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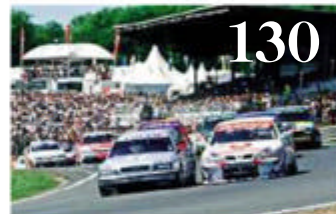
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THE CHAMPION RETURNS

'Third, fourth, then top gear arrives before the first corner, but only just, and that corner didn't look far away to start with. Oh. My. God. This is serious'



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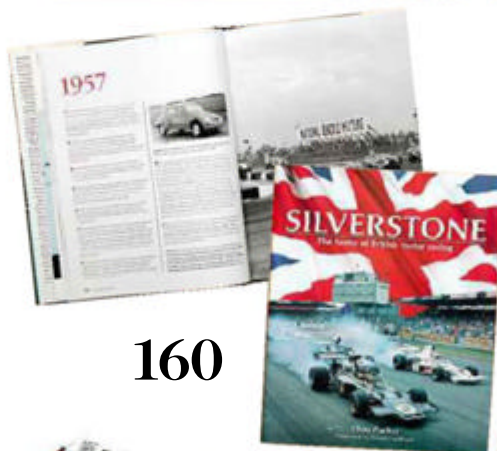
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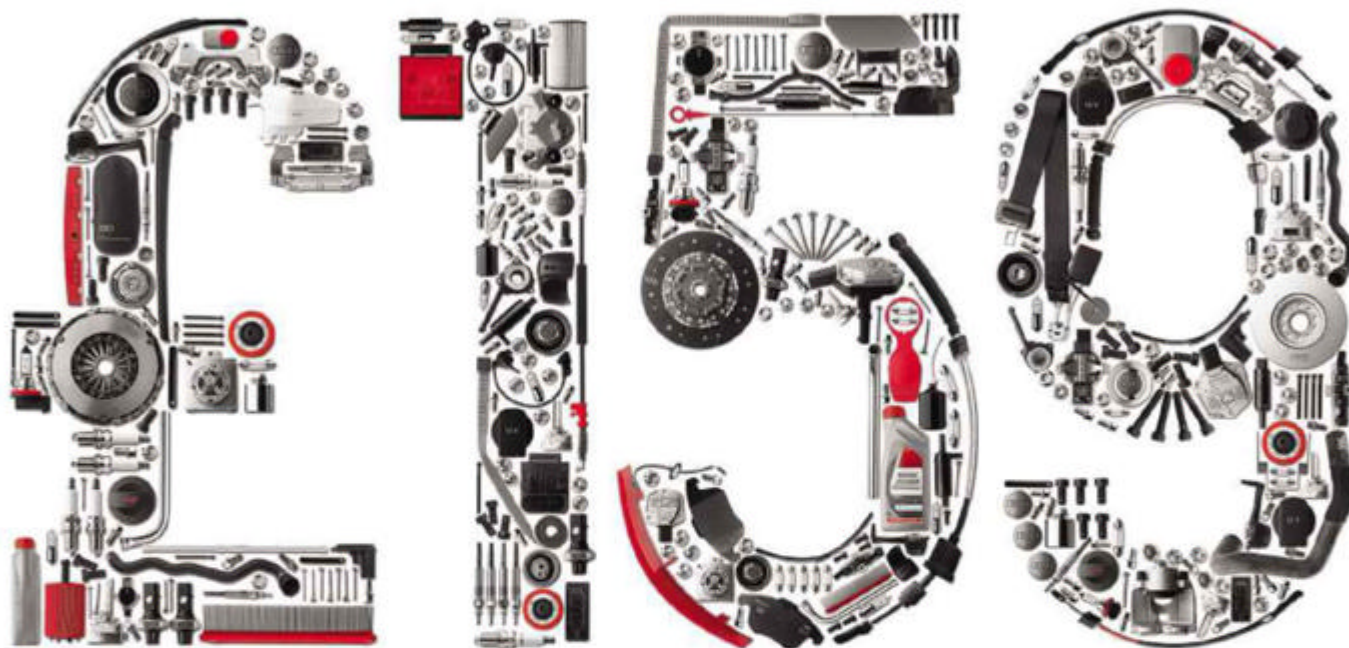
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The thrill of Lamborghini



THERE'S SOMETHING about the Raging Bull, isn't there? It's exciting and slightly anti-establishment – even with the giant that is Audi in the background. Right from the start, engines have been large, styling a little lunatic, visual and aural impact breathtaking.

The classic Lamborghinis are generally rather flawed but you know that, and it's part and parcel of the legend. Ridiculous driving position? Check. Heavy steering? Check. Clunky gearchange? Oh yes, check that too, right up to some of the modern paddleshifts. But in our over-sanitised world there's a strange appeal to such flaws.

What often surprises non-owners is the toughness of your typical Lamborghini. The Bizzarrini-designed V12, for example, which made it through from 1963 to 2011, is strong and reliable, and we'd never hesitate to recommend the purchase of a decent Lambo.

Indeed, deputy editor Mark Dixon has put his money where *Octane's* mouth is. He loved driving an Espada to Italy (see pages 78-86) to such an extent that he came home, sold everything, plumbed the depths of his credit limits, and went halves on an Espada before he'd even finished writing the drive feature in question.

While Mark was obsessing over Espadas, publishing director Geoff Love, one of *Octane's* founders, finally realised his dream of taking part in a long-distance rally, ploughing his time and money into HERO's London to Lisbon event (page 110). He returned happy, but that didn't stop him from moaning that I'd forgotten to say that *Octane* has been nominated for 'International Consumer Media Brand of the Year' in the prestigious PPA Awards. So, there, I've done it...

DAVID LILLYWHITE EDITOR
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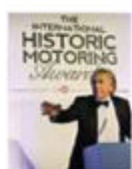
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Don't miss out on offers, events or the digital edition

2013 HISTORIC AWARDS



You are invited to send in your nominations for the International Historic Motoring Awards, to be held in London on 14 November. For details please visit www.historicmotoringawards.com.

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GOODWOOD TRACKDAY



Join *Octane* at Goodwood Motor Circuit, Sussex, for our trackday on 7 November. Numbers are strictly limited for maximum track time. £325, plus £60 for guests. www.octane-magazine.com and click on 'shop'.

OCTANE DIGITAL REPLICA



Octane's iPad edition has been replaced by a digital replica of the print magazine, allowing all editorial and advertising to be reproduced. Search for 'Octane magazine' in your app store.

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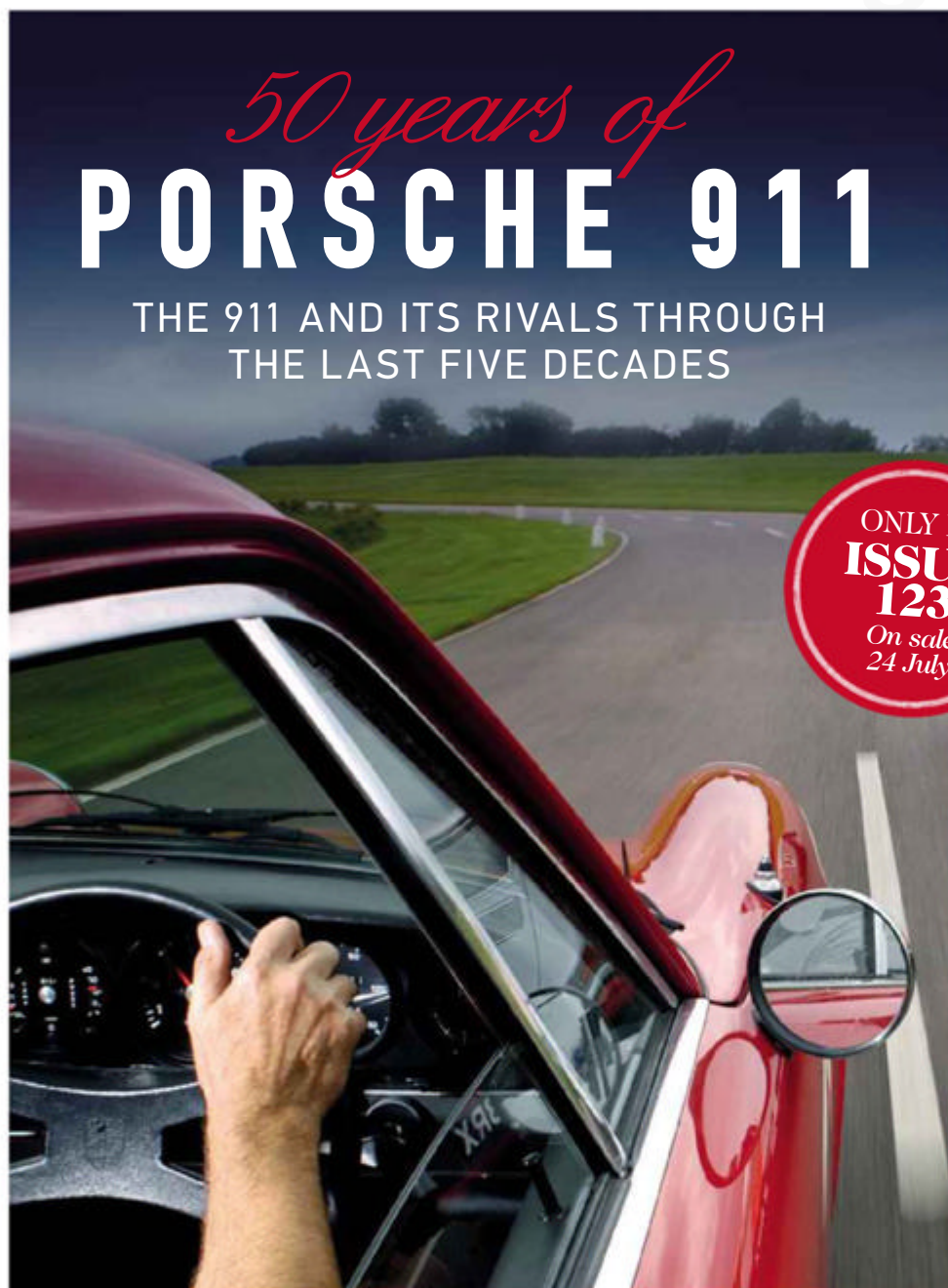
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Above:
*The Bruxelles Motor Show,
Ferrari Classiche Certified
1965 Ferrari 275GTS
Coachwork by Pininfarina*

*Rudi Koniczek restoration, matching numbers
1955 Mercedes-Benz 300SL Gullwing*

*Pebble Beach Concours d'Elegance Class Winner
1947 Delahaye 1755 Cabriolet Dandy
Coachwork by Henri Chapron*



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Plus



➤ **The Persuaders** Aston Martin DBS

➤ Bugatti 57S Elektron Special ➤ 1970 Ferrari Modulo

➤ Eric Broadley and his prototype Lola

➤ Driving the new Disco Volante ➤ 50 years of Autodelta

(Contents may be subject to change)

GOODWOOD REVIVAL SALE

Important Collectors' Motor Cars and Automobilia Goodwood Revival

Saturday 14 September 2013
Chichester, Sussex



Bonhams achieved record-breaking success at Goodwood last year, showcasing its expertise in maximising the value of collectors' motor cars. 2013 is already destined to be another outstanding auction with this desirable 1961 Ferrari 250GT Series II Pininfarina Cabriolet already consigned. To secure your place into this landmark sale, please contact the department.

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IGNITION

NEWS // NEW CARS // EVENTS // DIARY



Octane stars shine at RAC

Past and present columnists regale readers with anecdotes in elegant surroundings

Words Robert Coucher Photography Paul Harmer

TO MARK OUR TENTH BIRTHDAY, *Octane* hosted another 'Evening with...' at the Royal Automobile Club on Pall Mall in London – and *Octane*'s august columnists were the special guests. Sir Stirling Moss, Rowan Atkinson and Nick Mason were joined by Jay Leno via a video link from Los Angeles. Historic motor racing commentator Marcus Pye conducted the conversation.

Sponsored by EFG International private banking, with special displays by Julien Coudray watches, the elegant evening began with a champagne reception. With tickets having sold out within a few days, the beautiful Mountbatten Room was filled to capacity for the three-course dinner.

International editor Robert Coucher welcomed the guests and introduced the panel who, of course, needed no introduction at all, being famous in their arenas of racing, acting, music and television.

The evening kicked off with Jay Leno's video. He congratulated *Octane* on reaching ten years, then jumped into a golf cart with a camera and drove around his vast car collection at the Big Dog Garage in Burbank, California. There were gasps from guests as he went through his Bugatti room, then his Bentley room and his American room, pointing out gems in a collection that ranges from steam cars to a jet-powered motorcycle, and from the first car he ever owned to the latest McLaren MP4-12C.

Commentator Marcus Pye then began the discussion with Sir Stirling, Nick and Rowan, while acknowledging notable motor racers in the audience, including Le Mans-winner Mark Blundell.

The panel's combined history of racing and cars was fascinating. Sir Stirling and Nick began driving in Austin Sevens. 'The good thing about an Austin Seven is that you can dismantle it very easily. You don't need a lift to remove the engine, and in those days you could take the block down to the Old Kent Road in London and get a replacement,' said Nick.

'One of the most impractical cars I owned was the Ferrari F40 because it has no luggage space. It came with fitted luggage, the front flat suitcase



AUSTIN 7 GETS HIGH

Cambridge students' prank celebrated **p16**



ASTON FOR THE FAMILY

Bertone's unique Jet 2+2 offers space and thrills **p18**



ITALIAN STYLE

Ralph Lauren's Bugatti conquers Villa d'Este **p22**



Left, above and lower right

Robert Coucher introduces the evening before welcoming (from left) Marcus Pye, Sir Stirling Moss, Nick Mason and Rowan Atkinson to the stage; Sir Stirling in fine form; editor David Lillywhite with Nick Mason and Rowan Atkinson; Jay Leno on video.



being suitable for a large pizza or flat Ascot hat. My GTO is much more usable, in comparison.'

Rowan began driving in his mother's Morris Minor: 'It suffered a front suspension collapse, as they do, so I fixed it and proceeded to remove as much of the bodywork as possible in an effort to make it as light as possible.' As for what he drives today: 'Something like a McLaren is rather more complex to fix. But the F1 remains my favourite car because it is so comfortable and quiet, considering its performance envelope. I have done 38,000 miles in mine and it is happy to pootle all day.'

Sir Stirling's anecdotes included several from his racing career. 'The 16-cylinder BRM was one of the worst cars I ever drove, with terrible steering,' he said, and added: 'I had a bad crash in a Lotus at the US Grand Prix, when the front wheel fell off at 140mph. It was my birthday, so after the race they gave me a cake in the shape of the car. I cut the front wheel off and gave it to Colin Chapman!'

Further 'An Evening With...' events are planned. Look out for details in a future issue of *Octane*.



NOMINATIONS INVITED FOR HISTORIC AWARDS

The next *Octane*-supported major event is the International Historic Awards night on 14 November at the St Pancras Renaissance Hotel in London. Places at the awards are available, and your nominations are invited. The categories are as follows:

- Museum or Collection of the Year
- Restoration of the Year
- Specialist of the Year
- Publication of the Year
- Club of the Year
- Industry Supporter of the Year
- Rally or Tour of the Year
- Race Series of the Year
- Motoring Event of the Year
- Motor Sport Event of the Year
- Car of the Year
- Personal Achievement of the Year
- Lifetime Achievement Award.

Nominations can be made online. They will be compiled into a shortlist, from which the panel of judges will choose worthy winners, to be announced on the awards night.

The judges include the following:

- Horst Brünig, president of FIVA
- Jay Leno, car collector/chat show host
- Ian Callum, design chief, Jaguar cars
- Dr Franz-Josef Paefgen, VW Group
- Ed Gilbertson, Pebble Beach
- McKeel Hagerty, CEO, Hagerty Insurance
- Simon Kidston, classic car consultant
- Derek Bell, racer
- Nick Mason, car collector/musician
- Bruce Meyer, car collector
- Lady Susie Moss, wife of Sir Stirling
- Patrick Peter, event organiser
- Murray Smith, car collector/racer
- Peter Stevens, car designer
- Robert Coucher, *Octane* int'l editor
- Dick Crosthwaite, restorer
- Tony Dron, racing driver/journalist
- Bertold Dörrich, *Octane Germany* editor
- Duncan Wiltshire, race organiser

Places at the awards ceremony can be booked online, for £150 per person or £1500 for a table of ten. The price includes a three-course meal.

// www.historicmotoringawards.com

In brief



1000 MILE TRIAL RE-BORN

The 1000 Mile Trial, first run in 1900, is to be recreated by the Royal Automobile Club in partnership with the Historic Endurance Rallying Organisation (HERO). The new event, on 12-19 July 2014, will be open only to pre-war cars, and it will run from the Woodcote Park clubhouse near Epsom, Surrey, to Edinburgh and back, following the original route around the UK as closely as possible, with luxurious overnight accommodation. Entry starts at £4725 for a crew of two.

// www.heroevents.eu



DONINGTON SUCCESS

Donington Park race circuit has secured long-term permission to run 60 days a year of racing (practice, qualifying and race days) in place of the previous 40-days agreement. A similar temporary agreement has been running for 2012 and 2013, with the circuit carefully monitoring noise levels to ensure minimum disruption to locals. The circuit is now used virtually every day of the year, hosting trackdays, corporate days, car launches and the Honda Ron Haslam Academy.

// www.donington-park.co.uk



HAMILTON TAKE ON LE MANS

As we go to press, Archie Hamilton is preparing for an assault on the Le Mans 24 Hours, a race won by his grandfather, Duncan Hamilton, 60 years ago. Duncan, of course, recorded his famous victory in a Jaguar D-type, while Archie – who recently learned a few old tricks from wily Le Mans veteran Peter Blond – will tackle the Circuit de la Sarthe in a Nissan LMP2 car sponsored by Valentine Lindsay of V12 Telecom and Sir Anthony Bamford of JCB. We wish him luck!



Is TVR set to return?

Just when it seemed TVR had disappeared forever, a British entrepreneur has bought the name and manufacturing rights from Russian millionaire Nikolai Smolensky

TVR IS BACK in British ownership, after Surrey-based entrepreneur Les Edgar bought the rights to the name from former owner, the Russian millionaire Nikolai Smolensky.

The TVR.co.uk homepage sparked the initial rumours of the company's return when a message stating 'Never say never' appeared. This was followed by 'Roaring back' and then 'Thunderous news! The distant rumble of rumour has turned to thunder and TVR is back in Britain!'

Soon it became clear that Les Edgar had bought the TVR name along with the rights to manufacture components for old TVRs.

Les Edgar's background is in computer gaming, as founder of Bullfrog Games, but he's not new to the car world, having been behind Aston Martin's return to GT racing

in 2002. He's giving little away at the moment though, other than confirming that he plans for TVR to return to building sports cars.

The company's former owner, Nikolai Smolensky, bought TVR from Peter Wheeler in 2004, himself only the third owner after founder Trevor Wilkinson and then Martin Lilley.

Following the development and launch of the Sagaris, production was canned in 2006 due to spiralling costs.

Plans were made to relaunch the brand in 2010, using GM LS3 engines, but the joint venture with German specialist firm FMS fell through.

News of TVR's resurrection has been greeted with jubilation by TVR fans.



Star cars at St James's

Napier-Railton confirmed for the St James's Concoirs – as are car clubs on The Mall



THE ST JAMES'S CONCOIRS has achieved another landmark coup, by gaining permission for leading car clubs to display star cars along The Mall.

The concoirs, which takes place on 5-7 September as successor to last year's award-winning event at Windsor Castle, will be based around the gardens of London's Marlborough House and St James's Palace, the official residence of the Sovereign.

The main attraction will be 60 historic cars, now including the Napier-Railton (left), displayed on the Royal lawns. But these will be supplemented by other features, including a 'Classic and Modern' display by current manufacturers, and the newly negotiated car club displays on The Mall.

Car clubs interested in taking part in the display on The Mall should contact organiser Iain Campbell by email, ian@thoroughevents.co.uk. More details on the concoirs website, www.concoirsofelegance.co.uk.



