach house and worked on his first prototypes, sewing, gluing, drilling and experimenting with various cameras, lenses and straps. The following story illustrates how hard he worked. “I drink a lot of water, way more than most people and I realised if I wore my CamelBak [the hands-
While travelling Woodman started working on his first prototype. He put a cheap disposable camera in a waterproof casing, attached it to his forearm with Velcro and dived into the waves.
The desire to document the minutiae of personal lives shows no signs of diminishing, whether that’s flying upside-down in a jet or a curious urge to film the inside of your dishwasher.
free hydration system], I wouldn’t have to keep getting up to refill my glass. My friends thought I was a nut, sitting at my desk with my CamelBak on. But they don’t tease me anymore…”

His idea took off. In the beginning, Woodman financed his business by selling bead necklaces he imported from Bali out of his old VW bus. Later, his father, a Silicon Valley banker, injected a large sum of cash into the company so that Woodman could present the cameras at trade shows. From the outset, surfers on the West Coast bought the cameras in droves and the company grew. GoPro kept on releasing new models and the company thrived but Woodman refused to take on investors. He neither wanted foreign cash nor suits to run his company. Then in 2012, Woodman took on industry giant Foxxcon in spite of GoPro already turning over a very tidy $100 million-plus a month. Now a fifth of all camcorders sold in the US are GoPros and Woodman is one of the youngest self-made billionaires in the country.

This incredible success story is based on the fact that GoPro covers so many important modern trends at once, notably fun seekers’ exhibitionistic tendencies. Today, all of snowboard legend Shaun White’s stunts can be watched online and due to a plethora of GoPros mounted to his car, viewers can ogle in awe and disbelief at French rally driver Guerlain Chicherit as he attempts to hurdle 100 metres over a ramp. By a seeming miracle Chicherit only suffers a few bruises. And not only daft athletes want to show off. The desire to document the minutiae of ordinary personal lives shows no sign of diminishing, whether it’s to show how much fun you had at Glastonbury or a curious urge to film the inside of your dishwasher (apparently many people do, and they’ll probably use a GoPro to do it). Another use (and useful market) is surveillance and security. Over the past few years GoPros have become standard in US police and military vehicles, and are increasingly used by cyclists and car drivers to record evidence in case of traffic incidents. GoPro kit is even playing a significant role in Hollywood film productions.

All these trends help Woodman who can rightfully be hailed as a sympathetic genius. He enjoys his success, is still surfing (and regularly commanding his staff out to afternoon surf sessions too) and sometimes he flies off to the Sierra mountains to snowboard with friends – in his private jet, obviously.

Only occasionally does his cool façade crumble. Describing his memory of Felix Baumgartner’s famous stratospheric jump to earth, Woodman confesses to man-tears. “I started crying when I saw that,” he says, his voice trembling. How was he able to view the incredible feat? Because Baumgartner was equipped with numerous GoPro cameras, of course.
“Have you ever noticed how in Hollywood movies all the villains are played by Brits?” SIR BEN KINGSLEY delivers to camera in a calm but chilling tone in Jaguar’s latest ad campaign. But where did that tradition start and why? Film critic Dave Calhoun investigates.

WHY IT’S GOOD TO BE BAD
Next time you watch the 1967 Disney film classic *The Jungle Book*, stop tapping your toes to the tunes for a second and listen carefully to the voice of Shere Khan, the murderous tiger. You'll hear the silky but commanding tones of the British actor George Sanders. Forget the character he's playing and instead imagine a well-dressed cad inviting a victim round to dinner at his Mayfair apartment while hiding a dagger behind his back. That's the performance Sanders is giving: effortless British sophistication coupled with a gentlemanly murderous instinct.

It's no surprise: Hollywood has been exporting British villainy ever since they put two bolts in the neck of Boris Karloff in the 1930s and asked him to play Frankenstein's monster. It's a tradition that Jaguar's *It's Good to Be Bad* campaign has been having fun with this year. In it, Oscar-winning director Tom Hooper (*The King's Speech*, *Les Misérables*) directs British acting heavyweights Sir Ben Kingsley, Tom Hiddleston and Mark Strong in their respective dastardly roles – and believes the theme holds up because, "like all good ideas, it hits at a truth".

It's a fine tradition, and British actors should probably be flattered. It's not thuggery or malice that American casting directors are looking to the Old Country for. It's panache, experience, intelligence, with just a hint of immorality and skulduggery. If you want an actor simply to bludgeon someone over the head with a club, any old hired hand from the Mid-West will do. If you want someone to give a lucid speech, in a good suit maybe, with a suggestion of Shakespearean training and a superior (or at least expensive) education along the way – and then effortlessly kill someone, maybe discreetly – it's best to ask a Brit.

"SHAKESPEARE’S VILLAINS ARE SO RICHLY LAYERED THAT A BRITISH ACTOR FINDS IT ALMOST IMPOSSIBLE TO PLAY A TWO-DIMENSIONAL VILLAIN, IF HE’S EXPLORED OUR WONDERFUL HERITAGE"

– SIR BEN KINGSLEY

Menacing: Sir Ben Kingsley goes hard as Don Logan in *Sexy Beast*
As Sir Ben Kingsley, no stranger to villainous roles – perhaps most famously for his incredible performance as ex-pat criminal Don Logan in *Sexy Beast* – considers: “My formative years were with Shakespeare and his villains are extraordinary. They’re so richly layered that a British actor finds it almost impossible to play a two-dimensional villain, if he’s explored our wonderful Shakespearian heritage.”

The early horror films cemented the trend in Hollywood. Karloff didn’t say much as Frankenstein’s monster in James Whale’s 1931 film, but the sheer presence of this mysterious European interloper was enough to mark him out as difficult and strange.

Later on, Christopher Lee and Peter Cushing were perfect as Count Dracula, the aristocrat with a penchant for bloodsucking and a fear of daylight. Lee carried over his well-honed villainy into the James Bond series, memorably playing Scaramanga in *The Man with the Golden Gun*. Interestingly, the Bond series, being British to the core, is one area where directors often looked elsewhere for their villains – presumably because 007 himself was educated at Eton. That said, Donald Pleasence, Steven Berkoff and Jonathan Pryce have all served their time as Bond baddies, even if they weren’t actually playing British.

Many of these folk have played out-and-out evil characters. But there’s another, more endearing brand of British screen villain that’s endured for decades: the loveable rogue. The intentions of these characters might be questionable – but you would still be happy to spend an evening with them. Think of Michael Caine in *The Italian Job*. He’s a thief that pulls off an incredible heist. But is his crime really so bad? And look at those great suits and that unquestionable style. It helps us to forgive him – to like him even. Then there’s Bob Hoskins in *The Long Good Friday*. His character, Harry Shand, is a Cockney villain, but he’s nowhere near as bad as the IRA or the American mafia, who he finds himself sandwiched between in an attempt to make a quick fortune from the redevelopment of a decidedly grimy 1970s London Docklands. He’s plucky and mischievous, not nasty.