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* Official fuel economy figures for the Porsche Panamera S E-Hybrid in mpg (l/100 km): Urban 0.0 (0), Extra Urban 38.2 (7.4), Combined 91.1 (3.1). CO₂ emissions: 71 g/km. The mpg and CO₂ figures quoted are sourced from official EU-regulated test results, are provided for comparability purposes and may not reflect your actual driving experience. Electric range is dependent on driving conditions. Power output and performance obtained in combined hybrid power train mode.

In brief



PEKING TO PARIS TRAGEDY

A participant in the Peking to Paris Rally was killed when her 1970 Chevrolet C10 was hit by a local VW Polo in Mongolia. Emma Wilkinson, 46 and the mother of two children, was with partner Peter Davies, who was not hurt. The VW's occupants, a 31-year-old man and a baby, died and a woman is in intensive care. Rally director Philip Young said: 'Emma was a fun-loving and popular member of the rally. Our thoughts and sympathies are with Emma's family and friends, including her two brothers Robert and Mark who are also participating.'



PININFARINA CELEBRATION

More than 200 Pininfarina-designed cars descended on Hurtwood Park Polo Club, Surrey, in honour of design legend Sergio Pininfarina – with Ferrari, Lancia, Alfa and Fiat attending in the greatest numbers. Pininfarina passed away in July last year; his son and current chairman, Paolo Pininfarina, was at the event to unveil the new Sergio concept. Hurtwood Park is owned by former New Faces and Who drummer Kenney Jones; his band, the Jones Gang, performed there on the Saturday night.



ALFA'S FOUR-LEAF CLOVER

Alfa Romeo is celebrating 90 years of the Quadrifoglio Verde (green four-leaf clover) symbol that has identified some of the company's sportiest models. Although its origin is unclear, the symbol was also used on the aeroplanes of the 10th Caproni Bomber Squadron in World War One, and still forms part of the Italian Air Force's coat of arms. The first Alfa Romeo it appeared on was Ugo Sivocci's RL, in which he won the 1923 Targa Florio.



Celebrating a Cambridge legend

Austin Seven fans pay tribute to engineering students' stunt of 1958

Words Tony Dron Photography Cambridge University and Tony Dron

THE CAR ON THE SENATE HOUSE roof remains the most astonishing student prank of all time. Cambridge made worldwide news in 1958 and in June this year – when, exactly 55 years later, a symbolic re-enactment on Jesus Green put the story into perspective.

The original stunt was more than a good laugh. It was a marginal, daring engineering achievement in which a lightened Austin Seven van was lifted 70ft above a narrow lane, swung over a balustrade and left for all to see – and nearly half-a-century would pass before the students revealed their secrets.

Done in darkness to avoid being arrested by the police, the task was difficult and highly dangerous. After months of calculations and design work, the preparations included many night crossings of the infamous Senate House Leap, carrying scrounged equipment. They used a plank to cross that terrifying eight-foot gap from Gonville and Caius College – roping themselves because, as they stated years later, the intention was to put a car on a roof rather than a corpse in the street 70ft below.

As intended, it was achieved without damage to the ancient buildings. A feat of intellectual brilliance coupled with real nerve, it stands as a permanent inspiration to all young engineers. Those involved achieved great things in later life and the brains behind it, Peter Davy, was awarded a CBE for his more legitimate accomplishments. The authorities spent a week trying to get that derelict Austin down in 1958, only to fail and be obliged to cut it up in situ, adding enormously to the mystery.

The re-enactment, organised jointly by the Cambridge University OTC and the Cambridge Austin Seven and Vintage Car Club, was relatively tame under modern Health & Safety rules. More robust equipment was used to lift another Austin Seven some seven feet. A reconstruction of the original derrick, formed from scaffold poles and wire, was on display only, making this a revealing tribute to those brainy pranksters, one of whom later wrote of it: 'The advancement of human understanding is effected by the rearrangement of existing materials into patterns of greater significance.' Exactly.



LYNDON MCNEIL

Trackday thrills at Goodwood

Weather smiles on Octane's day at the famous circuit

THE ROAR OF V8s – Glenn Mason's Gulf-liveried GT40 replica and Ian Hunter's Cobra replica – contrasted with the rasp of the Alfaholics Alfa Romeo Giulias driven by Max and Andrew Banks. Meanwhile, lining up

in the pitlane were Jaguars XK140 and 150, MGA, Lotuses Elite, 7 and Exige, Austin-Healey, Maserati Khamsin and Porsche 968 Clubsport. It could only be the *Octane* trackday, in partnership with EFG International private bank.

With exclusive use of the track following an 8.30am driver briefing, there was plenty of time for every participant to make the most of the opportunity. Goodwood's experts were on hand to ensure every driver got to know the circuit, and exactly which line to take. New for this year was a set of exit boards, helpfully pinpointing the ideal route *out* of each corner, as well as the usual brake area indicators, turn-in markers and apex points. Lunch was served at the Old Control Tower café, with pitlane views.

'Goodwood's a great place,' said Earl Harvin, taking part in his cool grey MG Midget. 'I came here a few years ago for the Revival and fell in love with the whole thing. I really wanted a Jaguar Mk1, but they're so expensive, I bought my MG instead.'

There's another chance to take part on 7 November. For details see www.octane-magazine.com and click on 'shop'. **Glen Waddington**



Photos courtesy of the Klemantaski Collection

EARLY HIGHLIGHTS FROM THE LAIDLAW COMPETITION CAR COLLECTION

1955 JAGUAR D-TYPE Chassis no. XKD 504

Ex-works and ex-Ecurie Ecosse long-nose example; Driven in period by Adrian Hamilton, Paul Frère, and Peter Sutcliffe

1960 MASERATI TIPO 61 'BIRDCAGE' Chassis no. 2464

Ex-Camoradi team car; Raced in period in the epic Nürburgring 1000 km race at the hands of Masten Gregory and Gino Munaron

1965 PORSCHE 904/6 Chassis no. 906/012

Contested at the 1965 24 Hours of Le Mans under the Porsche Works banner; Driven by Peter Nöcker and Günther Klass to a 6th place finish at the Nürburgring 1000 km race

1966 FERRARI 275 GTB/C BERLINETTA COMPETIZIONE Chassis no. 09027

Finished 10th overall at the 1966 24 Hours of Le Mans with the legendary Ecurie Francorchamps; Winner of the 1966 Mont Ventoux Hill Climb

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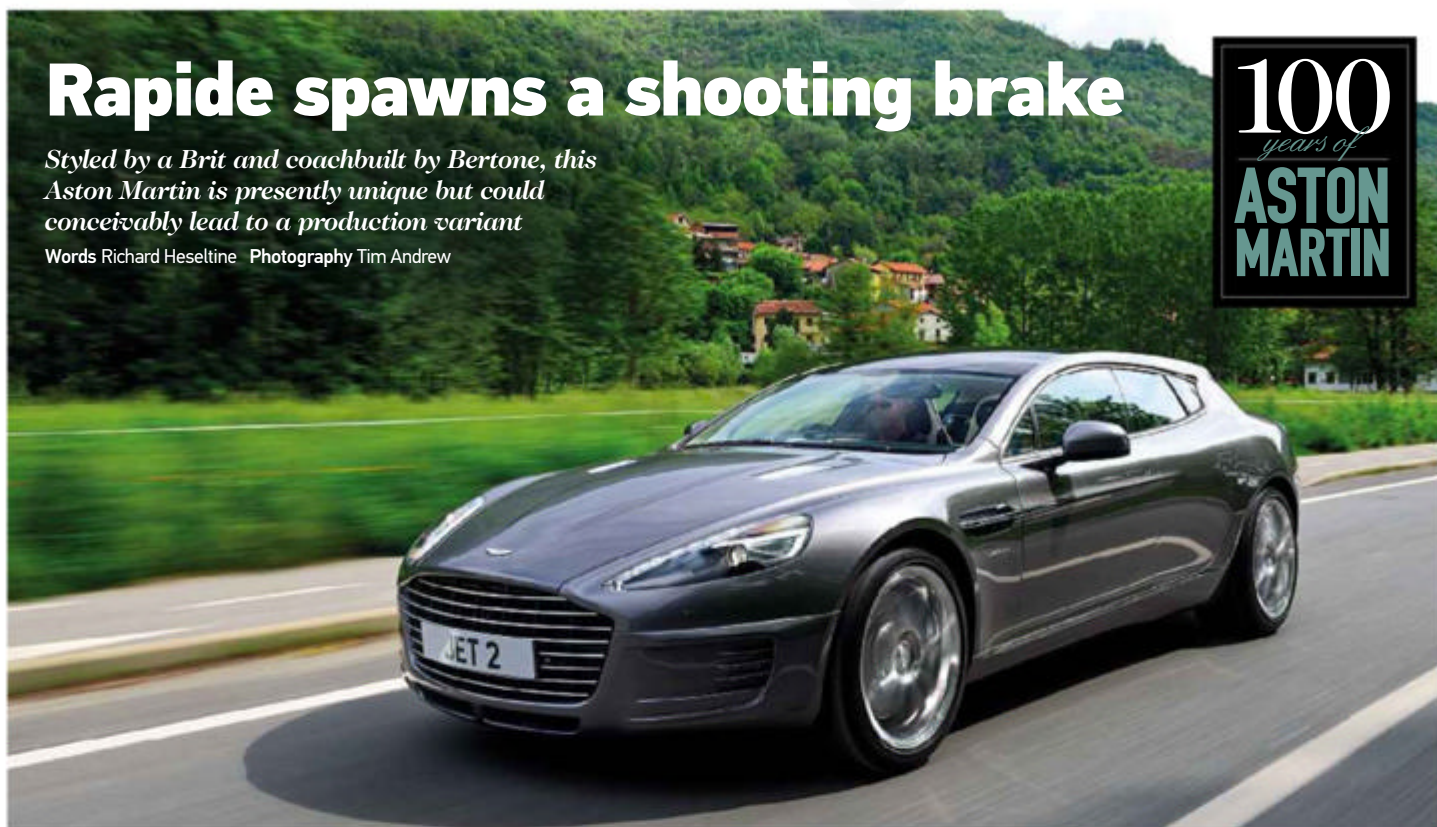
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Rapide spawns a shooting brake

Styled by a Brit and coachbuilt by Bertone, this Aston Martin is presently unique but could conceivably lead to a production variant

Words Richard Heseltine Photography Tim Andrew

100
years of
ASTON
MARTIN



EVER SINCE BERTONE'S Vanquish-based Jet 2 first broke cover at the 2004 Geneva motor show (it has since been rather brilliantly reworked), we have been awaiting a follow-up and the Jet 2+2 is arguably more elegant still. Constructed at the behest of collector Barry Weir, and based on a Rapide saloon, it was unveiled at this year's Geneva show in March. 'The timeframe wasn't perfect,' design director Michael Robinson admits. 'Our sign-off date for Geneva was 14 December 2012.'

Extra height and the addition of a fifth door have subtly transformed the Rapide's looks, but it appears every inch a production model rather than a mere conversion. 'We wanted to take the impression of weight away,' the car's designer Adrian Griffiths says. 'It needed to have an aggressive stance but also appear discreet. To me, an Aston should have a certain restrained muscularity. I think – hope –



Top and above

Styling has been altered from the B-pillar back, with a shooting brake rear end instead of the saloon's fastback tail; still four seats inside, but more headroom and a much larger luggage area.

we've achieved that.' Once inside, there is discernibly more headroom over the standard car, while straight-grain wooden decking slides forward electrically to cover the rear seats when folded flat. Thanks to the light-infusing glass roof and pale leather upholstery, it's all very tasteful. There are no show-car theatrics here.

Enjoyed on backroads near Bertone's facility in Caprie, Turin, the Jet 2+2 drives much like a regular Rapide; the steering is precise and never fidgety, the adaptive-damped suspension soaks up the worst imperfections, and the 6.0-litre V12 bellows when summoned. What impresses most is that there isn't the faintest creak through the structure – aft of the B-pillar, this car was crafted by hand, after all. And the price of this coachbuilt Aston? Bertone is staying mum, but don't bet against these two automotive grandees collaborating again in the near future.

Aston concept celebrates centenary

Words Glen Waddington

ASTON MARTIN has created the CC100 Speedster Concept as a 100th birthday present to itself. The car made its debut with a lap of the Nürburgring Nordschleife, driven by Aston CEO Ulrich Bez, together with

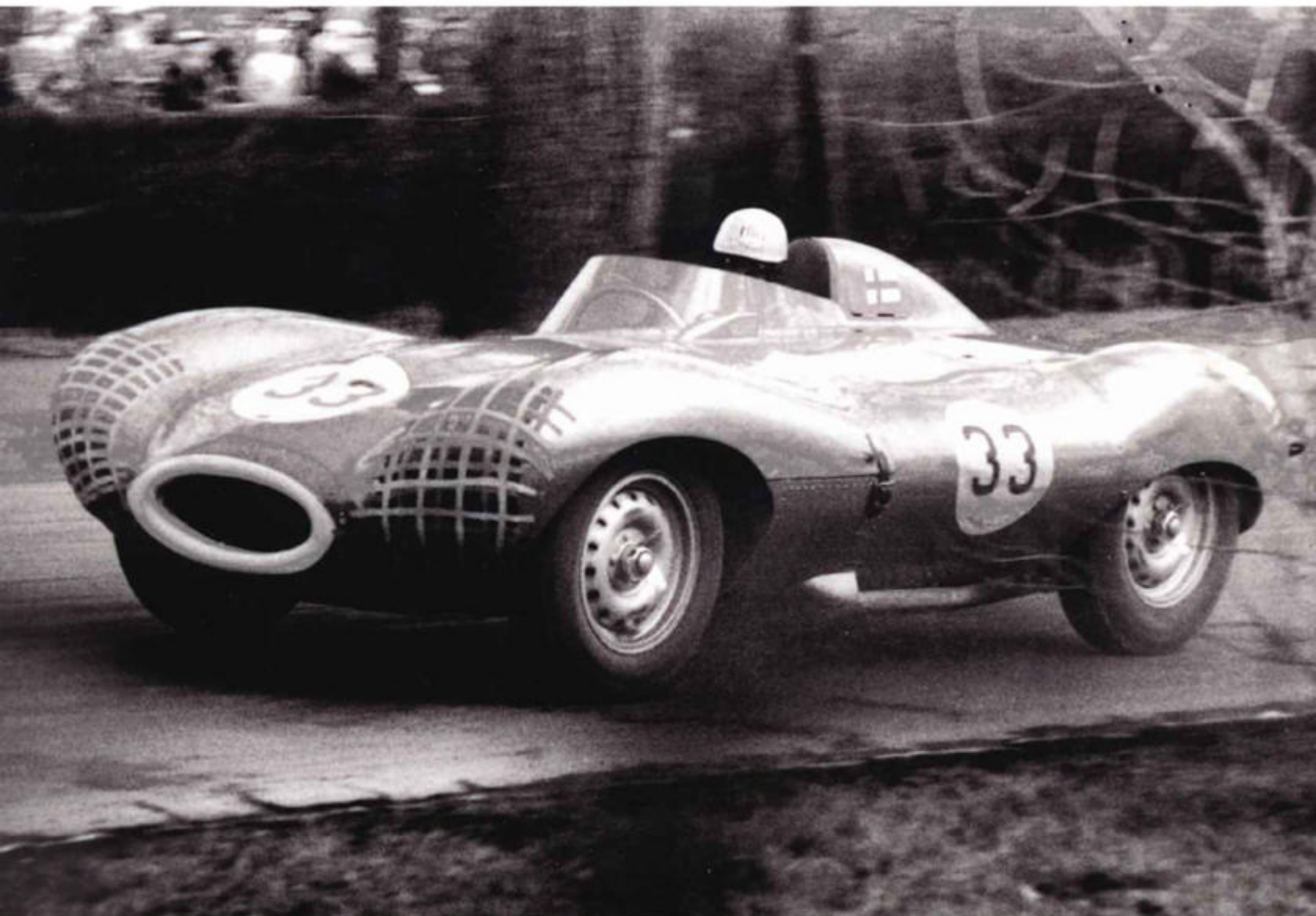
the 1000km race-winning 1959 DBR1 (pictured below left) with Sir Stirling Moss at the wheel.

'I have nicknamed it "DBR100" because of its affinity to the great 1959 race-winning cars and, of course, our 100-year

anniversary in 2013,' said Bez.

The car was styled by Miles Nurnburger, who said: 'The brief was simple yet testing: create something that reflects 100 years of heritage and signals the future of the brand.'





1955 JAGUAR D-TYPE Chassis no. XKD 530

Originally sold to Curt Lincoln, of Helsinki, Finland, and used regularly for ice racing; Finished 1st overall in the 1961 Leningrad Grand Prix (as pictured); Completely and thoroughly restored by noted Jaguar experts and has since competed in no less than seven Mille Miglias

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INDUSTRY INSIDER

Harry Metcalfe



THE 2000TH Aventador rolled off the line a couple of weeks ago. It was only launched two

years ago, so it's easily the fastest-selling V12 model Lamborghini has ever produced in its 50-year history. Only 764 Miuras were built in the seven years it was in production, while it's still debatable whether Countach production ever did reach 2000 examples during its 16-year production run.

More recently, the 2000th Murciélago was produced after only 4½ years of production but, for the *big* numbers, look no further than the V10 Gallardo, which has been on sale over ten years and hit 10,000 just seven years after launch. Sales have slowed significantly of late but a replacement is imminent.

Why so long? Lamborghini began work on its own project some time ago, but parent company VW Group merged its development with Audi's R8 replacement (due in 2015). Complicating matters further is Porsche, which has been considering introducing a mid-engined car positioned above the 911 but below the 918 hybrid-supercar. If this project gets the go-ahead, then my understanding is that it will share the underpinnings being developed for the Gallardo/R8 replacement, thanks to VW's new policy of introducing what it terms 'mega-platforms' across different brands within the VW Group.

So the next Gallardo will not have the carbon monocoque construction Lamborghini developed for the Aventador but will use a shared aluminium platform, clothed in carbon-reinforced plastic bodywork, to keep weight as low as possible. The current V10 engine will continue, tweaked to produce at least 600bhp when it's launched at next year's Geneva show. Lamborghini will continue to use its proven four-wheel-drive layout but it will have a new seven-speed dual-clutch transmission, rather than the single-plate gearbox used in the Aventador.

As for the styling, insiders suggest a baby Aventador. The new car has been designed by Lamborghini Centro Stile, led by design director Filippo Perini. It will not be called the Gallardo but given a new name, which won't be announced until the official unveiling at Geneva next March. Can't wait.



The 200mph chairman's limo

China is the Flying Spur's biggest market – so Bentley launched the new one there

Words John Simister

BEIJING HAS the biggest Bentley dealership in the world and the company sells more Flying Spur saloons in China than anywhere else. Now there's a new Spur, and Beijing had to be the launch venue. We would drive the Spur in the city, on the motorways and in the mountains to a section of the Great Wall.

Here, the authentic place from which to experience a Flying Spur is the back seat, because buyers of such opulence can't be seen to be driving. If they do drive, it will be at weekends in something sportier. Which leads neatly to a major change between new Spur and old: the suspension is over 10% softer, the anti-roll bars gentler again, and the rubber bushes squidgier too.

The previous Spur was always an odd mix of relaxing luxury and a jittery ride, especially on the outsize wheels to which buyers were drawn.

Sporting saloon or not? We never quite knew, but the new one – which loses the Continental tag, and costs from £140,900 – is clearly a luxury car.

That doesn't stop it being the fastest, most powerful Bentley saloon yet, with 616bhp from its 6.0-litre twin-turbo W12, a 200mph top speed and a 4.3sec 0-62mph time. The underskin parts are related to the old car's, but improved in the same way as the Continental GT's. So it's lighter (by 50kg, yet still scaling 2475kg) and stiffer in structure, as well as more potent. Styling is crisper too, but the tail seems unresolved and the straight bottom edge of the side windows sits oddly above the Coke-bottle waistline.

Inside, all is as expected apart from a hand-held remote pad for lazy rear passengers' control of functions. It's restful back here... but you want to know what the driving is like. Well, the ride is mainly excellent except

on sharp ridges. The air suspension's four firmness modes vary over a narrow range only. The accelerator's action is stodgy, leading to unintentionally violent thrust when the stodge is breached, and the engine isn't so smooth when exercised hard.

The Spur is rapid, but it's rare for a car of such pace to encourage you so little to use it. Fast bends bring on tyre scrub and strong understeer despite the four-wheel drive, and if you drive through it your Spur takes up a lot of road. All that power brings on nothing but bragging rights, and the greater pleasure is to be had being driven smoothly while you luxuriate aft.

While I did so, *Revolution* from a Beatles CD played through the stereo. 'But if you go carrying pictures of Chairman Mao, you ain't gonna make it with anyone anyhow,' sang Lennon. Few Beijing Bentleys will bear such an image among the wood and leather.



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CONCORSO D'ELEGANZA VILLA D'ESTE

Ralph Lauren sweeps the board

The fashion magnate's Bugatti Type 57SC Atlantic steals the Lake Como show

Words Dale Drinnon Photography Martyn Goddard

THERE ARE DAYS in any sort of competitive activity when the Gods smile on every move you make, every play flows exactly the way you drew it, and the opposition seems to be stuck in slow motion. Ralph Lauren must have left this year's Concorso feeling he'd had an entire weekend of such days; his stunning and justifiably legendary 1938 Bugatti Type 57SC Atlantic took virtually every historic car honour for which it was eligible, right from the cover coming off.

These included the Trofeo BMW Group for Best of Show, Best in Class, the Trofeo Auto and Design for design excellence, and the Coppa d'Oro Villa d'Este voted for by participants. The following day, it received the Trofeo BMW Group Italia and the BMW Group Young People's Award, voted for by the public during display at nearby Villa Erba. It didn't win furthest Driven or Best Lamborghini but, by the time it was all over, you wouldn't have been surprised if it had.

Meanwhile, top prize on the modern car front, the Concorso d'Eleganza Design Award for Concept Cars and Prototypes, went to the fantastic Alfa Romeo Disco Volante by Touring Superleggera. Inspired by the famous 1950s Touring-designed Alfa of the same name and based on an Alfa 8C Competizione platform, the riveting Disco Volante will be available bespoke from the coachbuilder in very, very limited numbers, and drew crowds at Villa Erba to rival the Bugatti every time the engine barked.




Above, centre left, left and below
Saoutchik-bodied 1928 Mercedes-Benz 680S took best in class; *nuova* Alfa Romeo Disco Volante takes to the red carpet as MC Simon Kidston keeps the crowd informed; Goodwood's Lord March is part of the judging panel; Ralph Lauren steps out of his Bugatti Atlantic.



One should not assume the rest of the field was in any way lacking. The overall historic winner might easily have been the car awarded Best of Class A, a gorgeous 1928 Mercedes-Benz 680S. Bodied by Saoutchik and featuring a strikingly exotic lizard-skin interior, it is owned by Paul and Judy Andrews of the USA. Like the Atlantic, it's a former Pebble Beach winner, and also like the Atlantic, was restored by Paul Russell and Company in Essex, Massachusetts. The sleek and sexy Pininfarina Sergio, a headliner at the 2013 Geneva motor show, also turned heads quite effectively in the Concept Car category, and we sincerely hope it soon reaches running prototype status.

Other notable attendees were the Ferrari 500 Superfast prototype, winner of historic Class C, and the wonderfully macho Aston Martin CC100 speedster concept. Hugely popular also with public and entrants alike was the immaculate Aston DBS driven by Roger Moore in *The Persuaders*, presented by owner Ed Stratton. And at the Villa Erba motorcycle concours, Best of Show went to the Soviet-built 1948 IMZ M-35K from Austria's Motorradmuseum Vorchdorf.


Results were extremely positive at Saturday night's sale by RM Auctions. Turnover was strong, at approximately 80%, with total sales of €27.5 million. Leading the charts was the ex-Hawthorn, ex-Ascari, ex-Farina 1953 Ferrari 340/375MM, which went for a hammer price of €8.8 million.



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GOW! SPEED HILL CLIMB

Bugatti club hosts hot rod day

Prescott hillclimb takes on the aura of 1950s Southern California for the day

Words Sarah Bradley Photography John Isaac

THE PICTURESQUE Cotswolds hillside basked peacefully in the May sunshine, birds twittered, and laughter and lazy conversation drifted through the air. Old hot-rodding friends finally had a chance to catch up with each other's news; it had been a long, cold winter holed up in garages and workshops, painstakingly preparing their cars for the Vintage Hot Rod Association's inaugural GOW! Speed Hill Climb weekend at Prescott Hill in Gloucestershire. Now they were finally here, and eager to tackle the legendary 1127-yard course.

Suddenly, the sound of thunder rent the calm air. Enrico Werner had fired up his crazy fuel-injected, flathead V8-powered Ford Model A roadster. He and mate Torsten Krahl had endured a 24-hour, 1000-mile journey from East Germany just to be at GOW!, and they were determined to make the most of their weekend. They succeeded, too – attacking the hillclimb with such an onslaught of smoke and squealing rubber that at the end of the weekend they were awarded the coveted Car of GOW! trophy.

Their 'competition' – if you could call it that, at this most laidback and affable of events – was a field of more than 70 old-school hot rods and customs. Traditional American rods, mainly early Ford Model Ts, As and Bs, have never been more popular on this side of the pond, and the Vintage Hot Rod Association's formation in 2010 has nurtured this ever-growing community's love of stripped-down and hopped-up period performance machinery.

These cars were known as 'gow jobs' back in pre-war days before the term hot rod became



universally popular. Such is their builders' attention to detail that GOW!'s evocative line-up against the quintessentially English backdrop of Prescott's tree-lined paddock could have been transported straight from the dry lakes and drag strips of 1940s and '50s Southern California.

Thanks to the select numbers there was none of the congestion of some larger Prescott events, which meant the rodders were able to tackle the hillclimb as enthusiastically and as frequently as they – and their cars – could handle. They were made to feel supremely welcome by their hosts from the Bugatti Owners' Club, whose friendly marshalling was aided by members of the East Coast Sidewinders hot rod club. Over the weekend, the Sidewinders also orchestrated a collection that raised £345 for cancer charities in the name of much-missed former member and racing champion Tony Cardy, whose legendary flattie-powered Model T the guys had lovingly resurrected just for GOW!.

Tents packed and commemorative T-shirts bought, the rodders peeled away to their homes across the UK and further afield. As they departed, they called out promises to reconvene at the VHRA's next event, the First Annual Amateur Hot Rod Races at south-west Wales' Pendine Sands in September.

// www.vhra.co.uk

Clockwise from top left

John Wicks' super-chopped Lincoln-flathead-powered Model A; all-American line-up in a quintessentially English setting; Scarlet Devey at the wheel of her dad Tony's 1930 Model A coupe; Torsten Krahl working on Enrico Werner's Model A.



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2006 Porsche Carrera GT ● 2008 Pagani Zonda Clubsport F Coupé

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HISTORIC ACROPOLIS RALLY

Heat, hairpins and haste

60th-anniversary event took crews to rarely seen corners of Greece

Words and photography Malcolm McKay

THE ACROPOLIS RALLY is best known for challenging sandy gravel special stages and the historic event usually includes a stage rally category run on the same sections, but Greece's severe recession put paid to that this year, leaving just the regularity event. Nevertheless, organising club ELPA put on a terrific event to celebrate the 60th anniversary of the first Acropolis Rally, which was run in 1953 and won by a locally owned Jaguar XK120.

Run entirely on tarmac, the 2013 event featured fabulously twisty roads in stunning scenery and virtually no other traffic to be seen on the regularity sections – only goats, cows and donkeys. Organiser Christos Apostolidis's devious mind added much more to the challenge, with regularity average speeds changing frequently mid-section and all manner of navigational tricks to follow on the tulip road book. While the first two cars finished with under 50 penalty points, only eight were under

100 and 18 cars finished with over 1000 penalties – last finisher being an Austin 1100 with 31,573.4!

Re-seeding each morning according to overnight results helped to keep crews on their toes. The 1969 Fiat 124 Spider of John Karoumpas and Vala Marcou led off on day two, but on day three it was the remarkable, completely standard-looking, 889cc two-stroke DKW F12 of Thanassis Harmanis and Manos

Fountedakis that led the field, the Fiat having dropped to seventh. Complex navigational regularity on that final morning favoured the more powerful cars, and the 1972 Alfa 2000GT Veloce of Iason Fotopoulos and Aristotelis Georgiou was quick to grab victory, followed by the 1980 Porsche 911SC of Themistoklis Kontaratos and George Delaportas, and the 1970 911T of Pantelis Antonopoulos and Maira Kallitsi.

It was a pleasure to see several cars taking part that we rarely see rallying in the UK. Though the DAF 66, Fiat 500, Datsun 510 and Mazda 818 failed to complete the event, the Alfasud, Autobianchi Abarth, lowlight Karmann Ghia, Fiat 128 3p and Wolseley 16/60 all battled to the finish.

Historic tradition was celebrated with a prizegiving ceremony in a clearing reached only on foot, at the top of the Filopappos Hill with a clear view of the Parthenon, where the Acropolis Rally prizegiving was held in 1953: terrific.

// www.historic.acropolisrally.gr/en



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Left and above
1954 Jaguar XK120 OTS of George
Kasamatis climbs into the Parnitha
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hold up 1960 Mercedes 190SL.



1965 Aston Martin DB5 Saloon, Estimate (£) 275,000 - £325,000; *Offered Without Reserve*

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HOUSTON ART CAR PARADE

A new movement in the art world

Swapping canvas for steel turns Houston into a sort of Tate gallery on wheels. Sort of...

Words and photography Myles Kornblatt

ANYONE READING this magazine already views cars as more than mere transport. But whereas most of us regard vehicles such as the Jaguar E-type and any pre-war Alfa 6C as a masterpiece on wheels, some people have another view of rolling sculpture. For more than 25 years Houston, Texas, has been the epicentre for the art car movement, and every summer there's a parade of motorised self-expression through the city for 200,000 spectators.

What were once family cars have been transformed into a spaceship, a cockroach, a Mexican wrestling ring; even a meditation garden. Engineer Richard Carter has perhaps achieved the ultimate use for a Volvo 240 by creating 'The Sashimi Tabernacle Choir' – a 250-piece orchestra of Billy Bass singing fish and lobsters choreographed to popular music. Cars like this make the Houston Art Car Parade appear like eccentrics going wild at the DIY store, but there are also real enthusiasts behind the movement. A good example is Patrick Stanley, who took a classic American Edsel that had been languishing in a backyard for decades and turned it into a working JCB-style tractor. As he says, if he hadn't 'It would have just rotted away.'

While the world of art cars might seem like a never-ending oil slick of oldtimers whose canvases are hiding the average saloon's decay, the opposite is often true. Melly McCutcheon's Fiat 500 went from showroom to paintshop so it could debut as the clown fish from *Finding Nemo*. Kim Ritter was so sick of her Fiat 2000 Spider (complete with eight-legged spider model on the roof) breaking down before every parade that she transformed a nearly-new Mustang convertible into her art car and daily driver.

Some cars have been put into art-car service well before their value started to rise in the classic car world: a VW Karmann Ghia won't fetch a higher price once covered in whoopee cushions and christened 'Fart Car'. And when Alan Leach's Ferrari 308GTB gets kicked out for excessive parade burn-outs (it's currently under probation), he might clean off his children's handprints to make a profit.

But money isn't the motivator here. Unlike a concours, the only unifying theme in this event is a passion for art and autos in whatever mix it may come. After all, how else can a parade running both the Batmobile and a motorised Portaloo be explained?

ARTS AND CRAFTS

Highlight cars of the Houston parade



BIG BANANA CAR

A service station fruit bowl inspired Brit Steve Braithwaite to build a four-seat banana. He bought a 1993 Ford F-150, threw away the body and with chicken wire and glassfibre made the world's fastest fruit.



JET CAR

Fifteen years ago, Jim Robertson and his students used scrap sheet metal to turn a 1983 Honda Accord into an earthbound spaceship. It now tips the scales at 3500lb – about 1200 more than stock!



HEROICAR

Andy Hazell flew from the UK with only an idea of what to create. In two weeks the Heroicar was born. The superhero cape is made from hurricane shutters and operated by a wiper motor.



RADIO FLYER WAGON

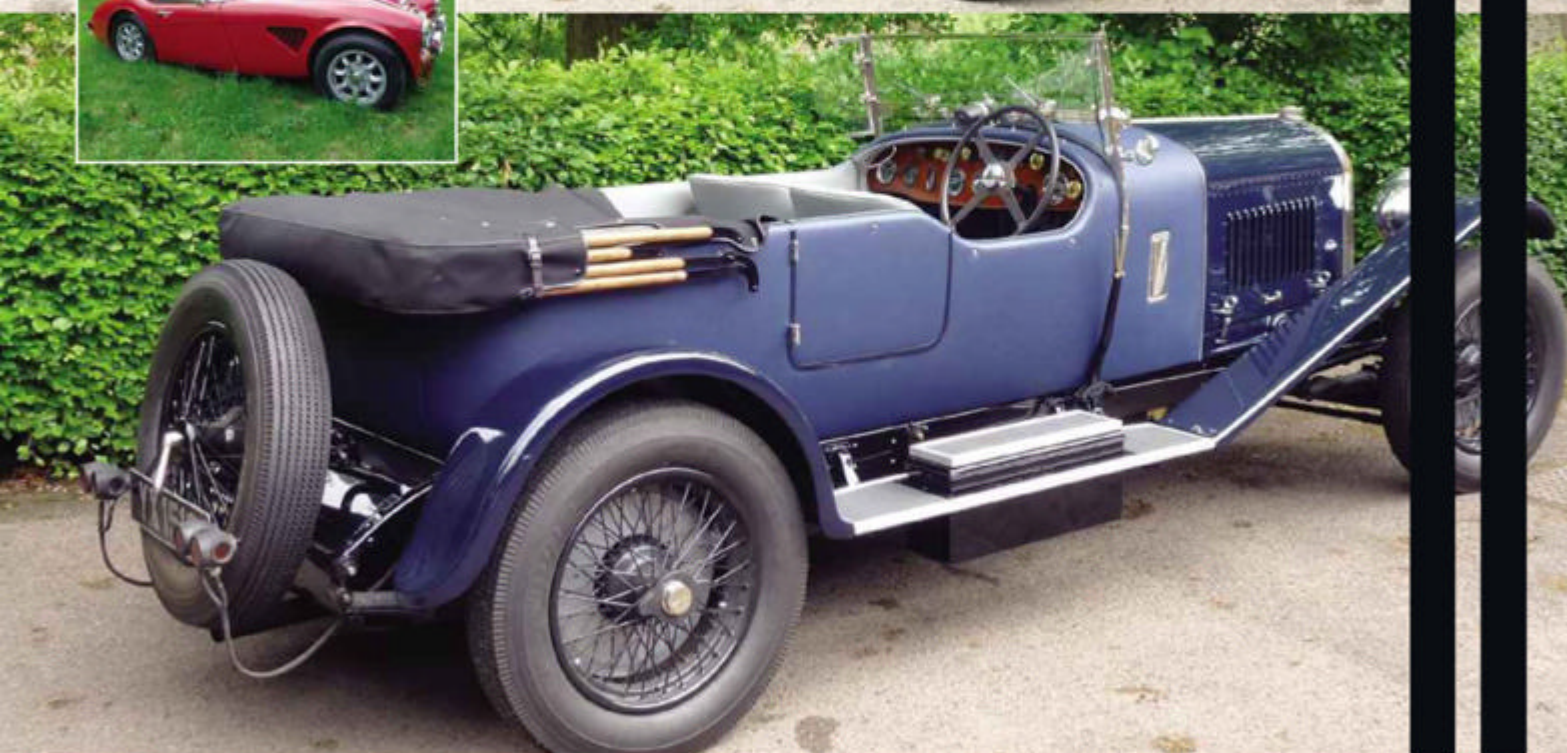
Ted Mangum converted a 1987 Ford ambulance into every big kid's dream. The truck chassis was easy to modify and the ambulance specification meant it came with a 7.6-litre V8!

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Rain fails to stop play

Cold, wet weather at Spa? Never...

Words Glen Waddington Photography Robert Scorah

RATHER LIKE LE MANS, Spa attracts visitors from far and wide, and many Brits made the pilgrimage to this iconic circuit for the third Spa Classic. Despite cool weather during the Friday and Saturday, and an absolute deluge on the Sunday (when the majority of the racing took place), 13,000 spectators thronged the paddocks and grandstands. At least the Brits felt at home.

A star attraction was the array of endurance races into the late evening on the Saturday, featuring Chevrons, Ford GT40s, Lola T70s, Porsche 911 RSRs and 935s, and Ferrari 512BB LMs. As head- and tail-lights streaked into the sunset, the scene evoked the 24-hour races of Spa's golden era.

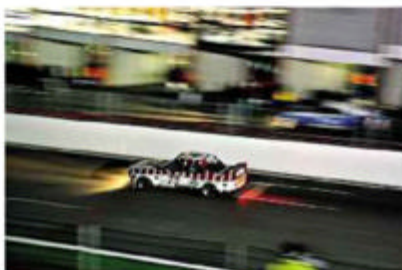
The weekend ended with the second heat of the Spa-Classic Jubilee, a Porsche 911 race to celebrate the car's 50th anniversary. RSRs dominated qualifying, with Raymond Narac taking pole position in Michel Lecourt's car and winning Saturday's first heat, but Lecourt had to settle for second in the atrocious conditions on the Sunday, in a race won by American RSR driver Jim Pace, who rose through the ranks after starting in the pitlane. Other highlights included the Trofeo Nastro Rosso (dominated by 1960s Ferrari V12s) and the striking and extremely noisy 1980s Group C endurance racers.

The event was organised by Peter Auto of Tour Auto fame. 'Spa is an iconic circuit but it didn't have a historic event to celebrate its importance,' said Patrick Peter. 'This is the third time we have run Spa Classic; it gets a little bigger each time.'

The open paddocks mean enthusiasts can get close to the cars, but it's also worth packing a picnic, brolly and comfortable shoes so you can spectate at wilder parts of the circuit such as Les Combes (at the end of the fast Kemmel straight) or Bruxelles (for long views). As Tim Malachard, marketing director of event sponsor and watchmaker Richard Mille, said: 'It's a long circuit and a highly technical one too. Makes for great spectating.'



From top
Ferrari 275GTBs battle at Eau Rouge in the Trofeo Nastro Rosso; Ferrari 512BB LM in the pitlane; Porsche 935 kicks up the spray; Chevron powers up the hill at Eau Rouge; British TVR owners turned out in force, à la Le Mans; BMW 3.0CSL powers into the dusk, just before La Source.



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BEST EVENTS

The Silverstone Classic

THAT VISITORS TO the Silverstone Classic are ferried from paddock to paddock by bus admittedly says as much about the dysfunctional layout of the circuit as it does about the scale of the event, but make no mistake: the Classic is as big as they come.

In fact, last year's three-day extravaganza was, according to

organisers, the biggest meeting in motor sport history, with 1104 entries ensuring that spectators enjoyed almost non-stop, wheel-to-wheel racing.

This time around, a whopping 24 grids have been confirmed, and most are already at capacity or very close to it, meaning that the

forementioned record is unlikely to stand for very much longer.

There's no question, however, of quality being sacrificed at the expense of quantity, and significant cars from all eras will take to the track in anger: among the hundred or so historic F1 cars entered, for example, are several of Jim Clark's Lotuses – a nice tip of the cap to the man who won his first World Drivers' title 50 years ago this year.

That, unsurprisingly, is not the only anniversary being celebrated at the Classic in 2013. Aston Martin's year-long centenary bash will continue with a parade of 100 cars and, somewhat counterintuitively, the same number of Lamborghinis will assemble to mark the 50th birthday of Sant'Agata's most famous export. It's the tribute to the Porsche 911, though, that promises to be most impressive, with 911 911s (really) due to gather on the track for a procession in honour of Stuttgart's finest, which also turns 50 this year.