Things turned really nasty in the modern era. The fantasy and sci-fi blockbuster era that began in 1977 with the release of *Star Wars* blasted the trend for British villains into another stratosphere. George Lucas cast beefy Bristol lad Dave Prowse – previously seen as a creepy body-builder in Stanley Kubrick’s *A Clockwork Orange* – as Luke Skywalker’s ultimate nemesis, Darth Vader. Yet he didn’t go so far as using his voice. For that, he turned to the deep American tones of James Earl Jones. Maybe Lucas was aware of how Vader, in the end, finally renounces his evil ways – and for that – only an American would do. Still, it’s the one truly iconic villainous role that the Brits missed out on. Lucas wasn’t so equivocal when casting Darth Vader’s wrinkle-faced, terrifying boss, the Emperor Palatine though. For that, he picked Scottish actor Ian McDiarmid, a man of the British theatre, and one of the most terrifying presences in all cinema.
40s

SHERLOCK HOLMES AND THE SECRET WEAPON (1943)
Actor: LIONEL ATWILL
Character: Professor Moriarty

THE WICKED LADY (1945)
Actor: MARGARET LOCKWOOD
Character: Barbara Worth
Bonus fact: The film was one of the biggest box office successes of its time (18.4 million viewers) but had to be extensively re-shot due to low-cut women’s dresses showing too much cleavage for the tastes of the US censors of the time.

50s

THE LADYKILLERS (1955)
Actor: ALEC GUINNESS (left)
Character: Professor Marcus

DRACULA – HORROR OF DRACULA (1958)
Actor: CHRISTOPHER LEE
Character: Dracula
Bonus fact: The first in the series of Hammer Horror films inspired by the Bram Stoker novel Dracula

60s

THE MANCHURIAN CANDIDATE (1962)
Actor: ANGELA LANSBURY (below)
Character: Mrs Iselin

THE JUNGLE BOOK (1967)
Voice: GEORGE SANDERS
Character: Shere Khan

YOU ONLY LIVE TWICE (1967)
Actor: DONALD PLEASANCE
Character: Blofeld

THE ITALIAN JOB (1969)
Actor: MICHAEL CAINE (far right)
Character: Charlie Croker
Bonus fact: The line “You were only supposed to blow the bloody doors off!” by Caine was voted the favourite film one-liner in a 2003 poll of 1000 film fans. Beyond a lot of Mini cars, it also features two Jaguar E-Types
70s

DIAMONDS ARE FOREVER (1971)
Actor: CHARLES GRAY
Character: Blofeld

THE DAY OF THE JACKAL (1973)
Actor: EDWARD FOX (top)
Character: The Jackal

THE MAN WITH THE GOLDEN GUN (1974)
Actor: CHRISTOPHER LEE (right)
Character: Francisco Scaramanga

THE OMEN (1976)
Actor: BILLIE WHITELEW
Character: Mrs Baylock

MARATHON MAN (1976)
Actor: LAURENCE OLIVIER (below)
Character: Dr. Christian Szell

SALEM'S LOT (1979)
Actor name: JAMES MASON
Character name: Richard Straker
Bonus fact: Also starred Starsky & Hutch’s David Soul

80s

THE LONG GOOD FRIDAY (1980)
Actor: BOB HOSKINS
Character: Harold Shand
Bonus fact: Voted number 21 out of the Top 100 British films of the 20th century by The British Film Institute and gave Bob Hoskins his big break

THE EMPIRE STRIKES BACK (1980)
Actor: DAVID PROWSE (near right)
Character: Darth Vader
Bonus fact: Although Prowse played the physical Vader, Darth’s voice was American James Earl Jones’

SUPERMAN II (1980)
Actor: TERENCE STAMP
Character: General Zod

TRON (1982)
Actor: DAVID WARNER
Character: Ed Dillinger/Sark/Master Control Program

BEVERLY HILLS COP (1984)
Actor: STEVEN BERKOFF
Character: Victor Maitland

LABYRINTH (1986)
Actor: DAVID BOWIE (far right)
Character: Jareth, King of the Goblins
Bonus fact: Aside from Bowie, most of the significant characters in the film were played by puppets produced by Muppet Show creator Jim Henson’s Creature Shop

DIE HARD (1988)
Actor: ALAN RICKMAN
Character: Hans Gruber
The journey from the British stage, or from the set of serious, smaller films, to playing the bad guy in a mega-budget movie is one that took off with a vengeance after Star Wars. Former 1960s dandy Terence Stamp came out of self-imposed exile living the hippy life in India to play General Zod in Superman in 1978. Alan Rickman was a celebrated Royal Academy of Dramatic Art-trained theatre actor who had been recently feted for his lead role in both the West End and Broadway in Christopher Hampton’s Les Liaisons Dangereuses when he took on his first major film role as Hans Gruber opposite Bruce Willis in Die Hard in 1988.

The trend continues to this day. Benedict Cumberbatch was the villain in the second film of the rebooted Star Trek series in 2013. Ian McKellen has been playing Magneto in the X-Men films for over a decade and Alfred Molina was Doc Ock in 2004’s Spider-Man 2. The aforementioned Tom Hiddleston who has excelled himself as Loki in the Marvel movies, Thor and The Avengers, has a theory about why Brits do the job so well. “I think the best bad guys are very charming and witty,” he muses. “Their villainy comes at the twist of a wrist or the flick of a finger, we never break a sweat, and we don’t get our hands dirty. The devil plays all the best tunes, particularly in a British accent.”

For filmmakers, a well-spoken British presence equals ready-made sinister intelligence. For the actors, it’s surely a handy payday after years treading the boards or working with art-house film directors. Yet sometimes the casting of Brits as villains defies all logic to the point of being comical. You only have to look back to the various films of the Robin Hood legend (a very English tale). In the 1938 Errol Flynn version, the 1991 Kevin Costner movie and the 2010 Russell Crowe film, all the heroes are American (or, in Crowe’s case, from New Zealand), and the Sheriff of Nottingham is always a Brit (Melville Cooper, then Alan Rickman, then Mark Strong). Nobody bats an eyelid: we’re so used to the British villain that the strange casting barely registers.
WHO WOULDN’T WANT TO SLIP ON A SMART LEATHER COAT AND SLICK THEIR HAIR BACK, LIKE BENEDICT CUMBERBATCH IN THE LAST STAR TREK MOVIE, AND LET THEIR DARKEST, INNERMOST THOUGHTS AND ACTIONS RUN LOOSE?

It all about the men? Largely, yes. Female British villains are much rarer (although it’s worth remembering Angela Lansbury’s unlikely Machiavellian and Oscar-nominated turn as the sinister, controlling mother of a politician in the 1962 film *The Manchurian Candidate*. One Oscar-winning actress, Helen Mirren, is having none of it: “I think it’s rather unfortunate that the villain in every movie is always British. We’re such an easy target that they can comfortably make the Brits the villains.” Maybe Mirren simply hasn’t had the chance to cackle wildly while sending victims to a horrible death at the hands of a vicious superpower? One actor who has, Alfred Molina, is much more circumspect: “I think it would be a problem if Hollywood was casting British actors only as villains; if that were the case, then certainly there would be cause for concern.”

You suspect there’s another reason why Hollywood keeps casting Brits as the villain. Yes, they give an air of sophistication and cultured menace – a sense of the vicious but smart ‘other’ – but maybe the actors just relish playing baddies? After all, who wouldn’t want to slip on a smart leather coat, slick their hair back, like Benedict Cumberbatch in the last Star Trek movie, and then let their darkest, innermost thoughts and actions run loose? For all the clever reasoning and historical traditions around Brits playing bad, it also quite simply looks like a lot of fun.

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**IT** (1990)
*Actor*: TIM CURRY
*Character*: Pennywise

**THE SILENCE OF THE LAMBS** (1991)
*Actor*: ANTHONY HOPKINS (above)
*Character*: Hannibal Lecter
*Bonus fact*: Hopkins doesn’t actually say much in the film. At 24 minutes and 52 seconds his performance is the shortest ever to win an Oscar for Best Actor

**ROBIN HOOD: PRINCE OF THIEVES** (1991)
*Actor*: ALAN RICKMAN
*Character*: Sheriff of Nottingham

**THE LION KING** (1994)
*Voice*: JEREMY IRONS
*Character*: Scar

**DRAGONHEART** (1996)
*Actor*: DAVID THEWLIS
*Character*: King Einon

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*Source: DVD The Chronicles of Narnia - The Lion, the Witch and the Wardrobe*
2000s

**SEXY BEAST** (2000)
Actor: RAY WINSTONE & SIR BEN KINGSLEY
Character: Gary Dove & Don Logan
Bonus fact: Logan says 'No' an awful lot in this film

**X-MEN** (2000)
Actor: Ian McKellen
Character: Magneto

**AMERICAN PSYCHO** (2000)
Actor: CHRISTIAN Bale
Character: Patrick Bateman

**GANGS OF NEW YORK** (2002)
Actor: DANIEL DAY-LEWIS
Character: Bill “The Butcher” Cutting

**ROAD TO PERDITION** (2002)
Actor: JUDE LAW
Character: Harlen Maguire

**SPIDER-MAN 2** (2004)
Actor: ALFRED MOLINA
Character: Doctor Octopus

**THE CHRONICLES OF NARNIA: The Lion, the Witch and the Wardrobe** (2005)
Actor: TILDA SWINTON
Character: Jadis, the White Witch
Bonus fact: Grossing £438 million (€550m) worldwide, it was 2005’s third most successful film

**HARRY POTTER** (various – 2005-11)
Actor: RALPH FIENNES
Character: Lord Voldemort

**THE DA VINCI CODE** (2006)
Actor: PAUL BETTANY
Character: Silas

**SHERLOCK HOLMES** (2009)
Actor: MARK STRONG
Character: Lord Henry Blackwood

2010s

**THOR** (2011)
Actor: TOM HIDDLESTON
Character: Loki
Bonus fact: Initially Hiddleston auditioned to play Thor but director Kenneth Branagh decided his talent would be better harnessed playing Loki, Thor’s adopted brother

**TOTAL RECALL** (2012)
Actor: KATE BECKINSALE
Character: Lori Quaid, Douglas Quaid’s wife
Bonus fact: Lori isn’t his real wife, just someone hired to pose as his wife to keep an eye on him

**THE DARK KNIGHT RISES** (2012)
Actor: TOM HARDY
Character: Bane

**STAR TREK INTO DARKNESS** (2013)
Actor: BENEDICT CUMBERBATCH
Character: Khan
Bonus fact: Cumberbatch’s middle names are ‘Timothy’ and ‘Carlton’

Remind yourself why it’s good to be bad by watching the original Jaguar advert at [www.youtube.com/watch?v=2Bls1KkDwmo](http://www.youtube.com/watch?v=2Bls1KkDwmo)
American horses might well have neighed joyfully if they had had the chance to pull the late 19th century lightweight Studebaker ‘Aluminum Wagon’ – the first vehicle ever built with aluminium components. Back then, Studebaker was the world's largest maker of horse-drawn carriages and buggies and created the light and beautiful machine utilising 67kg of the metal, for among other things all of its brackets and hardware. There was only one snag: the ‘show wagon’s $2110 price was insanely expensive for 1893 – some ten times more than a regular farm version. The vehicle was presented to the public only seven years after the American chemist Charles Martin Hall found a method to produce aluminium more economically than before by passing an electric current through a solution of aluminium oxide in molten cryolite. Before Hall's discovery the lightweight material was as precious as noble metals like silver, gold and platinum, because despite being the most abundant metal in the earth's crust, aluminium was difficult to extract from the bauxite ore that contained it. Hall's breakthrough made large-scale aluminium production possible and with it different usages unfolded.

Ask experts like professor Dmitry Eskin from Brunel University in London or Ian Polmear from Monash University in Melbourne, Australia, what quality of aluminium fascinates them the most, and the first word that generally springs to mind is, perhaps unsurprisingly, “lightness”. But aluminium has other less well-known positive traits too, “its universality, easiness to work with, its non-corrosive nature and the opportunity for its alloys to achieve high strength,” adds Polmear. These attributes were especially useful in the early days of aviation. Jules Verne predicted the potential of aluminium for sky travel as early as 1865 when he fantasised about a silver aluminium rocket in his novel Journey to the Moon. His dream became reality in the early 20th century when duralumin emerged. The early aluminium alloy developed by the German physicist Alfred Wilm with very small quantities of magnesium, copper and manganese, was ultra-strong but still incredibly light. Duralumin enabled the first all-alu plane, the Junkers J.I ‘flying tank,’ as it was known during World War I. Its revolutionary construction would clear the way for modern aviation.
INFOGRAPHIC: PETER STADDEN

Top 10 worldwide aluminium producers

Aluminium has no limit on the amount of times it can be recycled and recycling aluminium today only uses 5% of the energy required to make new aluminium ingot (while creating 92% less greenhouse gas emissions).

1. China
2. Russia
3. Canada
4. USA
5. UAE
6. Australia
7. India
8. Brazil
9. Norway
10. Bahrain

In numbers

- 62 billion aluminium cans are consumed in the US each year (of which 90% are recycled). The energy saved equates to 19 million barrels of crude oil, enough to fuel more than 1.7 million cars for a year.
- 75% of all primary aluminium ever produced since 1888 is still in productive use.

Uses of aluminium

- 25% Transport
- 25% Construction
- 17% Packaging
- 12% Electro-technics
- 6% Consumer goods
- 10% Machine and Plant Engineering
- 5% Other

1 tonne of bauxite produces one tonne of aluminium – enough to make 60,000 soft drink cans.
Current planes consist mainly of aluminium and its alloys but there is room for further refinement. “New developments include structural components with metallic foam cores which are very light and have a high capacity to absorb noise,” says Monash University’s Polmear. “They are expensive but already used for panels in some aircraft and trains”. Alu alloys are able to keep up with steel too. “Aluminium is less strong than iron-based alloys,” continues Brunel University’s Eskin, “but in specific strength it competes well with steel. Indeed, some alu alloys and composites surpass steel in specific strength”. Steel may be cheaper than its lighter brother but the use of aluminium is spreading fast. There are skyscrapers clad with aluminium, trains that reach record speeds thanks in part to their aluminium construction and the gleaming stuff is increasingly used in the automotive industry as brands seek to reduce weight and improve fuel efficiency.

Jaguar has always been a forerunner in aluminium with a history of working with the metal that can be traced to 1929 in its previous incarnation as The Swallow Sidecar Company. Its cars’ coachwork back then was distinctive for using aluminium panels and was longer-lasting compared to its contemporaries that merely used a fabric construction. Today, Jaguar is arguably the leading automaker in the use of aluminium. “A great example is the 2002 XJ,” says Mark White, chief technical specialist, Body Complete at Jaguar Land Rover. “On that car we achieved a weight saving across the vehicle of more than 200kg versus the outgoing car, but actually improved all of the vehicle’s attributes”. Even today White is impressed by the durability of the car, “which has been through more than 10 Swedish winters and still looks as good as new, with no signs of corrosion or old age.” White is confident about Jaguar’s current crop of cars too. “Our aluminium-bodied XJ, XK, XE and F-TYPE could last for many decades to become future classics” – which is a nice perspective for every Jaguar driver to hear.