All of this is sure to be great fun, as are the balloon and aerial displays and the stunt shows and the concerts... but it's the racing that sets the event apart. It's utterly breathless, with grid after grid after grid of relentless action. For sheer drama, nothing matches the dusk race for Group C prototypes, which brings Le Mans to Northamptonshire for one evening, but if you prefer GTs or squirty little Formula Juniors or hulking great 'Yank Tank' Touring Cars or even lawnmowers, rest assured that the Classic serves your particular flavour of balls-to-the-wall mayhem, too. Bigger, just sometimes, really is better.



WHERE, WHEN, HOW MUCH

WHERE? Silverstone Circuit, Northamptonshire, UK

WHEN? 26-28 July

HOW MUCH? Adult day tickets start at £35, while a weekend pass costs £95. All tickets must be booked in advance.

HOW TO GET THERE? Take the M1 or M40 to the A43 and follow the signs.

WHERE TO STAY? Camping pitches, B&Bs, hotels and even motorhomes can be booked through the event's website.

MORE INFO? www.silverstoneclassic.com

In brief



BIKES COME TO BRACKLEY

The Northamptonshire, UK, market town of Brackley will be packed with historic racing motorbikes, from Manx Nortons to Joey Dunlop's Honda 600 Supersports, on Sunday 18 August. There's a short High Street circuit for demonstration runs – and it's all for charity. Bring earplugs!

// www.bfom.co.uk

POSH PARKING ON OFFER AT THE FESTIVAL OF SPEED

Goodwood has announced that up to 300 classic and modern supercar owners will have the option of parking in a specially reserved area inside the Festival of Speed, just above the F1 paddock, from Friday 12 to Sunday 14 July. Entries will be vetted to ensure an interesting variety, and cost £50 per car on the Friday, £60 on Saturday or Sunday.

// www.goodwood.co.uk

HILTON HEAD ISLAND CONCOURS GOES GATSBY

Reflecting the interest in F Scott Fitzgerald's novel *The Great Gatsby* that's been stirred up by the recent film, there will be an impressive line-up of Gatsby-era luxury cars at South Carolina's Hilton Head Island Concours on 2-3 November. Marques such as Duesenberg, Auburn, Packard, Rolls-Royce and Pierce-Arrow will all be represented – including a 1928 Packard 443 that perfectly matches the novel's description of Jay Gatsby's own car.

// www.HHIMotoringFestival.com

LISTINGS

28 MAY – 29 JUNE

Peking to Paris Motor Challenge 2013

China to France, via Mongolia, Russia and Eastern Europe. Amazing endurance rally returns.

27-30 JUNE

Cuervo y Sobrinos Cup

Vintage regularity rally through the heart of the Italian, Swiss and Austrian Alps.

28-30 JUNE

Vernasca Silver Flag

Vernasca, Italy. The 18th running of the prestigious hillclimb on the closed roads of Piacenza.

29-30 JUNE

Bressuire GP Historique

Bressuire, France. Little-known but fabulous historic racing event held on public roads in the rural French town.

7 JULY

Gaydon Mini Festival

Motor Heritage Centre, Gaydon, UK. All Minis welcome.

8-13 JULY

Rallye des Alpes

Revival of the classic Alpenfahrt, taking in the mountains of Austria, Germany, Italy and Switzerland.

11-14 JULY

Goodwood Festival of Speed

Goodwood, West Sussex, UK. Celebration of motor sport in the grounds of Lord March's home.

21 JULY

Classics at the Castle

Sherborne Castle, UK. Over 1000 cars, from veterans to supercars.

26-28 JULY

The Silverstone Classic

Silverstone Circuit, Northants, UK. Historic racing heaven, with 24 grids and plenty of family-friendly entertainment, too.

28 JULY

Concours of America

St John's, Michigan, USA. A fixture on the concours calendar for 35 years and now held in the grounds of the Inn at St John's.

2-4 AUGUST

Classic Days Schloss Dyck

Fabulous classic and vintage festival at Schloss Dyck near Cologne, the German Goodwood.

2-4 AUGUST

Gloucestershire Steam and Vintage Extravaganza

Cirencester, UK. Nostalgia-inducing event featuring a wide variety of lovely old machinery.

3-4 AUGUST

Castle Hill Car Festival

Barnstaple, Devon, UK. New classic car festival at the Castle Hill estate near South Molton.

4 AUGUST

Goodwood Breakfast Club

Goodwood, West Sussex, UK. Thoroughbred Sunday, celebrating Goodwood's golden era.

10-16 AUGUST

Bonneville Speed Week

Bonneville Salt Flats, Utah, USA. Heavy-footed heroes head for the salt flats to vie for speed records.

13 AUGUST

Concours on the Avenue

Carmel-by-the-Sea, California, USA. Free and informal concours.

13-14 AUGUST

Automobilia Monterey

Monterey, California, USA. A wonderful place to pick up automobilia. With silent auction.

14 AUGUST

Gordon McCall's Motorworks Revival 2013

Monterey Jet Center, California, USA. An exclusive 'car guy' evening gathering with a famously fantastic atmosphere.

15 AUGUST

Pebble Beach Tour d'Elegance

Pebble Beach to Carmel-by-the-Sea, California, USA. 17-mile tour for the world's best cars.

16 AUGUST

Concorso Italiano

Laguna Seca, California, USA. Love Italian cars? You don't want to be anywhere else.

16 AUGUST

The Quail

Carmel, California, USA. Intimate gathering of some of the world's best competition cars.

16-18 AUGUST

Monterey Motorsports Reunion

Laguna Seca, California, USA. Three days of top historic motor sport at a wonderful circuit.

17-18 AUGUST

Bradford Classic Car Festival

Bradford, UK. City centre festival which this year celebrates the Bradford-built Jowett cars.

18 AUGUST

Tewkesbury Classic Vehicle Festival

Gloucestershire, England. Cars, bikes and automobilia galore.

18 AUGUST

Pebble Beach Concours d'Elegance

Pebble Beach, California, USA. The world's best concours d'elegance, bar none.

23-26 AUGUST

Belgian Grand Prix Tour

Spa Francorchamps, Belgium. All-inclusive tour to the Belgium Grand Prix from Scenic Car Tours.

25 AUGUST

Simply Classics

Beaulieu, Hampshire, UK. Rapidly growing hot rod show.

30 AUGUST – 1 SEPTEMBER

Uniques Special Ones

St Petersburg, Russia. Top-end concours for prototypes, one-offs and other rarities.

30 AUGUST – 2 SEPTEMBER

Lime Rock Historic Festival

Lime Rock Park, Connecticut, USA. Dawn-to-dusk historic racing along with a concours and a parade.

4-6 SEPTEMBER

Salon Privé

Syon Park, London, UK. Return of the stylish and exclusive concours.

Octane recommends

Make sure you put these dates in your diary



SALON PRIVÉ

4-6 September, London, UK

The UK's most exclusive car event returns to Syon Park in West London this September, and early entries for the always spectacular concours look pleasingly highfalutin: visitors will be in rarefied automotive air among cars such as the 1964 Lindner-Nöcker Low Drag Jaguar E-type, the unique 1949 Koeng-built Riley 105 Transformable Coupé, and one of the most significant Aston Martin DB4GT Zagatos. *Octane's* own Derek Bell will lead a star-studded panel of judges including Murray Walker, Andrea Zagato and Tom Purves. Fancy.

// www.salonprivelondon.com



UNIQUES SPECIAL ONES

30 August – 1 September
St Petersburg, Russia, UK

After three successful years in Florence,

Uniques Special Ones moves to St Petersburg in 2013, and in so doing becomes the first international concours event to be held in Russia. As the name suggests, entries must be one-off models or otherwise extremely rare; your run-of-the-mill Ferrari 250GT need not apply!

// www.uniquespecialones.com



MONTEREY CAR WEEK

13-18 August, California, USA

People used to ask 'Are you going to Pebble Beach?' but there's much, much more to Monterey Car Week than the eponymous concours, which is now merely the climax to six days of classic car activity on the peninsula that's roughly halfway between San Francisco and Los Angeles. If you can get there early, it's well worth catching Concours on the Avenue, a 'street concours' held in the pretty seaside town of Carmel on Tuesday 13 August; historic race fans will be flocking to the nearby Laguna Seca circuit for action on 16-18 August; and there are big meetings for German and Italian cars too. Not forgetting some of the most high-profile auctions of the year. The challenge for the visitor, as always, will be trying to fit it all in.

// www.montereycarweek.com

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5-7 SEPTEMBER

St James's Concours of Elegance

St James's Park, London, UK. Top class international gathering moves from Windsor Castle to St James's Park in central London.

6-8 SEPTEMBER

Caramulo Motor Festival

Caramulo, Portugal. Held at the car museum and art gallery close to Caramulo's famous hillclimb.

7-8 SEPTEMBER

Beaulieu International Autojumble

Beaulieu National Motor Museum, Hampshire, UK. Huge outdoor sale of motoring bits and bobs.

7-13 SEPTEMBER

MSA Euroclassic

Tour of Belgium, France, Germany and Luxembourg.

8 SEPTEMBER

Antwerp Concours

Kasteel Belvédère, Antwerp, Belgium. Now in its ninth year.

8 SEPTEMBER

Porsche Classics at the Castle

Hedingham Castle, Essex, UK. Celebration of 1948-73 Porsches.

9-13 SEPTEMBER

Targa Florio Classic

Sicily, Italy. Official historical reenactment of the Targa Florio.

13-15 SEPTEMBER

Goodwood Revival

Goodwood, West Sussex, UK. World's best historic racing, and the best event of its type.

15 SEPTEMBER

Palos Verdes Concours

Rancho Palos Verdes, California, USA. Long-running swanky event at the Trump National Golf Club.

20-22 SEPTEMBER

The Lonville Classic

Exclusive regularity event in the Swiss and Italian lakes.

21-22 SEPTEMBER

Manchester Classic Car Show

Manchester, UK. New indoor show with displays and concours.

22-27 SEPTEMBER

Liège-Rome-Liège Rally

To San Remo, in fact, via the Italian and French Alps.

27-30 SEPTEMBER

Hagerty SBMC Classic Challenge

Non-competitive tour of Wales to benefit children's charities.

28-29 SEPTEMBER

Sywell Classic Pistons and Props

Sywell Aerodrome, Northants, UK. Brand new event promising aerial displays as well as classic car and motorbike racing.

6 OCTOBER

Goodwood Breakfast Club

Goodwood, West Sussex, UK. Italian Sunday.

GO ONLINE!

www.octane-magazine.com

Octane makes every effort to ensure accuracy on these pages, but recommends that you contact event organisers before setting out. Visit the *Octane* website for contact details.

WorldMags.net

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Octane reserves the right to edit letters for clarity. Views expressed are not necessarily those of Octane magazine.



LETTER OF THE MONTH

Memories of Fangio

WHEN I START TO WRITE about Dundrod circuit, in the hills above Belfast, the memories come flooding back and I find it hard to stop. As a young teenager in the early '50s, I lived just three miles from the circuit, where the gods of the sport would visit us twice a year for the Ulster Trophy race for GP cars in summer and the Tourist Trophy race in September.

I remember, in 1951, the tremendous speed of reigning World Champion Farina in his 159 Alfa. In 1954, I cycled up to practice to find the two Ferrari 750 Monzas, one damaged, parked in a side road after Hawthorn had stopped to accompany his team-mate Gonzalez to hospital after he crashed. In 1955, Moss pulled up in one of the two Uhlenhaut 300SLR coupés used in practice, just over the hedge from where I was spectating, to see if Gendebien was OK after he had crashed his Ferrari; he was already on his way to hospital with minor injuries, and I can still hear the roar of the straight-eight in the Merc as Moss blasted away, on a lovely September evening almost 60 years ago.

But this letter is in response to Doug Nye's article on the Fangio W196 (*Octane* 120) and his additional piece on the man himself. Doug commented that 'Some say, while Fangio was the standard setter in a GP car, he wasn't so

good in sports cars' and that Fangio felt he was usually lucky in GPs but not so fortunate in the two-seaters.

Well, I am in the camp of the 'some say' and would offer as proof two occasions when I was there. The first was the Tourist Trophy race at Dundrod in September 1954. The Lancia team arrived with a selection of their existing 3.3-litre D24 sports racers and the larger-engined 3.8-litre D25s, making their first appearance. Eight drivers for the four cars to start – and was there ever a stronger driver line-up, which included Fangio, Ascari, veteran Villosi, sports car specialist Taruffi and coming man Castellotti?

Two of the larger-engined D25s were allocated to Ascari, in no 1, and Fangio in 2. Right from his arrival, Ascari in his famous azure blue helmet dominated his Argentinian team-mate. Ascari, fastest in practice, blasted into the lead, the big cherry-red car a tad unsteady on the fast, sweeping bends at the end of the flying kilo where I was watching.

Ascari was soon overtaken by the better-handling Ferrari Monza of Hawthorn and Jaguar D-type of Rolt. He stayed ahead of Fangio but neither D25 finished, Ascari out with a broken propshaft and Fangio a split sump. It was the only race the bigger D25s ever started.

On to a year later and all the top drivers again gathered at Dundrod for the Tourist Trophy race; and for the first time the famous old trophy went to the true winner, the first car past the line and not the winner on handicap. Star attractions were the all-conquering Mercedes team and their 300SLRs, with Moss and Fangio leading the team of six drivers. Their main opposition was expected to be a lone D-type driven by Hawthorn and local ace Desmond Titterington, although the 3.0-litre Aston Martins, Ferraris and Maseratis could not be discounted.

Pre-race predictions proved correct. Again it was a race dominated by Fangio's team-mate, this time Moss at his unbeatable best. Starting behind the Jaguars and Ferraris, a Le Mans start based on engine capacity, he took the lead halfway round the first lap. By lap 5 Moss led Hawthorn by 20 seconds, with Fangio a similar distance behind.

However, it was to be no easy victory for Stirling. Following the first driver change-overs, his second driver Fitch was no match for Titterington, who was pulling away at a rate of knots on the now-damp roads after taking over from Hawthorn. Portly Mercedes team boss Neubauer was in a bit of a panic and Moss was quickly reinstalled to reel in and pass the Jaguar, a lead he kept to the end.

After just over seven hours of racing, Moss/Fitch crossed the line as winners with Fangio/Kling in formation just behind, but a lap down. The plucky Jaguar gave up with a seized transmission just before the finish.

For me, at least, two men who could outdrive Fangio, luck or no luck, in equal cars in sports car racing, were Moss and Ascari.

DENIS BELL BELFAST, NORTHERN IRELAND



MEL NICHOLS

FAST CARS AND FAGS

YOUR EVOCATIVE ARTICLE *Flat out in Fast Cars* [*Octane* 121] prompts me to add my small footnote to Mel Nichols' account of driving the Countach, Urraco and Silhouette from the factory to London in 1977.

As I recall, the cars were to appear on the Lamborghini stand at the London motor show. The importer was based in Whyteleafe in Surrey on the A22 and the cars had presumably to be delivered there prior to being prepared for the exhibition. I lived nearby at the time and was passing the importer's showrooms in my Fiat 126. Needless to say, I could hardly fail to notice three metallic gold Lamborghinis on the forecourt and stopped to take a closer look. It must have been around 8pm and there was no-one in sight, just the three supercars, engines still ticking as they cooled after the long, high-speed drive from Sant'Agata.

I could not resist a look inside the cockpits and on each passenger seat was a bottle of Scotch and 200 cigarettes, the maximum duty-free allowance on the cross-Channel ferry!

I had to wait for the next issue of *Car* to find out the story behind what I had seen, and I can remember that evening as though it was last week.

ALASTAIR GORDON KENT

LOWDOWN ON LIME ROCK

MARK HALES' *Masterclass* column in *Octane* 120 about driving Lime Rock Park circuit was, I thought, wonderful.

Mark might like to know that, since his time here during a Porsche trackday, the entirety of the circuit has been re-paved. All the cambers, widths, etc, were scrupulously maintained; Skip Barber was adamant that nothing – nothing – be different from the way it was built in 1957.

Oh, just an FYI... Skip sold the racing school in 2000, and it is now owned and operated by an LLC [limited liability corporation], but the school still rents many days from us.

RICK ROSO PRESS & PR DIRECTOR, LIME ROCK PARK, CONNECTICUT, USA

THE LETTER OF THE MONTH

WINS A STYLISH LEATHER WALLET FROM GTO LONDON

GTO London's 250GTO Nero wallet is part of its Ferrari-inspired gents' accessories collection. Inspired by the iconic Ferrari 250GTO, each wallet is handmade in soft leather, with monogrammed satin

lining and sterling silver steering wheel emblem, and is worth £255.

GTO London accessories are all handcrafted and include cufflinks, tie pins, key fobs and money clips. Designs reflect signature Ferrari components

– classic steering wheels, spinners, ignition, carb trumpet, shift gate, tyre tread, connecting rods – and each is approved by Ferrari experts, to ensure accuracy.

www.gtolondon.com



FIAT'S FABULOUS COUPÉ

I WAS INTERESTED in Mark Dixon's *Octane Cars* report in issue 119 about his Fiat 2300S Coupé.

Fifty years ago my father had a blue Fiat 2300S Coupé that we loved. It was greatly admired by all the passers-by and seemed a fast and exciting car to my sister and me. It was bought from Camden Motors in Leighton Buzzard and might have been grey originally. I know my father had it resprayed: he owned a coachbuilding firm and was apt to change the colour of cars if my mother didn't like them!

My father had the car shipped to Belfast from Liverpool for our summer holidays. It was fascinating to see it being hoisted aboard the ferry, not driven on board as is done these days. When we arrived in Belfast the car's battery was flat, as the crew had been fiddling with the electric windows and other gadgets which were novelties then.

We travelled around Ireland in the car for our holiday, which was our last together as a family of four. On our return journey home we limped across the Brecon Beacons because the plugs oiled up, as the car needed a good fast run and it had only been chugging around the small Irish roads.

When my father sold the car, a Mr Eddishaw, a businessman from Swansea, bought it, but we soon lost track of it. I have very fond memories of our Fiat 2300S Coupé and have searched for information about the cars online but have found little. Some Fiat dealers have actually implied that there never were such cars!

MARGARET LLOYD GLAMORGAN



TIMEWARP TOWN

WHILE TRAVELLING the length of the Nile on a 1918 steam boat recently, we took a side trip to Abydos to look at some ancient temples and passed through a small town called Gerga, where all the local taxis were either '46 Fords or '46 Mercurys – there were even a couple of 'woodies' down a side street. We had a rather serious police escort that would not let us stop, so my pictures were taken on the move. Now that would be a great expedition to go back and drive one home to England.

PETER STEVENS NORFOLK



ALL LOUVRED-UP

STEPHEN BAYLEY'S cultural insight into auto orifices [*Octane 120*] is a breath of fresh air.

My fetish with louvres led me to take my dinged-up '60s Halliburton-Zero suit case and have it louvred and meshed by Michael Burley, purveyor of louvres to the SoCal hot rod community. Urs Gretener of 550RSK restoration fame made me a *benzin* cap and neck, which is bolted on.

Observers seem perplexed as they try to reconcile the contradiction of implied function and the folly that it is.

CARL GUSTAV MAGNUSSON
NEW YORK, USA

ENOUGH, ALREADY

I'VE BEEN AN *Octane* reader from day one and usually enjoy your magazine a great deal. But is it really necessary to compare the good old 250GTO with just about any supercar in the world? [Ferrari 250GTO vs McLaren F1, *Octane 120*.] Please stop making those tedious comparisons between cars whose only commonality is four wheels and an exorbitant price.

We've all read enough about the F1 and the 250GTO. There are so many other great cars out there that deserve more coverage.

BEAT WALTI ZÜRICH, SWITZERLAND

We take your point. However, there are unexpected similarities between the 250GTO and F1; in particular, the fact that they were two of the last roadgoing cars of their respective generations that could also win races. And both of them are frequently cited as the cars that enthusiasts would most like to own.