One further crucial advantage of aluminium compared to other lightweight materials like carbon fibre, is its high recyclability. “Re-melting scrap aluminium only requires about 5% of the energy needed to extract the primary metal from its ore bauxite,” says Polmear. His academic colleague Eskin agrees and adds: “Aluminium is well-suited for recycling because it does not rust like steel and is normally used in structures that are predominantly aluminium which makes separation easy.” But Eskin voices a note of caution regarding the types of high-strength alloys and composites used in vehicle manufacturing: “They need to be carefully sorted before recycling, which is a technological problem under current scrutiny.” Because of this very issue Jaguar Land Rover is working on implementing closed-loop recycling for all its manufacturing plants and suppliers. One very important step was the development of a new recycled alloy established with the aluminium company Novelis. “Our goal is to get to 75% recycled alloy in all our products by 2020 and this alloy is a key enabler,” says White. “Novelis is also building an automotive recycling centre in Europe to meet demand as part of our overall environmental sustainability strategy.”

So despite some concerns about the energy-intensive production of primary aluminium, building cars with this lightweight material has the potential to be very sustainable indeed. It could be the answer to the challenges of car manufacturing today and in the future. Aluminium balances “performance, fuel economy, CO₂ reduction and lifecycle analysis” says White, “and we will continue to be intelligent in how we use it as part of a range of materials”. It might be more expensive than steel and heavier than carbon fibre but in many cases, aluminium beats both. And only aluminium could one day create the situation where the industry is able to provide itself with all the raw material it needs. What a perfect circle that would be.
TECHNOLOGY
MADE IN AN ALL-NEW UK MANUFACTURING FACILITY (pictured), the Ingenium engines will offer high performance and refinement with low fuel consumption and CO₂ emissions. Two engines from this incredible new range are available in the XE: the 180PS 2.0 i4 turbocharged diesel and the 163PS 2.0 i4 turbocharged diesel e-Performance unit which is engineered to deliver CO₂ emissions of 99g/km.

THE XE INTRODUCES JAGUAR’S STATE-OF-THE-ART, ALL-NEW INGENIUM FAMILY OF ENGINES FOR THE FIRST TIME

WORDS: Stephen Graham
PHOTOGRAPHY: Stephen Lenthall
ROLLER BEARINGS ON THE CAM AND BALANCER SHAFTS (instead of machined-in bearing surfaces) help to reduce friction and improve driving performance.

SWITCHABLE PISTON COOLING JETS ensure optimum temperature is reached quickly, reducing emissions.
THE NEW INGENIUM ENGINE FAMILY BRISTLES WITH INNOVATION

NEXT-GENERATION TURBOCHARGER TECHNOLOGY
  improves engine response
  and torque ratings
ADVANCED ENGINE FEATURES include low friction technologies and smart regenerative charging, which prioritises battery-charging during deceleration, rather than acceleration, to harvest kinetic energy and save fuel. Whether you choose Jaguar’s latest high-tech diesel engines or prefer petrol units, each one offers performance, refinement and economy to suit every driving style: from 99g/km of CO₂ and 75mpg (3.8 l/100km) to a maximum speed of 155mph (250km/h).

Take a look inside the XE and witness the performance at its core. jaguar.com/jaguar-range/xe
THE OFFSET CRANKSHAFT reduces friction and improves engine efficiency.
EDDIE IZZARD is a modern master of surreal comedy in the tradition of Monty Python with big plans to conquer the world – but only by cracking jokes in other languages – as *J-Magazine* discovers

WORDS: Jenny Buchholz  PHOTOGRAPHY: Frantzesco Kangaris
The difference between a ‘dream’ and a ‘plan’ boils down to how determined you are. Today it seems more people than ever dream about ‘making it’ or becoming a ‘superstar’. The more extrovert might take part in talent shows, or post videos on YouTube while those seeking intellectual acclaim write blogs or go to great lengths to get an invite to a TEDx event. But all it takes is a handful of rejections and the majority revert back to a less expectant form of existence and are perhaps satisfied to talk of how they, once upon a time, had a dream.

British comedian Eddie Izzard also has his dreams, but more than anything he makes plans. As soon as he has concocted a new plan, he announces it openly, in front of a large audience, to ensure he can be held to ransom for it. Last year, for example, when appearing in Berlin, he promised the audience he would perform his next show in that country in German. Today, Izzard is one of the world’s most popular comics. He regularly takes to the stage in front of thousands of people in venues such as Madison Square Garden, the Hollywood Bowl and Wembley Arena, performing to fans that include Prince William, Madonna and Steve Martin. Despite all this, Izzard kept his word, appearing on the small, bare stage at the Club Imperial in Berlin at the start of 2014 for a run that lasted some six weeks. It was here that Izzard performed his latest show, Force Majeure, every evening (except Mondays), speaking in charmingly broken German. On his opening night, the show lasted barely 35 minutes. But with each day that followed, Izzard learnt another page of his German script by heart, bringing his performance to 70 minutes by the time the curtain closed on his spell at the club.

Izzard brands this particular style ‘surreal comedy’ and it is reminiscent of Monty Python, a comedy troupe that Izzard classes among his greatest role models. One of the best-known Pythons, John Cleese, once returned the compliment, introducing Izzard as “the lost Python” at an awards ceremony.

When on stage, Izzard starts the show by regaling the audience with some absurd anecdote, inevitably digressing from the tale and appearing to lose himself in his thoughts →
before ultimately returning to his original point. In *Force Majeure* he discusses the peculiar sport of dressage – behaviour he believes is inherently unnatural to mammals – shows how moles get lost while searching for gold and demonstrates Jesus using an iPad to allow God to step in and prevent the execution of the old English king Charles I. Izzard also captivates audiences as much with his movement as he does with his jokes, for example when miming the look of an aging lion lagging behind with a pulled muscle during a hunt.

Izzard isn’t just stopping at English and German either. He intends to perform his latest work in at least six other languages too. Speaking ahead of his spell at the Club Imperial in Berlin, Izzard said that ultimately he wanted to see “comedy without borders, not borders without comedy”. For him, humour is humour with no need to differentiate between British and French jokes, so for Izzard the most direct way of proving his theory is by doing shows in different languages. He started off performing in French, then German, and in both cases there was laughter from the audience – and at the same points that the English-speaking audience had laughed. Spanish, Russian and Arabic versions are also in his plans and, says Izzard, after taking a deep breath, “maybe I’ll give Chinese a try too. After all, several million children speak Chinese in China – how hard can it be?” The 52-year-old has been on the road with *Force Majeure* for about a year now. “It may not be the biggest, but it is definitely the most drawn-out comedy tour of all time,” the comedian notes, adding that there are a total of 25 countries on the list for him to visit.

This is not the first time that Izzard has sought a challenge that has left even his biggest fans with some doubts about his ability to pull it off. In 2009, Izzard devised a plan to run 43 marathons in 51 days for the charity Sport Relief. At the age of 47 and having completed no previous training, he gave himself and his medical team six weeks to get him into shape and allowed himself to be accompanied by a BBC film crew as if there wasn’t enough pressure already. “Before you can do something, you have to believe that you can do it,” he says, explaining the preparations for his insane undertaking. These could be exactly the sort of nice but ultimately empty sentiments that somebody who has achieved a great deal in life with a fair amount of luck might use to explain their actions, but Izzard’s angle seems different. He chooses his words carefully and heeds his own advice. He comes across as a man truly trying to get to grips with his own madness.

Asked why he always throws himself head over heels into adventures that sound as absurd as his comedy sketches, the comedian protests that, in reality, he plans each and every step. “Hasty actions are not my thing – I build plans up bit by bit. That said, I do always seek out the most exhausting route to my goal. I picture myself like Clint Eastwood in *The Eiger Sanction*, constantly trying to conquer the north face.” And the thinking behind this approach? Anyone who has each hook firmly anchored in position will not fall. Izzard is convinced he can allow himself to pursue many of his ideas as he knows that, through his many appearances on stage, he has built up such a strong relationship with his fans that they will support him through every adventure.