Robert Coucher

AND THERE YOU HAVE IT

STARTING A SENTENCE with 'and' or 'but' may offend Dr Vincent [*Letters*, issue 121] but there is no grammatical rule forbidding the practice. After all, it helped William Blake's *Jerusalem* get off to a rousing start ('And did those feet...?'). The authoritative *Fowler's Modern English Usage* says: 'That it is a solecism to begin a sentence with "and" is a faintly lingering superstition. The *OED* gives examples ranging from the 10th to the 19th centuries; the Bible is full of them.'

NICK SWALLOW BUCKINGHAMSHIRE

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JAY LENO

THE COLLECTOR

I GOT TO THINKING about the cars my dad had when I was growing up. I was born in 1950 and came home from the hospital in a '49 Plymouth. We had that car until 1957. Nothing special: six cylinders, four doors, and mohair upholstery that, when it got damp, smelled like a wet dog. To this day, when I go to a car show and find a '49, '50, '51 Plymouth with an original interior, the first thing I do is smell it and all those memories come rushing back.

We traded it in at Crabtree Motors in New Rochelle, NY. I was only six years old but I remember my dad bought a 1957 Plymouth Belvedere and that was a four door, with the big fins and a 318 in it. I remember sitting on dad's lap and holding the steering wheel. Back then it was common for a seven-year-old to sit on his dad's lap and have a hand on the steering wheel and blow the horn and all that stuff. It was thrilling. It was the greatest thing in the world.

We had that until 1964 when dad bought a Ford Galaxie. I know this because I had a pet lizard and when we moved from NY to Boston we stopped to have lunch and put my lizard on the back shelf. It was a hot day and my lizard roasted to death in the car. It was a chameleon. My mother saw it and got rid of it. She told me it ran off to live on a farm.

The Galaxie was a four-door with bucket seats and a 390ci engine. Now the cars were starting to get interesting. I was 13½ when we got that one. I was soon driving. When I was 14½ I bought a '34 Ford truck for \$350 and would practise going up and down the driveway. We had a 350-foot driveway because we were set so far back from the road. I must have done 70 or 80 miles going up and down that driveway.

You could get your driver's permit at 15½ in New England. The worst age was being 15 – you're on your bicycle and guys six months older than you are driving by in cars, with girls. And you're on a bicycle. The day I got my driver's licence was the greatest day of my life. The first thing I did was take my parents' car out and hit 100. I'd never seen 100 on a speedometer. I'd had my licence an hour and I hit 100.

The next car we got was the 7.0-litre Galaxie that had the 428 and then through a series of trickery I made dad get the police pursuit package and the car was way too powerful and he yelled at me for making him get it. Then when I was in his room one day looking for something I saw a ticket he got for going 110mph. So he'd become the coolest guy at the office.

The Galaxie was the only car we ever ordered. My dad was one of those guys who went out to buy a car and came home with a car – that day. 'Give me whatever you got on the lot.' Whatever the car had, that's what it came with. The Galaxie was the only one of his cars I ever really wanted.

I went off to college, having crashed dad's Galaxie. He then bought a two-tone green 1973 Buick Electra 225 and my mother loved this thing because it had the classic brocade interior. It was enormous. We had to make a hole in the garage so the front of the car could go in far enough that the door would shut. It had the Buick 425 in it, and got 9mpg or something like that.

My dad's Italian and I promised him that, if I ever made it, I'd buy him a Cadillac or a Lincoln. So when I started to get reasonably successful in showbusiness I bought him a Cadillac. Of course he

had to get the most garish one. I remember the salesman saying, 'Do you want the regular interior or the "Interior de Elegance"?' My father wanted the 'Interior de Elegance'. It had red tufted upholstery with red buttons. And white paint.

My mother, being from Scotland, could not have been more embarrassed by this 1978 Cadillac. If they pulled up beside another car at a stoplight and the other people looked over, my

mother would motion to him to roll down the window and she would say 'We're not really Cadillac people.' And my father would say 'What the hell do you mean we're not Cadillac people? We're driving a goddamned Cadillac!' and then they'd have an argument and the other people would get frightened and drive off.

So my mother learned that, when she was in the car, she should sit low down in the seat, below the level of the window. People would tell me all the time that they had seen dad go by and he was yelling and there was no-one else in the car. And I would say 'No, my mom was there. He was yelling at my mom.' And they would say 'But there was no-one else in the car', so I had to explain constantly about my mom sitting just so no-one could see her in it.

JAY LENO

Comedian and talk show host Jay Leno is one of the most famous entertainers in the USA. He is also a true petrolhead, with a massive collection of cars and bikes (see www.jaylenosgarage.com).

Jay was speaking with Jeremy Hart.

**'WE HAD TO MAKE A
HOLE IN THE GARAGE
SO THE FRONT OF THE
CAR COULD GO IN FAR
ENOUGH THAT THE
DOOR WOULD SHUT'**



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DEREK BELL

THE LEGEND

A FEW MONTHS AGO, fellow columnist Tony Dron wrote of the resurgence of Touring Car racing in the UK. Well, that and recalling the sometimes physical nature of tin-top competition during his spell as a Broadspeed man back in the '70s. I read his prose with interest, as Touring Cars – or Saloon Cars as we used to know them – feature on my own motor sport resumé. Indeed, several seasons spent racing Audis and Volvos in the US brought down the curtain on my frontline career.

There were successes, too, but I must admit that I never really thought of myself as a Touring Car driver. That comment isn't intended to denigrate the category. It's just that, when I made my first start in a saloon at Silverstone in September 1973, I still had Formula 1 aspirations. However, I must admit to enjoying my outing in the Tourist Trophy with the works Alpina squad. I planted the team's bright orange BMW CSL on pole in the rain, Harald Ertl and I keeping it out front to win the race following a memorable tussle with the factory Ford Capris.

Unfortunately, my next spell racing with a roof over my head wouldn't prove quite so successful – or even close. In the mid-70s, I'd raced the Willi Kauhsen-run, factory-backed Alfa Romeo Tipo 33 sports prototypes but that came to an end and, as that door closed, another opened in the form of a European Touring Car Championship drive with Jaguar. It was a disaster.

It all began with a telephone call from Simon Pearson, who was one of the PR guys at British Leyland. I agreed to a meeting and over lunch he excitedly told me about the firm's plan to return Jaguar to prominence in motor racing, with Ralph Broad running the show. I was receptive as I had always wanted to drive a British car in a serious international programme. There was something about the title 'works Jaguar driver' that really appealed, and the likes of Andy Rouse and David Hobbs obviously thought the same. There was real depth in the driving squad, and Ralph knew how to engineer a car. The problem was BL, or rather its marketing department.

The programme was announced in London in April '76, and the XJC racer looked the part. However, soon after it was unveiled a spokesman began his spiel and my jaw connected with the floor. He stated without a hint of irony that we were going to win

the forthcoming ETCC race at the Salzburgring. That was just three weeks away and the car hadn't so much as turned a wheel! David and I turned to each other, sharing a look that spoke volumes: we were doomed. The media went away talking up Jaguar's return to competition but there was no way we could live up to expectations.

As it happens, the car didn't make its debut until the Tourist Trophy meeting toward the end of the season. It's hard to recall the XJC's myriad faults but, suffice to say, it wasn't a great car. Of course, I only went and put it on pole, which was in step with the PR man's guff about us being instant frontrunners. I knew that the car wouldn't last because it was a heavy old thing and the brakes wouldn't go the distance. But in fact, the anchors didn't boil: they didn't have time to. Instead, a wheel fell off with David at the helm and we recorded our first DNF. That happened more times than I care to remember.

Into 1977, it was more of the same, with poor old Ralph tearing his hair out in his dealing with the suits at BL. Highlight of the season was second place at the Nürburgring alongside Andy Rouse, who I always rated as one of the best saloon-car racers in the business. The car was phenomenally quick – we pulled around 170mph on the straight at

Brno – but it was exhausting to drive and woefully unreliable. I wasn't heartbroken when it all came to an end.

There would be further outings in saloons over the next few decades, mostly in endurance events, but I wouldn't make a serious return to Touring Car racing until 2001, when I began a three-year stint in the Speedvision World Challenge driving a works-backed Audi S4 Quattro.

It was a tough gig, not least because I also commented on each round from *inside* the car for TV broadcasts. Two years were then spent driving the Volvo S60R for Bob Miller but Volvo USA never fully grasped what we were trying to achieve, and that was reflected in our results. It's funny how history has a habit of repeating itself.

DEREK BELL

Derek took up racing in 1964 in a Lotus 7, won two World Sportscar Championship titles in 1985 and 1986, the 24 Hours of Daytona three times in 1986, 1987 and 1989, and Le Mans five times in 1975, 1981, 1982, 1986 and 1987. He was speaking with Richard Heseltine.

**'THE XJC WAS A HEAVY
OLD THING BUT THE
ANCHORS DIDN'T HAVE
TIME TO BOIL.
INSTEAD, A WHEEL
FELL OFF'**



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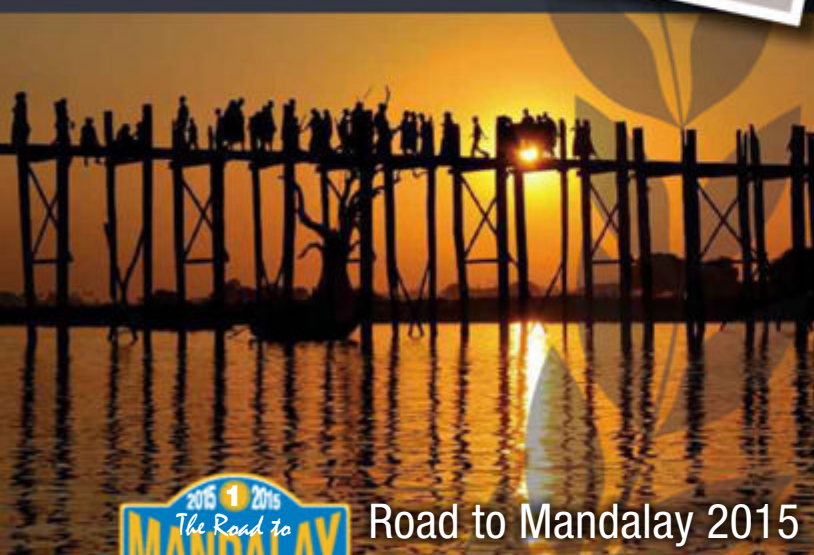
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STEPHEN BAYLEY

THE AESTHETE

WHAT CAN WE HEAR in the mechanical graveyard? Certainly the ugly shriek of nibblers and jigsaws tearing old sheet metal. Perhaps the diminuendo of a once-lively hot engine growing cold. I will never forget that, when he was working on the McLaren F1, Gordon Murray told me he studied Nick Mason's Ferrari 250GTO so he could understand the precise musical ticking that a fine engine made as its metals cooled and contracted. I don't think an electric pole-switched reluctance motor is ever likely to inspire similarly poetic curiosity.

On my mind is the dying art of the engine. Artists once recognised the beauty of machinery. In 1924 the Cubist painter Fernand Léger made a film called *Le Ballet Mécanique*. Inspired by trench memories of a WW1 75mm machine-gun, Léger spoke of 'the magic of light on white metal'. His abstract masterpiece treated engines as things of mysterious beauty. (Less mysterious was the soundtrack of broomsticks fed into electric fans to make a harrowing noise).

Bugatti's Type 35 also first appeared in 1924. Ettore Bugatti came from a family of artists, but did not see his greasy mechanical calling as culturally inferior. It is said he modelled his engines in wood to check the proportions were correct, and they were hand-finished to such fine tolerances that gaskets were not necessary between block and head. Often parts of Bugatti's engines were given a Guilloché finish: that fine, repetitive, incised shimmering pattern you get from engine-turning. So far as Ettore Bugatti was concerned, intense pleasure was to be had from merely looking at such a power unit.

Artistically speaking, although some will find this *nostalgie de la boue*, I feel a keen affection for BMC's A-series engine. A modest, humble thing with little or no pretension, it nonetheless achieved a sort of nobility as an uncomplicated statement of mechanical fact. Its specification was simple, perhaps even crude, with three bearings, pushrods and a shameless embrace of cast iron, but look at one now and it's hard not to feel a pang of elegy at the sight of a lost world. I specially like the green-painted rocker box. And, given patience, if you looked long enough at, for example, the A-series' ancient SU carburettor, you could actually intuit how it worked from scrutiny of springs and levers alone. Art must, after all, be instructive.

At a more elevated level, a good measure of the E-type Jaguar's generous deposits of visual drama belonged to the engine itself. The designers knew this. On early models a T-shaped tool was clipped to the footwell. This you needed to unfasten the vast bonnet which, tipping heavily and creakily forward, performed a highly self-conscious theatrical reveal of the noble antiquity that was the old twin-cam straight-six. It stood there as proud as a temple. If the BMC A-series was the equivalent of architecture's Primitive Hut, the Jaguar six was the Parthenon: all sophistication, detail and refinements.

This art has all but disappeared. As if in prudish denial of the raw mechanical facts of life, most modern engine bays are as veiled and shrouded as a woman in purdah (with all the associations of shame and chastity that word carries). Today, an engine says nothing visually, as if the manufacturer were embarrassed by its moving parts and seeks a disguise. Those sinister black plastic shrouds, the polite, stainless-finish highlights, the total denial of burning oil and erotically intromittent pistons! Today's engines wear hijab. And it is just as dishonest and dispiriting.

As in all things, Porsche is different. Porsche engines have rarely been things of emphatic beauty. Indeed, open the hatch on a 911 and it looks no more exciting than a secondhand washing-machine parts depot. But art can take many forms. I know this because I have recently been using a new Porsche 991 and don't expect ever to drive a more fabulous car. One reason for this? The noise. With great art, the new water-cooled flat-six Porsche reproduces the raucous valve clatter, strange frequencies and warbling resonances of the old air-cooled engine. Actually, this is more than reproduction. It is glorious exaggeration.

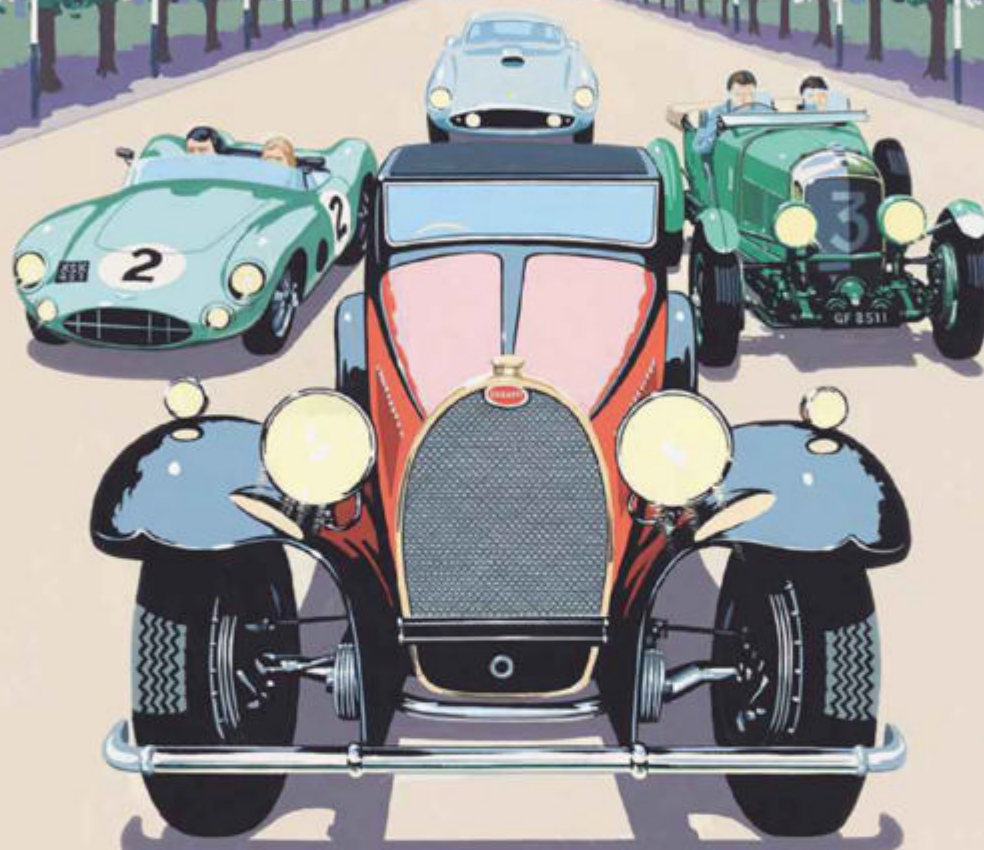
Porsche's petrol engines might have one foot in the graveyard but, while we await the burial service, they make a glorious, glorious noise. The other sound in the mechanical graveyard is of gas escaping at high velocity. It's very beautiful and aesthetes must enjoy it while they can.

STEPHEN BAYLEY

Author, critic, consultant, broadcaster, debater and curator Stephen co-created the Boilerhouse Project at London's V&A, was chief executive of The Design Museum, and fell out with Peter Mandelson when he told him the Millennium Dome 'could turn out to be crap'.

**'TODAY, AN ENGINE
SAYS NOTHING
VISUALLY, AS IF THE
MANUFACTURER WERE
EMBARRASSED BY ITS
MOVING PARTS'**

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ROBERT COUCHER

THE DRIVER

THE BIG APPLE. That reference now seems so dated. No-one calls it the 'The Big Apple' anymore. I suppose since the tragedy of 9/11, New York has lost interest in flaunting its high-octane, hedonistic *mien*. Solemnity has replaced frivolity.

But Americans are 'can-do kinda folk' and NYC is clearly back. I popped over there for lunch the other day. Well, a few lunches and a couple of suppers: after too many years away I was going to make the most of it. The energy, the vibrancy, the feeling of power, yadda, yadda, yadda, is still very much in evidence. New Yorkers remain a pushy lot but that's as it should be.

Digs for this sojourn were taken up at the New York Athletic Club, a grand old institution with a strict dress code requiring a jacket at all times. I was desperate to find a zealous jobsworth to point out the old English snobism that potatoes wear jackets and gentlemen wear coats (or overcoats), but they were all so damn polite I just couldn't do it. Pretty relaxed, methinks, as ties are only required in the formal dining room. If you want to slouch about in teenage gear, go and stay at the Ritz Carlton. A bit of tradition is a good thing and, if you're improperly dressed, there is always the 'athlete's' entrance – the back door.

Situated on Central Park South, the NYAC is from a different era. Standing 21 storeys high, it has a full-size swimming pool on the third floor, where you will also find a sauna scaled on your average ballroom, complete with leather recliner chairs. The best bit is the Spout Room, where fire-brigade-sized water cannons can be enjoyed bollock-naked – at your own risk.

When you step out onto the sidewalk after a good hosing down, NYC is bright and gleaming in the spring sunshine. The constant honking of horns is a bit annoying but you get used to it. The longitudinal Avenues and cross Streets flow pretty well uptown but become snarled as you move south. You really must go to Eataly on 5th Avenue next to Madison Square Park. It's a rambling collection of old buildings full of various restaurants, coffee bars, delis, take-aways and delicious Italian scoff.

Striding through Manhattan, what strikes me is the wonderful heavy metal: the big trucks. These leviathans, moving tonnes of building rubble as the Donald Trumps of this world knock down and rebuild giant skyscrapers as often as we mow the lawn, are

a fabulous sight. While sitting on the sidewalk enjoying a cappuccino, there is nothing better than *feeling* an overloaded six-wheel dump-truck changing down through the gears and using its deep bass exhaust brake to bring it to a shuddering halt.

Of course the best are the fire trucks. The Fire Department of New York City is the largest in the US, and the second largest in the world after Tokyo's. Their rigs are preposterously magnificent. Each resplendent in red and white, they look like they have spent a week in the Meguiar's Car Care detail shop being readied for the Pebble Beach Concours d'Elegance.

The rigs are Seagrave Commander IIs and Seagrave Marauder IIs. Most fly a battered Star Spangled Banner flag in memory of the 343 firemen and paramedics who perished bravely on 9/11. It makes you want to stand up and salute (as many Americans do),

unlike in South London where we now see that those associated with the Services suffer beheading on our leafy suburban streets.