One of these adventures came at the start of the 1990s, when Izzard was finally given the chance to perform in front of a large audience. He had been working as a street performer for over ten years and managed to make a name for himself in small bars but back then, there was no sign he would ever achieve any serious success. Nevertheless, he used his first major appearance in London’s West End as an opportunity to publicly come out as a cross-dresser, or “action transvestite” as he puts it. “I knew that in all probability it would mark the end of my career,” he says. “But this female side of me is part of who I am – so I decided to ‘man-up’ and take to the stage in a dress.” Izzard discovered his penchant for women’s clothes at an early age. At four years old he was already dressing up in secret. But it wasn’t until his mid-20s that he first dared to take to the streets in high heels, false breasts and make-up. When you ask him now...
where he gets the courage to perform in foreign languages or run across England and Scotland in his late 40s, his answer is simple: “After hitting the New York subway as a man wearing high heels, you’re no longer afraid of anything.” By this stage, he had already overcome his biggest fear – what his father would say when he told him his son was “a male lesbian”. On returning home from a playing field together one afternoon, Izzard finally plucked up his courage and said: “Dad, I’m a transvestite”. His father shrugged and said, “So what?”

“So what?” is also the response Izzard receives from his audience when he walks on stage today sporting long pointed nails and high-heeled shoes. There was some degree of commotion among critics after Izzard made his first appearance on the West End stage, but the focus was less on the fact that he was wearing a dress and more on the fact that he had chosen to wear such an ugly example of one. Over the last few years, Izzard has worn a dress in public on only a handful of occasions. His aim is to make people see that it does not matter to them what he looks like. In any case, outrageous outfits are not really a good fit with his latest plan – to run for London Mayor in the 2020 election. It’s another example of an ‘Izzard idea’ that as soon as he clears one hurdle, he places another, bigger one in front of himself. As a member of the Labour Party, Izzard sums up his position with a quick glance at his nails, which are painted red, save for a British and European flag: “This is making three statements in one: I am proud of my country, I am proud of my continent and I am proud to be a transvestite.”

With plans for his candidacy in the mayoral elections in the distant pipeline, Izzard is relying on time pressure now when it comes to learning languages. Case in point, when preparing for the German-language version of his show, he gave himself just two weeks before taking to the stage for the first time. It begs the question: why put yourself under such crazy pressure? He does not hesitate with his answer. “Because I’m lazy.” Surely this is merely self-deprecation? “Not at all,” he responds. “In terms of me and discipline, I’m a bit like a steamroller. If I just sit there, nothing can make me move. Nothing. But once I get going, I really am a force to be reckoned with.”
AT FULL STRETCH
Current world no.1 tennis player Novak Djokovic returns the ball on the way to his second Wimbledon title.
The pivotal moment

2014 has already proved to be a vintage year for global sporting excellence. Here we show just three pivotal images to represent the many
TRUE GRIT
Michelle Wie digs deep to get out of a bunker on her way to win the 2014 US Women’s Open and her first major. The Hawaii-born Korean-American is nicknamed “Big Wiesy” on account of her 6ft 1” (1.85m) height.
MID-AIR STRIKE
Mario Götze’s 2014 World Cup-winning extra-time flying volley ensured a great end to a great tournament and a thoroughly deserved win for Germany.
Still only 24 and rapidly rising up the Hollywood ranks with two turns in X-Men and more, he also stars as the boffin in Jaguar’s next advert, but took time out to talk exclusively with J-Magazine about toy cars, classic movies and going undercover at Comic Con.

The It’s Good to be Bad Jaguar advert riffs on the idea of the English film villain, but do you think there is an English film boffin tradition too? There’s certainly a tradition within the James Bond movies with Q – it’s one of the things I specifically reference in the character I play in the next Jaguar advert – but it’s also there in films like Mission Impossible III with Simon Pegg and Star Trek too. You always see a Brit popping up in a Hollywood film somewhere, normally explaining some technical stuff and then cracking a funny joke. They’re fun characters to play.

Where did you shoot the advert? We did the main ad on the James Bond stage at Pinewood Studios and I got to drive the F-TYPE, XJ and XF which was really fun. Then we were at the Gaydon testing facility in the temperature control centre – where it can go up to 50 ºC and down to minus 30 ºC – and then we went to the crash-testing zone to smash up an F-TYPE, which I was a bit sad about to be honest.

You weren’t in the F-TYPE at the time I take it? No, I’ve done a bit of film driving lately but had enough close calls to be happy to be not around that sort of activity.

Did you get to do any vehicular stunts in your upcoming film Autobahn? Yes, we used a closed-off bit of German autobahn and the stunt team took me out in some old bangers to crash into each other. It was exciting as a lot of times on bigger films they don’t let actors get ‘in and amongst it’ for insurance reasons, but I was jumping Citroen C5s and doing more than I would normally be allowed to do.

You seem genuinely into cars. What was your first awareness of them as a child? Toy cars were my thing as a kid, I had a collection of about 30 and would pitch my favourites against each other. I had Top Trumps playing cards – two of my favourites were the McLaren F1 and the Jaguar XJ220 – and remote-controlled cars too. I was obsessed with cars.

When did you pass your driving test and what was your first car? I took my test the first moment I could [in the UK], the second I turned 17. My first car was a red Fiat Grande Punto with a 1.4-litre engine. [Then he deadpans] …it was absolute mayhem.
Have you had any great driving experiences lately?
I recently got a Ducati 899 motorbike, but the best driving experience I’ve had lately was a pillion ride at Ron Haslam’s Race School at Donington [in the English Midlands]. It was the most terrifying experience of my life but also possibly one of the most thrilling. Jaguar took me to Finland to drive on frozen lakes in F-TYPEs and that was incredible too. Further back, I have good memories of my mum driving up and down the M4 motorway from my home near Reading to London in our Land Rover Discovery to take me to auditions. I think that car did 200,000-plus miles in the end. I’d go straight from school and sleep on the way back.

Any bad driving habits?
Riding a bike makes you more conscious of everything around you and makes you realise how dangerous you can be in a car. My worst driving habit is probably fiddling with the radio, trying to find music.

What’s on your car stereo?
I listen to a mixture now but growing up it was always Queen...Don’t Stop Me Now [he laughs]. I remember commuting for a few weeks and the only CD we had was by Bruno Mars and the radio didn’t work. I know that whole album now.

What driving habit do you most dislike in others?
People who do things that are inappropriate for driving, like reading a book, doing paperwork or putting on make-up. I’m like ‘Err, come on, couldn’t that wait five minutes?’

What advice would you give to a child actor just starting out in the film world?
The most important thing is – if you enjoy it – to do it, but also to make sure you have a normal life in amongst it, as you need enough of a normal life to base your acting on too. If you only spend time in the film world as a kid it clouds your judgement. I stayed in school until 17 because I was aware child actors often didn’t progress into working as adult actors. I didn’t have a specific job in mind, but tried to do well in school, just in case.

Through your X-Men film roles have you been to any comic conventions where fans dress as their heroes?
I went to Comic Con San Diego last year. It was mad. I’ve never seen so many fans in one place who care so much about the stories and characters. Me and [fellow X-Men star] James McAvoy put on weird breathing masks so we could walk around the main hall and not get recognised. We got away with it too!

Your job takes you around the world. Where’s home?
North-west London.

When not working, what’s your idea of a great day out?
Maybe play golf or go-kart. It would probably also involve the pub if it’s sunny and then go up onto the roof of my place...and sleep a little a bit.

Any acting role models?
Steve McQueen, Paul Newman and Jack Nicholson from the older generation and from the one just ahead of me, James McAvoy, Michael Fassbender and Tom Hardy. Having worked with some of them it’s interesting to see the different personas off-screen and on set, and how it all comes together.

Do you watch a lot of films to improve your craft?
I do watch a fair few, normally films with a similar tone or character, so you can see what worked and what didn’t. It was useful when filming Autobahn to watch classic car films like Bullitt and Vanishing Point.

Can you recommend any recent films you’ve watched for our readers?
True Romance and also Rust and Bone. The latter’s a French film with subtitles and is beautifully shot.

Finally, what’s your favourite Jaguar of past or present?
I was blown away by the Project 7 car. I’d like someone to let me have a go in one of those at some point.

I’m sure if you ask nicely...[He chuckles] Maybe...
BEHIND THE CATWALK

J-Magazine gains an exclusive insight into the reality behind the inner workings of a fashion show through the eyes of young up-and-coming fashion label and rising design star Hien Le.

WORDS: Rachael Watts PHOTOGRAPHY: Anna Rose

GOOD-MOOD BOARD
In Berlin’s hip Kreuzberg 36 district, Hien Le’s light-filled basement studio is packed with fabric samples, sewing machines and countless colour-coded racks of finished pieces (right)
For many, the spectacle of a catwalk stage flaunting the latest international collections represents what fashion is all about. But from a designer’s perspective, the final show is often considered a mere deadline, the first act of this creative process beginning long before. Behind the scenes, far away from the glamour and runway applause, long nights and early mornings are spent in studios with pencil and paper, needle and thread.

Laos-born but Berlin-raised Hien Le’s eponymous fashion label is a great example of a new generation of designers pursuing an inspiring fashion story to global acclaim. His brand’s identity emphasises craftsmanship, simplicity and detail. Some in the media have lauded this uncluttered approach as a possible consequence of his Asian identity and roots, but Le actually perceives more influence from Europe. Either way, far from the extreme haute couture of some other fashion designers, Le conceives very wearable clothing characterised by minimalist tendencies, alongside colourful accents and unusual fabrics – sometimes chosen for unusual reasons too, as he explains: “I’ve been working with more layering and transparent materials in different weights, such as silk and high-tech materials like neoprene. I find them interesting because of their unique feeling and even the sounds they make.”

The 34-year old’s career path was sealed at the age of 12 after being inspired by an interview with Karl Lagerfeld in a 1990s documentary. Rising through the ranks, Le’s professional journey saw him learn many aspects of the fashion business. He’s trained as a tailor – like his grandfather – studied fashion design at Berlin University, worked at Marie Claire magazine and a fashion PR agency as well as taking an internship with Belgian fashion designer Veronique Branquinho (who he cites as an influence).

Establishing his own label in May 2010, his clothes now sell across the world, but between initial inspiration to Le’s pieces arriving on retail racks there’s a large amount of work that seldom gets seen. When J-Magazine meets the designer at his small basement studio in a converted old factory in Berlin’s hip Kreuzberg 36 district, the space is overflowing with fabric samples and sewing machines, boxes full of thread, rolls of fabric, ironing boards, sewing machines, measuring tapes and mannequins, as well as countless colour-coded racks of finished pieces. It’s an air of ordered chaos, as Le explains his choice: “The space is well-located, not far from home and really affordable. It has two beautiful backyards, so I have a lot of light for a studio which is under the ground floor. All the furniture is white, as well as the walls, but it’s cozy. And it’s like my second home as I spend most of my time here.”

Before any fashion show can take place, multiple fittings are needed, models auditioned and selected and music and mood decided upon, but despite his heavy workload and pressing deadlines, Le’s working atmosphere appears subdued and peaceful. The development of a collection is broken down into stages with differing crescendos of intensity: “I start with research and brainstorming”, begins Le, “developing colour schemes and primary sketches which then lead to fabric choices and patternmaking.” This is followed by the development of a sample collection and preparation for the show. Each phase is intuitive he suggests, with part of the process involving...
he confesses, “changing my mind at the very last minute”, despite time-pressure ramifications. This course of action is one of the privileges of running his own independent label but Le admits that due to the other show-related tasks he also needs to tackle, he only classes 10% of his job as “purely creative”.

A typical day starts with “a good breakfast followed by checking emails and organising logistics with suppliers”, he says. “I work on the collection step-by-step and delegate tasks to my assistants while fitting in meetings with production companies.” With 60% of his samples created in-house, this rising star has to stay organised, but even the best-laid plans can go awry. “It doesn’t matter how early you start,” smiles Le, “there is always something that goes wrong. Every season we have problems with fabric suppliers, deliveries from overseas getting stuck at customs, or broken seams during fittings which are always on the last weekend before the show. Then there are models who do not show up on the day or get cancelled last minute by their agencies because of another job. Everything is always really last-minute.”

It’s no surprise to hear then that he considers “patience, endurance, a strong will, business acumen and passion,” as key virtues and attributes for a designer, before adding, “you really have to love what you do otherwise it won’t work, you need to be prepared for it to be difficult”.

To Le’s mind, the most important element in conceiving a strong new body of work is to “conceptually finish an entire collection before starting a new one, in order to free the mind and close one chapter before opening a new one”. However, in reality this is largely just a zealous ideal for a designer who often works on three collections for upcoming seasons simultaneously. He cites the importance of taking creative breaks along the way though and pays tribute to the people he surrounds himself with – his assistants, stylists and PR agency – in helping to “ground me in stressful situations”. At least there’s no complicated show pyrotechnics or conceptual razzamatazz to worry about, as he confirms: “We really focus on the clothes, there are no special effects. Of course it is important to create an atmosphere to catch the audience's attention, but I think we do that with the simple styling of hair and make-up, as well as in our choice of music.”

By the day of the show itself he claims to be calm. “I usually feel quite relaxed, because there is nothing more you can do at this stage,” he reasons, before concluding: “But right before the show, when the lights turn off, the music starts and the models are in their first looks waiting in line, I start to get excited. My heart beats fast and I feel kind of nervous … but happy.”
“I usually feel quite relaxed on the day of the show, because there is nothing more you can do. But when the light turns off, the music starts and the models are waiting in line I start to get excited. My heart beats fast and I feel nervous... but happy” – HIEN LE
Production company Warner Brothers gave the project its full backing and with Jagger on board, it was hoped the film could be a box office hit like The Beatles’ *A Hard Day’s Night*. But it didn’t play out like that. At one of the first showings of the film, the wife of one of the Warner Brothers’ staff was reportedly sick from shock. And Jagger only makes his first on-screen appearance almost halfway through the 105 minutes of the film. In addition to appearing in nude scenes with the absurdly attractive Anita Pallenberg and Michèle Breton, Jagger’s main role is to embark on spontaneous soliloquies about drifting off into madness and find new and ingenious uses for fluorescent tubes. One thing quickly became clear: The film was never going to be a blockbuster and remained closeted away until 1970. Retold, the film sounds like a strained piece of avantgarde art and to some extent that’s true. The viewer is supposed to ‘trip-out’ with the cast – and not just as a Stones’ aficionado or a film buff. But what *Performance* does allow is the rare pleasure of seeing a young Mick Jagger in all his quirkily attractive glory as a man who exudes so much energy you can’t help but like him (even knowing him as the old stage master he is today). *Performance* also offers viewers the chance to take a more interesting journey back in time: Anyone who wants to know what 1968 was like is barking up the wrong tree with...
boring TV documentaries about flower power. In *Performance* the audience can experience up close how it felt to clamber out of a seemingly safe world of ‘shooby-doo’ pop, starched skirts and a general sense of intellectual entrapment to walk the path of the ‘drop-out’. And this, at a time when individuality and creativity were not regularly promoted on the criteria list for most job vacancies.