Essential *Octane* research was required so I took a yellow cab up to 73rd Street and Lexington for a meeting at Bar & Books cigar bar on the cocktail hour. Had a chinwag with a friend who is just finalising the purchase of a very significant pre-war single-seater racer (to be featured in *Octane* soon). Single-seaters now seem

to be the coming 'must-have' on serious collectors' lists.

After a man-sized gin and tonic (I don't do cocktails), I was strolling back to the club and cut down a side street. Outside a beautiful brownstone I spotted a young fellow (dude) loading his classic Jeep Wagoneer for the weekend. Finished in gentle ivory with mock wood veneer down the sides and roof rack full of paraphernalia, it looked the full Ralph Lauren.

'Are you a Brit?' he enquired. Yeah, well sort of. 'I love my old Jeep, as does my whole family. We use it most weekends in summer and head out to Connecticut. Are you here for the James Bond launch of the new Range Rover Sport? Cool car and cool guy but my Wagoneer is still the best.'

I had to agree.

ROBERT COUCHER

Robert grew up with classic cars, and has owned a Lancia Aurelia B20GT, Alfa Romeo Giulietta and a Porsche 356C. He currently uses his properly sorted 1955 Jaguar XK140 as his daily driver, and is a founding editor of this magazine.

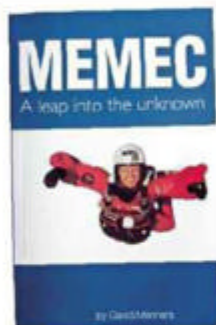
**'IN THE SPOUT ROOM
FIRE-BRIGADE-SIZED
WATER CANNONS
CAN BE ENJOYED
BOLLOCK-NAKED –
AT YOUR OWN RISK'**



Dick Skipworth

Entrepreneur, ocean yachtsman, historic racer and Ecurie Ecosse collector

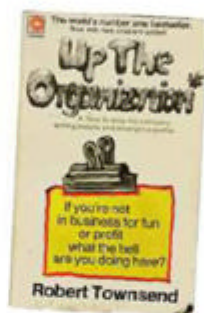
DICK, now 75, was born into a large Lincolnshire farming family. As a youngster he regularly trekked two miles across the fields to enjoy the racing at Cadwell Park. After an apprenticeship in electrical engineering he entered the fledgling semiconductor industry and, in 1974, he started his own company, Memec, the success of which enabled him to compete in international ocean yacht racing. He first took to the track at 50 and has since become a well-known figure in historic motor sport as a racing driver and classic tour participant. He is an ardent fan of Ecurie Ecosse and has acquired many ex-team cars and their race transporter, all of which are exercised regularly. 'I watched the team in period and they usually generated excitement. And the evocative blue stood out from the British Racing Green of the other D-type Jags.' **Steve Havelock**



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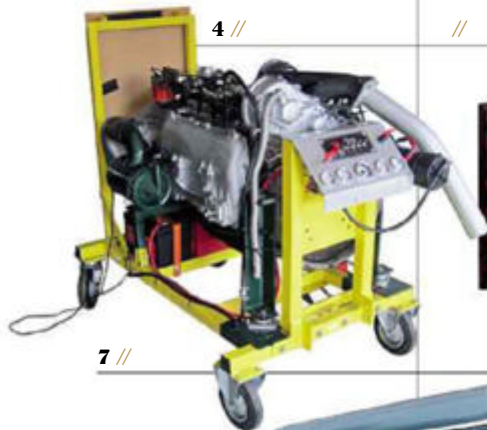
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1 // MEMEC BOOK

My wife Carole and I started our own business, Memec, from our spare room in '74 after I was made redundant. By 2000, the company employed 3000 people with sales of \$3.3 billion. It was quite a ride. I got out in 2005.

2 // PAINTING OF BARRIE WILLIAMS

'Whizzo' is a good friend. He's tried to teach me to be a racing driver and he's raced all of my cars – his car control is just unbelievable.

3 // UP THE ORGANIZATION

This was my bible throughout my business career. A favourite quote is: 'A consultant is a person who borrows your watch to tell you the time and then walks off with your watch.'

4 // FLYING FIFTEEN WATERCOLOUR

In '85 Greg Wells and I won the Flying Fifteen Australian Championship. It had never been won by non-Aussies before and they wouldn't let us have the Coweslip Trophy. This painting was a present from runner-up Geoff Black.

5 // ASTON MARTIN DB6 VANTAGE VOLANTE

I've owned this for 32 years. It was quite rough when I bought it. David Cottingham fully restored it 28 years ago and I've now done over 25,000 miles in it.

6 // JAGUAR ENTHUSIASTS' CLUB XK TROPHY

I raced Jaguar XKs with the Jaguar Enthusiasts' Club for 12 years. It was the most fun I've had racing, but I never won a race outright. In 2009 at Silverstone, celebrating the 60th anniversary of the XK120's race debut, they gave me this trophy for being a good egg in the series.

7 // COMMER TS3 ENGINE

This is what powers the transporter (see no 10). It's a very clever horizontally opposed diesel two-stroke. It's only about 3.0 litres, so not very big. We fire it up occasionally to make lots of noise.

8 // JAGUAR DAIMLER HERITAGE TRUST PLAQUE

I am a supporter of the trust, which has done more than anyone to keep Jaguar's heritage alive. Unfortunately it doesn't have its own museum any more and occasionally depends on cars like mine.

9 // SEVERALLES CHALLENGE

I had this trimaran built in 1989 and it brought us lots of success. In the 1995 Falmouth to Azores race, we capsized in rough seas and had to be rescued. The Spanish Navy thought the boat was a hazard to shipping, so they ran over it.

10 // 1960 ECURIE ECOSSE RACE TRANSPORTER

I bought it in 1992. It was in a pretty sorry state, but Lynx totally restored it and it now regularly goes to the Goodwood Revival and must have been to Le Mans a dozen times.

11 // ELECTRIC-POWERED XK120

This little glassfibre electric version of my Ecurie Ecosse XK120 was built by an eccentric German chap. When he showed it to me I had to have it. It's quite quick.



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MAGAZINE



TONY DRON

THEY'D NEVER GET INSURANCE FOR THIS NOW

THE RECENT DEATH of wrestling superstar Mick McManus, aged 93, reminded me of my part in his appearance as a race driver, 40 years ago. Before the 1973 Race of Champions meeting at Brands Hatch, I coached Mick and other sporting heroes for their appearance in a celebrity race in aid of the sportsmen's charity, SPARKS, which did great things for disabled people.

Described by *Autosport* as 'the best ever entertainment race we have seen at Brands', it was thought up by Graham Hill, a tireless supporter of charities and a keen SPARKS member. He put it to the Ford Motor Company, who took it up enthusiastically and provided a fleet of new Ford Consul 3000GTs. We all gave our services free of charge in the good cause.

Rod Mansfield, successful race driver, engineer, manager and all-round good bloke, was in charge of this event for Ford. He organised three practice days for the superstars to learn how to drive at Brands Hatch, roping in three instructors to join him in that task – Peter Gethin, Gillian Fortescue-Thomas (now Goldsmith) and myself.

Graham Hill attended the first day as an instructor, revealing his personal, unconventional technique for such work. He got straight down to business by putting three passengers in a car and driving them round flat-out for five laps. At the end, he would pull up in the pits and say: 'There you are chaps, that's how it's done. Off you go and try it for yourselves.'

Mad as it sounds, maybe he was right to frighten them like that. A bit of fear probably did his pupils no harm, but the rest of us got down to serious one-to-one coaching in the approved racing school style. It was fascinating work because the celebrity drivers were all genuine champions, accomplished winners in their own sports and top people in every way.

Rod rang me a few days in advance, saying that one of my pupils would be the tough-nut wrestler Mick McManus. His reputation as a villain of the ring, the bad guy who usually won his bouts, had turned him into a hated national figure of fear. McManus traded on that very cleverly for decades as a top professional, so you can imagine my concerns before I met the man himself.

When Rod introduced me to a 5ft 6in tall, trim 53-year-old with perfectly relaxed and pleasant good manners, I could hardly believe this was the real Mick McManus. At 6ft 5in tall I towered over him, but his understated natural dignity put us immediately at our ease. He had a friendly, alert smile and was quietly modest with not the slightest hint of aggression, even when taunted.

To my huge embarrassment, some stranger in the old Clubhouse at Brands came up and harangued Mick for terrifying his wife in TV wrestling matches. This appalling man went on and on, even accusing



'IT GAVE NICHOLAS PARSONS PLENTY TO SAY – WITHOUT REPETITION, HESITATION OR DEVIATION'

Mick of scaring the knickers off his daft wife. Mick waited, letting the man have his say. When it was all over, Mick just said quietly: 'I'm meant to be a wrestler, aren't I?'

There being no answer to that, the man went away and we resumed our conversation as if nothing had happened. Mick told me that nobody should bet on him in the race because he knew there was no way he would ever make it as a race driver. He enjoyed driving his 3.0-litre Capri but had never fancied himself as a quick driver. On the track in a Consul 3000GT, he was sensible and took it step by step, listening carefully to what I said. Instead of being in fear of a monster, I found myself bullying him into taking the right lines. He responded well, appreciated my advice and went pretty quickly without doing anything dangerous. Not what I had expected at all.

Every single one of those celebrities assured us that they were just there for fun and had no great expectations in the race. The truth was that they knew how to behave properly, concealing the competitive instincts that were unusually strong in such accomplished winners. A full field included yachtsman Chay Blyth, boxer Henry Cooper, cricketer Colin Cowdrey, footballer Jimmy Greaves, cyclist Reg Harris, hurdler David Hemery, speedway rider Ivan Mauger, equestrian Richard Meade and F1 powerboat

man Tom Percival – world-class winners to a man.

With grid positions taken out of a hat, the race was packed with hair-raising incidents, excursions across grass and plenty of spins – including one by my new friend Mr McManus. It was the boatmen who rose to take the lead, however, with Chay Blyth just winning from Tom Percival, who was to be tragically killed in a powerboat accident in 1984.

It was a quick race in which the immensely likeable Percival equalled the instructors' target lap time in his chase. On that memorable day, the sparks really flew, giving commentators Graham Hill, Barrie Gill and none other than Nicholas Parsons plenty to say – without repetition, hesitation or deviation.

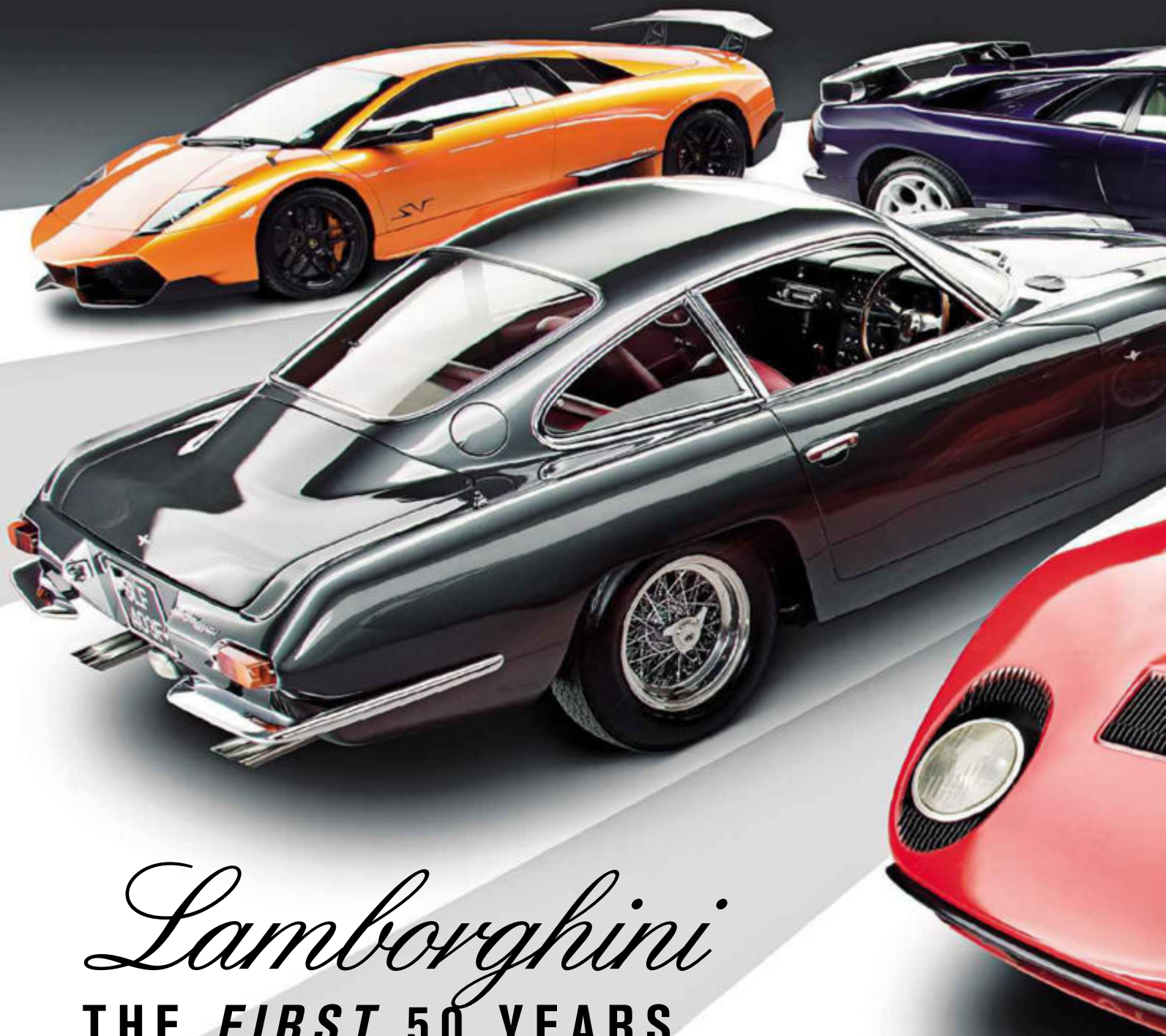


TONY DRON

Having started his racing career in Formula Ford, Tony made a name for himself in 1970s Touring Cars and since then has raced an astonishing variety of sports and historic machinery. He is also a hugely respected journalist.



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The world's wildest supercar maker has reached its half-century, so it's time to celebrate by gathering five of its greatest milestones. And here's to the next 50 years

INTRODUCTION Glen Waddington // PHOTOGRAPHY Paul Harmer



WE'VE ALL HEARD the apocryphal tale that Ferruccio Lamborghini became so annoyed with his Ferrari that he decided to launch his own rival. True or not, the fact remains that the tractor magnate founded his own car company in 1963, and entered production with the fabled 350GT the following year. Perhaps more surprising, considering the economic turmoil the world has faced since, is that the company is still going strong – 50 years on.

This is *Octane*, and a 50th anniversary such as this one deserves a few pages. But we're not about to regale you with tired old stories and embroil ourselves in the minutiae of production history. Instead, we've chosen the five landmark cars that tell the tale of Lamborghini's five decades as the builder of the world's most outrageous supercars, and we've invited the most eminent authors to relay them to you – authors who have known the men who designed and developed those milestone cars.

And it doesn't stop with that. There are a few more V12-powered Lamborghinis you need to know about, plus a whole strata of 'junior' supercars too. Then join us on an epic drive across Europe in Lamborghini's ultimate GT. After all, there's 50 years' worth of fun to be had. Live it here.





350/400GT

PRODUCED 1964-67/1966-68

NUMBERS BUILT 120/23 GTs/224 GT 2+2s

ITALIAN INDUSTRIALIST and budding *gran turismo* constructor Ferruccio Lamborghini was in a quandary. It was October 1963, and the birth of his prototype car, the 350GTV, had been anything but smooth. Weeks earlier he'd had a row with Giotto Bizzarrini, the engineer responsible for the car's chassis, suspension and V12 engine. And the mercurial Franco Scaglione, former chief stylist at Carrozzeria Bertone, had delivered a striking design loaded with his typical artistic flair, but in no way could it be produced in any type of quantity.

Fortunately, Ferruccio had two aces up his sleeve. First was his chief engineer, Gian Paolo Dallara. Then only 30, Dallara had come to Lamborghini on Bizzarrini's recommendation after the two men fell out over the engine Bizzarrini had designed. Why? Because the V12's development benchmark was based solely on power. When it exceeded the 350bhp target, 'Bizzarrini felt his job was finished,' says Dallara. 'But Lamborghini felt he had more work to do, refining the engine. Both had very strong characters, so some sparks really flew!'



Plus there were other mechanical issues. 'Everything on the GTV was designed in a racing way. It was done in a very short time without much attention to detail. For instance, the joints were metallic, not rubber, and the engine also had issues. A dry sump complicates your life because you have to find a place for the oil tank. The distributor was at the back of the engine, which would have made it difficult to service, and the positioning of the plugs was conflicting with the output and inclination of the exhaust.'

Then there was the coachwork: 'When the [GTV] was finished, we realised immediately that too many things had to be changed. It should have been made by a factory, not by the stylist.'

Ferruccio's second ace would overcome the design issues. The late Carlo Felice Bianchi Anderloni was Carrozzeria Touring's design director, and had a lengthy resumé that included landmarks such as Ferrari's 166MM barchetta and berlinetta, Alfa's Disco Volante, and Pegaso's radical Thrill. 'I met Lamborghini for the first time at the

Turin show on his little stand during the last three days of the show,' the affable Anderloni recalled. 'We decided we'd meet in Sant'Agata. When we got there he was just preparing his building, for inside there was practically nothing. But you could tell this was a serious company.'

No sooner had the two men inked an agreement than the aspiring GT maker threw down a serious gauntlet: he wanted a new car ready by the Geneva motor show in March. 'Lamborghini was not happy at all with the [GTV],' Anderloni said. 'A lot of parts weren't functioning, and it was not possible to correct these, [so] we started making completely new... construction drawings, changing a lot of things, but just a little to the style. It was important that we didn't change this too much, for Lamborghini had shown his car at Turin.'

Anderloni was undeterred by the tight Geneva deadline: 'We always had the habits to work quickly on a prototype, so two or three or four months was normal. We worked day and night, and [then] the car went directly to the show.'

Left
Lamborghini in the era
before the term 'supercar' had
been coined. Think of it as an
alternative to a Ferrari 250 – one
less constrained by tradition.
Bertone's svelte lines wrap
Bizzarrini's 4.0-litre V12.





**1968
LAMBORGHINI
400GT 2+2**

ENGINE 3929cc V12,
DOHC per bank, six Weber
40DCOE carburetors

POWER 320bhp @ 6500rpm

TORQUE 276lb ft @ 4500rpm

TRANSMISSION Five-speed
manual, rear-wheel drive

STEERING Worm and roller

SUSPENSION Front and
rear: double wishbones, coil
springs, telescopic dampers

BRAKES Discs

WEIGHT 1378kg

PERFORMANCE

Top speed 156mph

0-60mph 7.5sec

THANKS TO

Tom Hartley Jr, whose
company is selling the car,
www.tomhartley.com



Those sleepless nights paid off. 'Lamborghini made a businesslike appearance with a much prettier, smoothed-off coupe,' *Road & Track* observed in its Geneva show coverage, and development testing began right after that successful debut. 'You must know that each time a new car went on the road, in those years they were terribly noisy things,' Anderloni pointed out, laughing at the memories. 'It was impossible to think that it was a car, and it was like this with a Ferrari, Maserati or Lamborghini. The first one or two were not cars.'

Dallara also had his hands full. 'On the bench,' he remembers, 'the [revised] engine worked wonderfully. But when we put it on the road, the camshafts wore terribly from too much load on the springs under high revs so, after 1000 kilometres, we had to change all the camshafts and tappets... We really learned on the job [because] you never did an endurance test. You sold the first car and started working on the next. You never had a fleet of two or three cars to test.'

Still, by the summer of '64 the first 350GTs were rolling out of the nascent firm's doors. And though they may have been learning on the job, no-one could deny how impressive their initial offering was. When Henry Manney tested a 350GT for *Car's* July 1965 issue, the article was titled *This One Will Give Ferrari a Migraine*. His sum-up was equally succinct: 'I would say that the Lamborghini is the most desirable sports/GT car I have driven.'