More than anything, however, the audience receives a masterclass in the very concept of ‘performance’, meant here in the sense of ‘giving your all’ – particularly from a physical perspective. Norms, constraints and good old-fashioned taste go out of the window in the film in the name of artistic integrity. Commenting on the scene in which Jagger, Pallenberg and Breton conduct their ménage à trois in a bathtub, one critic wrote that even the bathwater was dirty. Anita Pallenberg makes her first appearance as Pherber playing Venus dressed in furs, a dangerous animal that pleases itself and locks Chas in a house full of mirrors. The mirrors help Pherber to administer vitamin B12 injections into her own bottom, and reassure her that she is still a real presence in the world, at the same time endlessly duplicating the scenes of her curious trip. From all of this, the audience is supposed to learn that the boundaries of everyday life can be overcome at any time, and that there is fun to be had in drawing the curtain on reality. Anyone can ‘do’ or ‘be’ anything: man, woman, beloved, slave, child, animal, rockstar. Ultimately, we get it: it is 1968 and identity is an evolving concept, and if anything, something to be consumed.

An aura isn’t something you can learn to develop, and it is difficult to practise having a presence. The casual nature in which the actors reside in their bodies and the focused manner in which the camera follows them around isn’t just some cinematic achievement on the part of the director and cast, but rather an act of unbelievable confidence and audacity. The film comes at a time in which music films and videos were in their infancy, and in a way *Performance* almost helps found the genre. One scene, which has become known as “Memo from Turner”, sees Jagger constantly changing roles in a dream sequence. After appearing as a lawyer or banker with oil-slicked hair, Jagger then reverts back to Turner the rockstar. His companions, who begin the scene sitting in heavy leather chairs, end it lying naked on the floor in a claustrophobic room, where the wooden panels and heavy golden picture frames seem to overwhelm everything. Jagger cuts through the scene like a knife through butter, and when at the end of the scene he tips a cupboard full of ammunition onto the desk, all the while singing in his husky tones (he is Mick Jagger after all), he is ultimately saying: I can do anything because art allows it to be so. It is exactly this acute kind of self-perception that means the film does not become worn-out and dated. On the contrary, today, the film’s happiness in ‘embracing the strange’ still comes across as curious, provocative and inspiring.

For the film’s crew, *Performance* took a great toll though. While Jagger enjoyed lasting success in his music career after the film, his other colleagues were not as lucky. It was Donald Cammell’s last real film of note and the director ultimately went on to take his own life in LA in 1996. The other lead actor in the film, James Fox, was so affected by the role that he became a devout Christian after shooting the film, hanging up his gloves as an actor for some ten years. *Performance* is far less well-known than more accessible films from more successful directors. But it shouldn’t be. After a visual inundation lasting 105 minutes, the film might just leave you changed too: no longer the same person you were before, more willing to ‘perform’ and much more likely to seek out real excitement. A film to watch before you die in other words.

**WHEN THREE IS NOT A CROWD**

The young Jagger in the infamous ménage à trois scene with Anita Pallenberg and Michele Breton. The film was an initial commercial flop but has since found critical acclaim.
PROJECT 7 IS GO...

MORE DETAILS ON JAGUAR’S QUICKEST EVER PRODUCTION CAR

IN DETAIL

F-TYPE Project 7’s power comes from Jaguar’s 5.0-litre supercharged V8 engine boasting 575hp. This enables the all-aluminium-bodied car – which weighs 1585kg – to accelerate from 0-60mph in 3.8 seconds (0-100km/h in 3.9 secs). Top speed is an electronically-limited 186mph (300km/h)
You’ll have to move almost as fast as F-TYPE Project 7 if you’re interested in buying one of the limited editions of this incredible sportscar. Now confirmed for production and making its public debut at the Goodwood Festival of Speed in late June, only 250 units are set to be made available worldwide.

Project 7 is not only the most focused derivative of the F-TYPE range yet, but it is also the fastest and most powerful production Jaguar ever (575hp and 186mph).

Its distinctive roadster body was introduced in concept form in the summer of 2013 and while it clearly pays tribute to the famous three-time Le Mans winning Jaguar D-Type, the Project 7’s key lines remain those of the World Car Design Award-winning F-TYPE sports car. These superb lines effortlessly blend with the D-Type-inspired rear fairing section that incorporates a rollover hoop and swoops rearwards and down from behind the driver’s head. Conceived as a two-seater, F-TYPE Project 7 has a second rollover hoop, behind the passenger seat.

Featuring performance-focused engineering by Jaguar's Special Vehicle Operations (SVO), its department boss Paul Newsome says that because the cars will be built by hand in an environment inspired by his time in F1, the result will be “a level of finish that is not achievable in a mass-production facility”.

The car’s speed and performance, combined with its handling and aero-dynamic enhancements, make it a track car first, and a road car second, and utterly driver-focused. Utilising an all-aluminium body, it tips the scales at 1585kg – 80kg less than the F-TYPE V8 S Convertible – enabling it to accelerate from 0-60mph in a trackday-killing 3.8 seconds (0-100 km/h in 3.9 seconds) and on to an electronically-limited top speed of 186mph.

Power is delivered to the rear wheels through Jaguar’s eight-speed Quickshift transmission and second-generation Electronic Active Differential but the SVO engineers have also developed a bespoke transmission calibration with revised shift points and characteristics.

F-TYPE Project 7 rides on 20-inch alloy wheels in gloss black, which customers can opt to have fitted with high-performance Continental Force Contact tyres. The standard Carbon Ceramic Matrix (CCM) brakes are highly resistant to wear and offer consistent performance and excellent fade resistance – even during sustained extreme driving.

Engaging Dynamic Mode firms up damping rates, increased steering weighting, faster gear changes and sharper throttle response and it’s all configurable via the central eight-inch touchscreen, allowing the driver to select and save settings according to their preference.

“Above all, F-TYPE Project 7 is fast”, says Mike Cross, Jaguar’s chief engineer – vehicle integrity. “It uses all the key technologies we’ve proven on F-TYPE R Coupé to deliver absolute immediacy of response to all driver inputs”.

F-TYPE Project 7 – named to acknowledge Jaguar’s seven historic Le Mans race wins – will be offered in five metallic colours: Ultra Blue, Italian Racing Red, British Racing Green (all with white decal options), Ultimate Black and a new colour, Glacier White (both with grey decal options). Move fast indeed.
Or when it recognises how you like to drive a particular stretch of road on your route ahead, with Auto Adaptive Cruise Control (AACC) it will apply learned distance settings and acceleration profiles to the cruise control to help out. Dr Wolfgang Epple, director of research and technology for Jaguar Land Rover, said: “The aim of our self-learning technology is to minimise driver distraction, which will help reduce the risk of accidents. Presenting the driver with information just at the right time while driving will reduce the need for the driver to look away from the road to scroll through phone lists, or adjust mirrors, temperature or seat functions. Up until now most self-learning car research has only focused on traffic or navigation prediction. We want to take this a significant step further to deliver a completely personalised driving experience.”

In the near future, self-learning Jaguar cars are set to be equipped with a host of new technology that could predict your next move before you even think of it yourself. Whether that’s prompting you to call home on a regular journey that’s taking more time than normal or by changing the cabin temperature when it senses you might be getting too hot, the new software is intended to improve customer convenience, satisfaction and safety through reduced driver distraction and stress.

Using the latest artificial intelligence techniques, Jaguar Land Rover’s future self-learning car will learn its owner’s preferences and driving style and in conjunction with the calendar, time of day, traffic conditions and weather conditions, offer to assist with many in-cabin chores that allow the driver to concentrate on the road. For instance the self-driving Jaguar of the future will know from your satnav input that you’re going to the gym and therefore know you probably want a warm car on the way there but a cool one on the way back (and might even offer a massage too). Equally, a potentially stressful school run will be made less so by the car knowing each passenger’s infotainment preferences and could even remind you to bring your child’s sports kit by sending a message to your smartphone before you leave.

**WHY SMARTER JAGUARS ARE JUST AROUND THE CORNER (AND KNOW WHAT YOU WANT ALREADY)**

Once again, Jaguar has been crowned the number one automotive brand in the UK, according to the 2014 What Car? / JD Power survey, meaning the marque has retained the title of Best Brand in this influential survey for a remarkable three years in a row. No mean feat, considering the opinions of over 15,000 UK car owners, who rated 109 car models from 27 brands. Jim Holder, What Car? editor-in-chief said: “It is great to see Jaguar rated so highly by customers in the company’s home market. The XF is Jaguar’s best-selling model and it is easy to see why – customers gave excellent ratings across styling, comfort and reliability”. The XF finished 10th in the survey, and was one of the most highly rated cars in the executive class – no surprise given its refinement, good looks and cool. It’s not hard to see why the international awards continue to stack up and sales rise with the introduction of new body styles, powertrains and trim levels.

Jeremy Hicks, Jaguar Land Rover UK managing director, said: “I am extremely proud of the design, engineering and manufacturing teams at Jaguar, for producing a range of cars that our customers adore.”
Entitled *Life in Design*, the talk focused on the award-winning designer’s career and inspirations accompanied by a selection of Jaguar’s most famous vehicles – including 1950s C- and D-Type racers and the iconic 60s E-Type, right up to the brand-new F-TYPE designed by Callum himself – displayed within the gallery’s grounds.

The Dulwich Picture Gallery was founded in 1811 and is acknowledged as England’s first purpose-built art gallery. Designed by Sir John Soane it houses one of the finest collections of Old Masters in the country, so made for a wonderfully-fitting and unusual scene where visitors could view some of the world’s finest automotive designs alongside great works of art by the likes of Rembrandt, Gainsborough and Canaletto.

As Ian Callum enthused: “I have long been a champion of world-class British design and I’m very excited to be able to present some of Jaguar's most iconic cars including the new F-TYPE in front of Sir John Soane's masterpiece. Just like Jaguar, Dulwich Picture Gallery is quintessentially British – the epitome of elegance, innovation and inspiration.”

JAGUAR JOINS ROYALTY IN SUPPORT FOR INVICTUS GAMES

Some 150 Jaguar employees volunteered their help at the recent Invictus Games championed by Prince Harry for wounded ex-service men and women from around the world.
2014 was a massive year for cycling in the UK, with these isles hosting the starting stages of both the Giro d’Italia and the Tour de France, with Jaguar involved all along the way through its sponsorship of Team Sky and also amateur cycling events as well. The opening stage of the Giro d’Italia was held in early May in Belfast, Northern Ireland. On the eve of the race itself Jaguar’s Charles Hurst dealership hosted 80 people for dinner including a Q&A with 2012 gold medal winning Olympian Peter Kennaugh (part of the Team GB pursuit foursome) and David Walsh, the chief sports writer for The Sunday Times, who signed copies of his new book Inside Team Sky on the night. Just under two months later, on July 5, the Tour de France also started its epic race in Britain, this time with a road stage between Leeds and Harrogate where Jaguar again took the opportunity to host an event at the picturesque Rudding Park, this time with up-and-coming Welsh cyclist Luke Rowe in conversation. Watching the memorable race take place in the amazing scenery of the Yorkshire Dales and at a later stage between Cambridge and London before the riders headed to France via the Eurostar cross-Channel train was a sight to behold. Spurred on by the professional cyclists’ exploits, Jaguar also launched its second Ride Like a Pro event where a number of dealers hosted 30-50-mile peloton rides for customers with a Sky-liveried Jaguar XF Sportbrake supporting their missions during the summer months. Dealer H.A. Fox in Guildford hosted its ride through the lovely Box Hill in Surrey while the Harwood Group of dealers used the leafy surrounds of Cowdray Golf Club in West Sussex as its cycling course. A few lucky entrants were picked out of a hat to contest time trials in a Grand Final this autumn and the top male and female from that event will then get the incredible opportunity to visit Team Sky’s winter training camp in Majorca in February 2015. All in all, a special summer of cycling.
Jaguar shone brightly at London’s Clerkenwell Design Week this year with a collaboration with Italian lighting experts Foscarini. The ruggedly industrial atrium of the Farmiloe building at the heart of the event was transformed by a dark grey F-TYPE Coupé with orange accents to match the colours of dozens of Foscarini’s Tuareg LED lamps cascading down from the third floor to meet at the car’s rear. The stunning ensemble suggested the latent power of the car and sparked conversation throughout the three-day design expo. Close by, a white F-TYPE was wrapped in vinyl featuring a design made up of bold charcoal strokes roughly accentuating its curves – the winning entry from a social media campaign to express ‘fearless design’. Fast becoming a fixture in the design world calendar, Clerkenwell Design Week has been sponsored by Jaguar for the last four years and for good reason. The central-east district of London has been associated with making things for hundreds of years – including watch-making, book-binding and silver-smithing – but in the last few decades it has become a major hotspot for new creatives drawn to the area’s unusual variety of architecture and its well-connected locale. Indeed, Clerkenwell now boasts more architectural practices per square mile than anywhere else in the world (more than 200), numerous media and design businesses and 60-plus design showrooms including Vitra, Poltrona Frau and Knoll. To make the event more interactive, Jaguar also set up a ‘pop-up’ design studio on the third floor of the Farmiloe building where its top designers took sketch requests from visitors – from future potential LeMans winners to city mobility projects. The dimly lit factory space with angle poise lamps arched over the studious designers at their desks, created a truly unusual atmosphere and guests were given free access to walk among the tables and peer directly over the shoulders of the talented team, including Adam Hatton (exterior designer of the new XE, pictured below). As Jaguar’s advanced design director Julian Thomson, who compered the evening, concluded: “Jaguar is about design but our appeal is slightly different from the German marques so any opportunity to connect with our customers, particularly in London, is very appealing.”
POISED AND READY TO PERFORM, the Jaguar range waits expectantly on the ‘James Bond set’ at Pinewood Studios, based 20 miles north-west of London, as filming for the next advert takes shape. Directed by the Oscar-winning Tom Hooper (The King’s Speech, Les Misérables) and starring actor Nicholas Hoult (About a Boy, A Single Man, X-Men), the latest advert is released this autumn. Look out for the villainy and intrigue to continue...

PHOTOGRAPHY: Alister Thorpe
The chronometer-certified **C9 Harrison 5 Day Automatic**, with 120-hour power reserve, is the first watch to house our own movement. Conceived and designed by our master watchmaker, Johannes Jahnke, and manufactured by some of Switzerland’s finest watchmaking craftsmen, it is destined to be one of the most talked about watches in years. And, yes, you do have the license to own one.
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