Factory records show that in June 1966, after 135 350GTs had been produced, Lamborghini began slipping 4.0-litre V12s into the car. This new model was called the 400GT, and looked nearly identical to the 350, apart from the use of four headlights. And at about the same time, Lamborghini introduced a 400GT 2+2 model, slightly taller than the 350/400GT to provide more rear headroom, and recognisable by its shallower rear screen and 'humped' bootlid. It's a 400GT 2+2 you're looking at here.

Winston Goodfellow

Driving the 350GT

STRICTLY SPEAKING, an inanimate object cannot have charisma but even the briefest drive of a Lamborghini 350GT will have you believing otherwise. First of all, you sense that real thought went into the ergonomics, save perhaps for the jumble of minor instruments in the aircraft-like centre console. The seating position is as good as you can expect of a '60s GT car, the steering wheel

– Lamborghini's own rather than a bought-in item – being tilted at a more conventional angle than with many rival offerings. The pedals, too, aren't offset into the passenger footwell as with some later Lamborghinis.

What you don't expect is the refinement. The 350GT isn't theatrical when pottering; there's no bluster here. The controls feel easy and unthreatening. Clutch pressure is light, the steering precise for its vintage and not overly weighty. Even that quad-cam V12 sounds

subdued when cruising, while the ZF 'box offers a little resistance across the gate but it's hard to grandma a gearshift.

Try that bit harder, though, and the car's duality of character emerges. By modern standards, the 350GT isn't especially quick, but it sounds magnificent when pressed. Get the V12 spinning past 4000rpm and the burble becomes a bellow. It's heady stuff. This is a car you want to drive long distances – unlike some subsequent models to emerge from Sant'Agata. **Richard Heseltine**





Miura

PRODUCED 1966-1972

NUMBER BUILT 764

LESS THAN 18 months after the 350GT went into production, that Lamborghini was ready to vault into the big league of exotic car manufacturers became abundantly clear on 3 November 1965. It was the opening day of the Turin motor show, and on Lamborghini's stand was a naked chassis dubbed P400 with a transverse V12 stuffed in the middle. That chassis quickly became the show's biggest story. As *Road & Track's* Turin coverage noted: 'Various Ferrari bods were seen drifting by in overcoats, with collars turned up, to have a look at it.' One was the late Sergio Pininfarina. 'When I saw that chassis,' he remembered, 'I was envious... Mr. Ferrari felt for racing a mid-engine car was fine, but had been insisting that it was too dangerous for non-professional drivers.'

When this author first interviewed Dallara back in 1993, at that time every Lamborghini book and magazine article had stated that the P400 chassis had been done after-hours, in secret, by Dallara, fellow engineer Paolo Stanzani, and test driver Bob Wallace, in an effort to coax Lamborghini to go racing. Imagine my surprise when I asked Dallara what the inspiration for the Miura was, and he calmly replied: 'The Mini.'



'The Miura was an exercise to make something different,' he said. 'The original idea was to make a rear-engine car with a steel chassis, a Mini engine, and three seats with the driver in the centre.'

While the jump from sporting econocar to a machine that defined the term exotic car may seem unfathomable to many, 'What really inspired the Miura was the Mini's "propulsion group",' the gifted engineer noted. He was fascinated by the compact engine and drivetrain that were a single unit. And hence: 'I went to Lamborghini and said "Why don't we go to Mini and ask them to sell us a group [of engines], and then make some very nice mid-engine cars for young people?" He replied "Why don't we make something instead, using this idea for a Lamborghini?"'

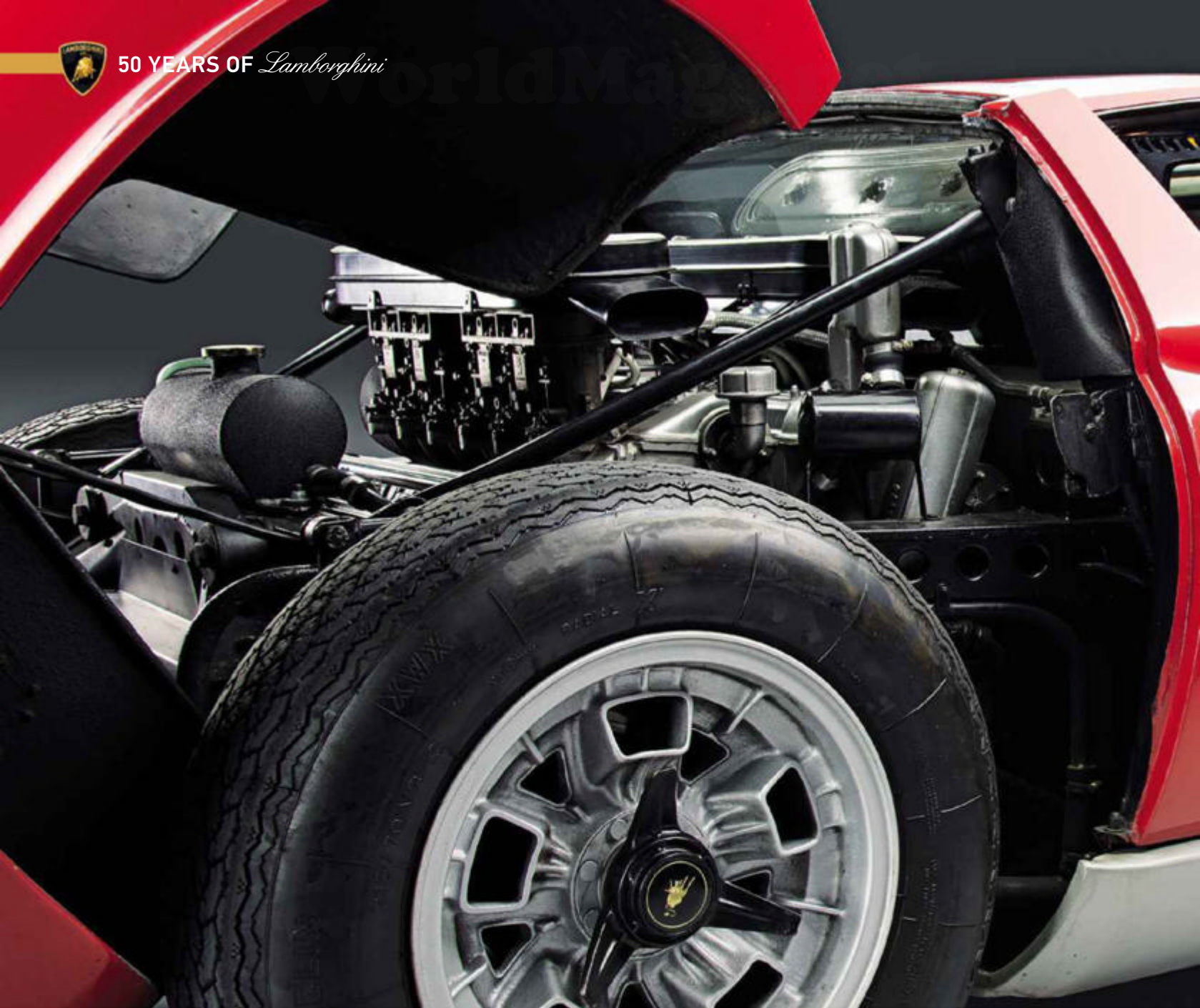
The next step was the chassis, and Dallara told me the basis for it came from Ford's GT40: 'One day while looking at the newspapers, we saw one and said "Why don't we make it this way?" It was a monocoque, but because we couldn't do stampings, we had to make the chassis with bent sheets of metal.'

So how did that GT40-inspired, naked chassis end up at Turin? 'Lamborghini was so much more than just an owner,' said Dallara. 'He

Below

The supercar arrives, and with it the template for all Lamborghinis that follow. This car is possibly the most original P400 left in the world: never repainted, never retrimmed.





was interested in mechanics, and it was important to him to have things that looked good. At a certain point he said "We'll bring it to the Turin show."

Once the chassis was there, many suitors – but not Pininfarina – lined up to clothe it. It came down to Touring and Bertone. 'Touring showed us a quarter-scale model, and it was a nice car,' the engineer told me. 'But I have to admit, when Bertone showed his proposal, we realised immediately that this was something unique, not just "a nice car". So Ferruccio Lamborghini said "Go ahead. Don't change anything."'

The man who made those renderings was Bertone's new chief stylist, Marcello Gandini. Then only 27, Gandini had done a handful of designs on hillclimb specials when Nuccio Bertone hired him. 'I started working on the Miura in December of 1965,' Gandini told me in 1992, 'and I was lucky because I had wanted to take the Dino 166 [a Pininfarina prototype shown at Paris in October 1965], and change it and its bodywork. I never realised that project, so I used a lot of those ideas on the Miura, things such as the back and air vents and intakes.'

The result was a car with 'lines that were very soft, but very animalistic', Gandini observed. 'The Miura marked the arrival point of all the GT and sports cars of the 1950s and '60s, rather than the creation of a new line.'

When that 'arrival point' broke cover at Geneva, 'every impatient and rich man wanted to have it,' Dallara laughed. 'People were trying to buy the first one before it had even gone one metre.'

And with good reason, for Lamborghini's newest was everything that sensational shape and those avant-garde mechanicals promised it would be. In the January 1967 issue, *Car* was in the passenger seat for its *Riding the Wild One* article as test driver Bob Wallace put a bright orange production prototype through its paces. Blasting out of a tollbooth just outside Turin, Wallace easily hit 150mph on the autostrada 'before backing off sharply for a truck that had pulled out'.

'Summing up our impressions of the present-day Bugatti,' *Car* concluded, 'we vote [the Miura] far and away the most exciting production development since the war – an inspired creation which will undoubtedly become a classic, fit to stand by the most desirable possessions man has yet succeeded in manufacturing for his delectation.'

America's *Road & Track* seconded that assessment when they got behind the wheel for their May 1968 road test. 'What could we say,' they wrote, 'except that [the Miura] is the most glamorous, exciting and prestigious sports car in the world... Driving it is one of those beautiful experiences that every enthusiast owes himself.' *Winston Goodfellow*



1967 LAMBORGHINI MIURA P400

ENGINE 3929cc V12, DOHC per bank, six Weber 40DCOE carburettors **POWER** 350bhp @ 7000rpm **TORQUE** 300lb ft @ 5500rpm
TRANSMISSION Five-speed manual, rear-wheel drive **STEERING** Rack and pinion **SUSPENSION** Front and rear: double wishbones,
coil springs, telescopic dampers **BRAKES** Discs **WEIGHT** 1180kg **PERFORMANCE** Top speed 163mph. 0-60mph 6.3sec
THANKS TO owner Colin Gilmore-Merchant, and specialist Colin Clarke, www.colinclarkeengineering.co.uk

Driving the Miura

I'VE DRIVEN MIURAS in the hilly Californian hinterland between Carmel Valley and Laguna Seca and later around the shores of Lake Iseo, Italy. And in both instances the car was easily as memorable as the location. It starts with the looks: not as intimidating as later Lamborghini supercars, but feminine, beautiful, more the classical laidback GT style of rivals from Maranello than the modernist brutality of

subsequent Sant'Agata generations. Until you fire that gnashing, snarling V12. Then you get it.

You've clicked the door shut and lie back in a semi-reclined posture, knees around a broad steering wheel that leans almost horizontally. Apart from a raised centre stack, the dash is low, and wraps around you beneath the equally panoramic 'screen, so you feel you're sitting barely above the surface of the road, though you'd be closer to the nose in the dartlike Countach.

There are five gears to play with, and a satisfyingly mechanical-feeling shift that moves

with smooth, linear resistance from slot to slot. And in each ratio you get another belting surge of acceleration, while the V12 bellows vividly all the way round the revcounter. Yep, it's a supercar.

Steering is assured rather than razor-sharp, responding to broad sweeps instead of insisting that you nibble away incrementally at corners, and the car feels as though it swivels about your hips without threatening (at sane speeds, anyway) to bite back unexpectedly. Despite being the first of the supercar breed, the Miura is civilised. Well, almost. **Glen Waddington**



50 YEARS OF *Lamborghini*



Countach

PRODUCED 1974-1990

NUMBER BUILT 2042



IF ANYONE EVER doubted that the LP400 Countach is the most dramatic production car ever made, here's the proof: Many years ago I shared a meal near Sant'Agata with an old Lamborghini test driver, and he recalled a memory of a shakedown cruise in a black LP400 in the spring of '74. While driving he spied an attractive former girlfriend walking along the side of the road, and stopped to offer her a ride.

Within minutes they were parked in an expansive field of shimmering grain, rekindling the passion that once existed between them. So what should happen as he smoothly peeled off her remaining articles of clothing? The old-world farmer tending the fields came over to investigate who had parked on his land. He angrily halted his tractor and started towards the angular, low-slung black shape.

The test driver knew how prickly the local farmers could be whenever someone trespassed onto their sacred fields, so he told his *amore* to wait a moment and got out of the car. As the Countach door hissed upwards and the test driver stood up, the farmer froze, turned white as a sheet, pivoted and sprinted back to his idling tractor. He clambered up onto the driver's seat as nimbly as his ageing body would allow and, with gears grinding, sped away.

That a local farmer would one day mistake a Countach for a flying saucer was furthest from the mind of Lamborghini's chief engineer and factory manager Paolo Stanzani in the waning months of 1970 as he pondered a successor to the Miura. 'The Miura was a beautiful car,'



Driving the Countach

IN ONE WORD: sharp. As sharp to drive as it looks. Frankly I was astonished. I expected a beast, something that would bludgeon the driver with its power and ferocity, something that would punish you just for wanting to drive it. Something, in short, like the raging bull its name and badge suggest. And I couldn't have been more wrong.

You want feedback? We got feedback. The Countach scythes into and through corners, its steering wheel-rim tingling with information about road surface topography and your relationship with it, and it turns with utter neutrality, its lower-mounted engine (aft of, rather than above the gearbox, unlike the Miura's) translating to less of a sense of shifting masses and roll. The V12 roars immediately behind your head, and you have to be manful with gearshift and pedals. But once you're rolling, everything flows. Very quickly indeed.

I'm talking about the original, pure, LP400, with a 375bhp 4.0-litre V12. Developments made the Countach faster and more powerful, at the expense of the LP400's iconic, unadorned styling. But many report that those developments also made the Countach less delicate a driving experience. More bullish, if you will.

What they never took away was the drama of interaction. Even getting in and out, via those scissor doors, is an event like few other cars offer. You sit in a claustrophobic cockpit, surrounded by flat surfaces and your view out limited to every aspect bar the forward one.

I can think of no other car as single-minded as the Countach.

Glen Waddington



1984 LAMBORGHINI COUNTACH 5000S

ENGINE 5167cc V12, DOHC per bank, fuel injection **POWER** 420bhp @ 7000rpm
TORQUE 341lb ft @ 5000rpm **TRANSMISSION** Five-speed manual, rear-wheel drive
STEERING Rack and pinion **SUSPENSION** Front and rear: double wishbones, coil springs, telescopic dampers **BRAKES** Discs **WEIGHT** 1491kg **PERFORMANCE** Top speed 173mph. 0-60mph 5.2sec **THANKS TO** owner Simon Hutson



'THE CAR HAD TO BE BEAUTIFUL AND EXTREME AT THE SAME TIME'

—MARCELLO GANDINI

Stanzani told me, 'but so many people had bought it that it was almost becoming ordinary. We needed something more exclusive, something really new – not a classic type of car like an Aston Martin that only the English could make, or like a Ferrari who were involved in F1 competition. We needed it to be avant-garde, an extreme expression, much more so than a Ferrari or Aston.'

One of Stanzani's goals for Project 112 (its designation inside Lamborghini) was to address the Miura's shortcomings. 'It was heavy at the rear because of the transverse layout,' he points out. 'Changing the motor to a longitudinal configuration, with the gearbox towards the front of the engine, made for better weight balance. We at Lamborghini thought it is better to do today what others will do tomorrow.'

Once Project 112's general parameters were formulated, he travelled to Turin to meet with Nuccio Bertone and Marcello Gandini. 'At the beginning of the project I personally spent time with the stylist Gandini to discuss our feelings for the new car,' Stanzani says. 'We went over the concept together for five days before Gandini started putting his ideas down on paper. My job was to transmit the feeling (of what we wanted)... The car had to be something beautiful and extreme at the same time. It had to be technically perfect, and needed to convey a "dream" to the person wanting to buy it – the doors opening upwards, for example.'

Gandini's recollections are much the same. 'The inspiration for the shape of the Countach came from both us and Lamborghini,' he told me. 'It was born from a "thought project", almost like a brainstorming session. We made a small model that I did on my own, then we started working on the mechanical part of it.'

When asked if Bertone's Carabo show car from 1968 influenced the Countach's otherworldly lines, 'Perhaps just a little bit,' Gandini says of his star Alfa design. 'That was more of a styling exercise [while] the Countach was more practical. The Lamborghini was going to be a production car, so it had to be more practical.'

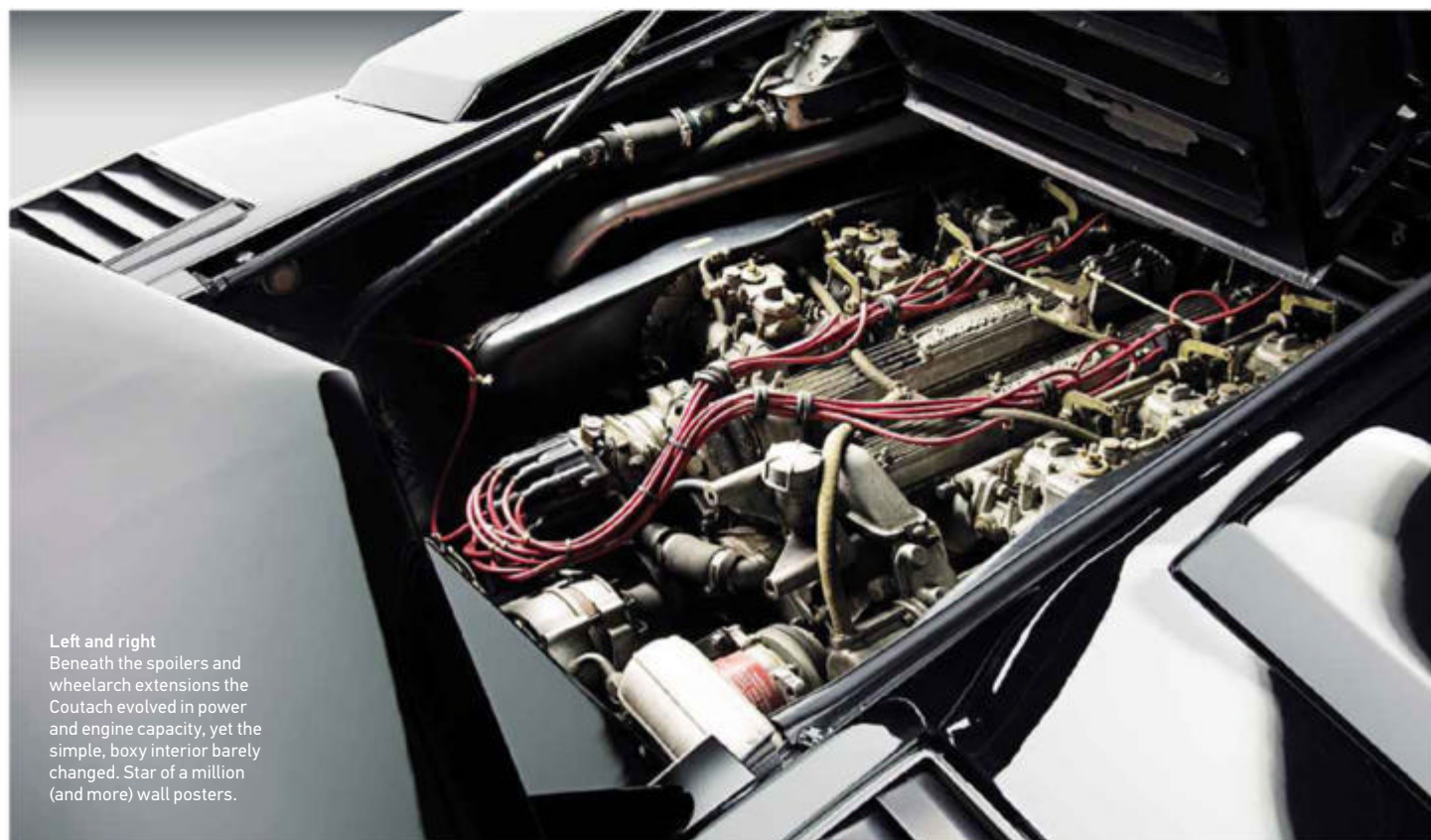
The first-generation Countach has long been hailed as a design masterpiece, so it's surprising to hear Gandini say that not all of the reaction to the prototype LP500 was favourable at its Geneva '71 debut. 'When it first came out,' he says, 'there were a few who liked it very much, but it really wasn't understood by a lot of people. Even some of the journalists weren't writing good things about the car [because] they were really shocked by the shape of it.'

One who was quite pleased was Ferruccio Lamborghini. 'He only saw the car when it was finished,' Stanzani remembers. 'He said that he liked it very much and hoped others would appreciate it as much as he did.'

While many reports state that the LP500 was made strictly as an ideas car, Stanzani says that from day one the plan was to put the Countach into production. Following that Geneva unveiling, two years of intense development took place through crippling strikes, and Ferruccio selling a 51% interest in his company to Swiss businessman Georges-Henri Rossetti. Despite the turmoil, the production prototype LP400 Countach debuted at 1973's Geneva show. In 12 months, the production line was up and running, and an LP400 would soon convince an unknowing farmer that he had encountered a flying saucer in his field...

Over the next decade and a half, the LP400 morphed into the LP400S, LP500S, Quattrovalvole and Anniversario versions, and the longevity of Countach production surprised its creator. 'Simply put,' Stanzani succinctly sums up, 'the Countach was a very good business for Lamborghini.'

Winston Goodfellow



Left and right
Beneath the spoilers and
wheelarch extensions the
Countach evolved in power
and engine capacity, yet the
simple, boxy interior barely
changed. Star of a million
(and more) wall posters.



Diablo

PRODUCED 1990-2001

NUMBER BUILT 2884

INGEGNERE LUIGI MARMIROLI was born in 1945, in a place called Fiorano Modenese. Back then there was no private Ferrari racetrack, so Marmiroli grew up surrounded by the noise of the 12-cylinder Maranello sports cars heading to Abetone for testing. 'That for sure made an impression on me,' he says, 'and just after graduation I went to work for the Ferrari race department.' He left after about ten years to open his own engineering company designing Formula 2 cars for Minardi and then moved to Alfa Romeo to manage its Formula 1 team. So how did it happen that he joined Lamborghini?

'That's a good question. In 1985 I left Alfa Romeo because, after Carlo Chiti left, the feeling was not good any more. So when Lamborghini, back then owned by the Mimran family, asked me to work for them, the answer was a clear no, because I would have missed motor sport too much.'

I get your point Mr Marmiroli but today I'm here to interview you as



the father of the Diablo. So maybe something changed? 'You're right. They came back explaining their needs better. They were looking for someone able to create the "new" Countach, their supercar that was always more and more difficult to homologate. That was very appealing to me and, in 1986, I went to work for them, after spending a day with Ferruccio, at his own farm, just to understand the spirit behind the company. In the beginning things happened very slowly, but suddenly they gave me the green light and everything happened very quickly! In only six or seven months we had a car ready to be tested and developed.

'Inside the company everybody was crazy about cars, with a lot of competence and knowledge, and it was very easy to work with them and collaborate. I still remember the emotion when on 17 April 1987 the very first prototype, a grey ugly-looking test car, lapped twice around the factory building. Mr Mimran was there, and a champagne

Below

Gandini's final outing for Lamborghini resulted in a car carrying the Spanish name for 'devil' – a clue to its wicked allure. This 6.0VT hails from the era of Audi ownership, and features four-wheel drive.



2001 LAMBORGHINI DIABLO 6.0VT

ENGINE 5707cc 48-valve V12, DOHC per bank, fuel injection **POWER** 550bhp @ 7000rpm **TORQUE** 428lb ft @ 5200rpm
TRANSMISSION Five-speed manual, four-wheel drive **STEERING** Rack and pinion, power-assisted
SUSPENSION Front and rear: double wishbones, coil springs, electronically controlled telescopic dampers
BRAKES Vented discs, ABS **WEIGHT** 1625kg **PERFORMANCE** Top speed 202mph. 0-60mph 3.8sec **THANKS TO** owner Phil James



Left and right
Curves in the cabin and quality switchgear too: Audi very much made its mark on the Diablo's interior; traditional Lamborghini character still very much in evidence further back, however...

Driving the Diablo

BACK TO THAT mountain road, the Laueles Grade between Carmel and Laguna Seca. I'd been driving a 2000 Diablo 6.0VT (the four-wheel-drive, post-Audi-takeover one) in convoy with a Miura SV and Countach LP400 when it dawned on me that I'd left both well and truly behind. Effortlessly so, as if to underline the effect of 25 years of development over its closest relative.

Sure, that Bizzarrini-designed V12 (it unites,

in principle, all the cars featured here) makes similarly loud noises, but here it pumps out the greatest power: at 550bhp, 175bhp more than the Countach. You still command it via a five-speed manual gearbox, but the front wheels help out with traction, the steering is power-assisted and the damping is electronically controlled.

Its accelerator pedal truly is a precision instrument. Every millimetre of travel translates into more thrust and a deepening of the bellow behind you. Some figures add perspective: 0-60mph in 3.8sec and a top speed of 202mph.

That's *hugely* impressive 13 years on, yet you need some context when driving this car because, after the rawness of its forebears, you feel a slight sense of sensory deprivation. It's massively fast, capable and entertaining, but it's slightly mute. You can feel in every detail, from the switchgear to the way the doors close, how Audi influenced the Diablo's development – and maybe not all of that was for the better. The Diablo is a Lamborghini tamed and whether it will become as coveted in future as the cars that came before it, only time will tell.

Glen Waddington

'WE WORKED DAY AND NIGHT. DURING THE DAY IN THE OFFICE; ROAD-TESTING AT NIGHT TO AVOID PHOTOGRAPHERS' – LUIGI MARMIROLI

bottle popped... We were working day and night. During the day inside the office; road-testing at night, to avoid photographers and too many witnesses. Then in late 1987 Lamborghini became part of Chrysler Motor Company, but the project went on even faster than before.

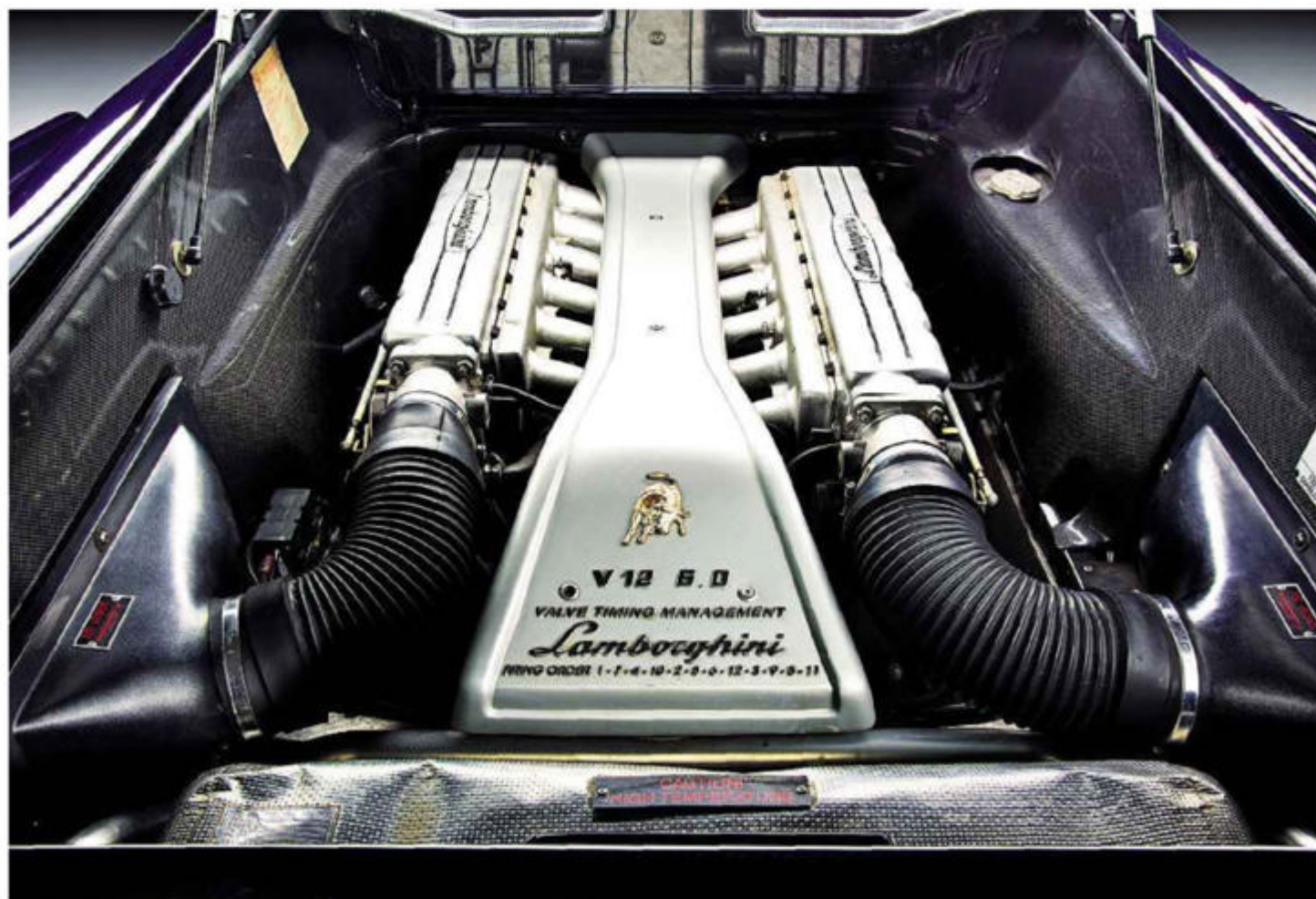
'We were in a strange position: the guys from Chrysler were really happy and respectful of our job, but they had 350 people in the design department alone, when we had a single outsourced guy named Marcello Gandini. We had a technical meeting with 15 of them and one or two of us, and that was very scary. Chrysler liked the project but not the design of the car, it was too extreme for their tastes, so they asked for some modifications – and they were right because thanks to that the Diablo went on for so many years.

'The relationship was always very good, with a win-win situation as we were learning from them – mostly how to save some money – and their team from us – they were all impressed by our passion. [Chrysler boss Lee] Iacocca was our godfather and this helped but, even when he left, everything went very smoothly. The car was ready to be launched for the Monaco F1 Grand Prix of 1990, and for the period it was a very modern project.'

Any difficulties? 'So many you could write a book about them... The major issue was a total lack of budget. Just as one example, talking about the engine, the first target we had was an increase in horsepower. Ferrari had the F40 and we couldn't be less powerful. We changed everything in the Countach engine, but to save money we did not modify the head gaskets. When we went to Nardò to test the car and we reached 325km/h [203mph], we were the happiest guys on earth. We even risked our lives driving to Paris – Turin was a no-go option because of the competitors! – to save the money of renting a truck, so we towed a trailer with the prototype on it behind our front-wheel-drive Lancia. The trailer with the car was too heavy for the Lancia and we went off the road. Everything was smashed except the prototype!

'Back then it was enough to have a supercar, to sell it in good numbers, and the Diablo straight away became a huge success. We immediately went to work on development; the Roadster was the first, followed by the VT with the four-wheel-drive system. The four-wheel drive was difficult to develop. We were new to this, and the system developed from a very basic starting point, but finally became so good that the system is still, in its basic form, in use today.'

Massimo Delbò →





Murciélago

PRODUCED 2001-2010

NUMBER BUILT 4099

FILIPPO PERINI loves his work. You can feel it every time you look at him. When he's looking at a Lamborghini his eyes sparkle with joy. Filippo is the chief designer at Lamborghini. 'The original Murciélago was not my project, it was the masterpiece of Luc Donckerwolke, my predecessor and teacher. The restyled version, the 640, was managed by me; it was our first project, the first design from the new Centro Stile at Sant'Agata Bolognese. We were so new then that even the furniture was missing. So the Murciélago 640 was designed using a door as a desk!

'The mission was clear. Luc told us that the facelift had to make the Murciélago more extreme, more Latin. His design was very Bauhaus, with everything so logical and neat; the new one had to make people lose their bearings when looking at it. I was very scared, because to



restyle such a car is a big challenge. You have to change it in the new parts, while respecting what remains of the original project to create something that is balanced.

'My starting point was the past. Murciélago was a turning point for styling within Lamborghini. We decided to keep the past [in the past] and to look at the future for novelty. My ideas were about fighter jets, their cockpits and wings. The challenge was to mix aerodynamics and stealth capabilities, not easy, but the final results made the 640 one of Lamborghini's biggest ever sales successes. I would say the effort was so great that, if in the past the stylist loved to say that the idea came while at the restaurant and his first drawing was made on a napkin, in our case we would say that the first draft was made on the box of the takeaway pizza, delivered to the office late at night!

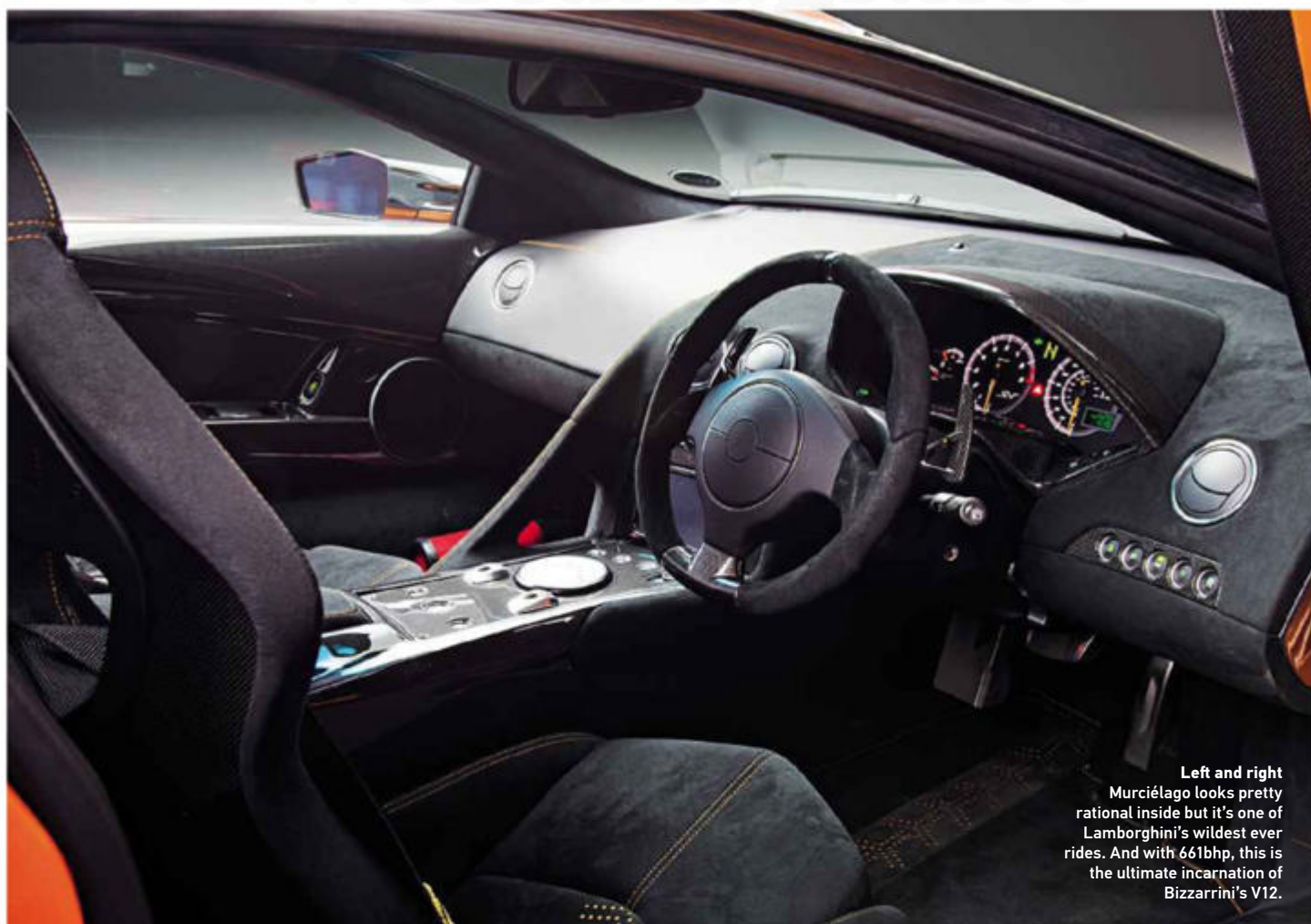
Below

Murciélago in its ultimate form: the LP670-4 SV, with a 6.5-litre V12 and 100kg shaved off the standard kerbweight. Result? A top speed of 212mph and 0-60mph in 3.2sec.



2009 LAMBORGHINI MURCIÉLAGO LP670-4 SV

ENGINE 6496cc 48-valve V12, DOHC per bank, fuel injection **POWER** 661bhp @ 8000rpm
TORQUE 487lb ft @ 6500rpm **TRANSMISSION** Six-speed automated manual, four-wheel drive
STEERING Rack and pinion, power-assisted **SUSPENSION** Front and rear: double wishbones, coil springs, telescopic dampers, anti-roll bars **BRAKES** Vented carbon-ceramic discs, ABS **WEIGHT** 1565kg
PERFORMANCE Top speed 212mph (claimed). 0-60mph 3.2sec (as tested by Evo)
THANKS TO owner Stephen Turner and Neil Panikker at specialist BHP Motorsport, www.bhpmotorsport.com



Left and right
Murciélago looks pretty
rational inside but it's one of
Lamborghini's wildest ever
rides. And with 661bhp, this is
the ultimate incarnation of
Bizzarrini's V12.

'THE MURCIÉLAGO WAS THE FIRST LAMBORGHINI THAT DID NOT RISK MY LIFE' – VALENTINO BALBONI

'I still remember the first car, the one we showed. It had the most beautiful colour, *Grigio Telesto*, with yellow brake calipers and grey leather *Q-citura*-shaped interior. We were very worried about the rims. We had a problem due to the space available under the fenders. We had to use smaller tyres and rims than usual, and we decided to assist the way it looked using black rims. We weren't sure of the final real effect of those two dark and sedate colours together: looking at them on the computer the effect was good, but the reality is another thing. And it was. They were, together, so beautiful, that they became the trademark of the car, copied by many.'

At which point we turn to Lamborghini test driver Valentino Balboni. 'I was testing the car at Nardò, doing development with Pirelli for a new tyre especially made for the Murciélago. I was doing 320-330km/h [200-206mph] when a front tyre blew. I had felt something wrong just a moment before, so I was ready to react, but to keep the car on the road was a hard job. I still remember the beautiful, and very impressive, view in the mirror: a long stream of sparks made by the rim on the tarmac!

'I was lucky because the car remained straight, but the fender had deep scratches in it and the rim, by the end, was much smaller than usual. I asked to keep it, but they said they needed to check it. I still regret not having that wheel!'

After the Diablo, how did Balboni get on with road-testing the Murciélago? 'It was easier, much easier,' he says. 'With the Diablo we were testing at 2am to avoid photographers and spies, in convoy with a normal car to check the road in front and another behind, ready to help in case of breakdown. Once, at about 180km/h [113mph] the lights went out. I can still tell the story because the full moon was reflecting on the white line in the middle of the road...

'The rear suspension caused a lot of problems on the Diablo; at speed the car was "pumping" all the time, and to find the right set-up was not very easy. Sandro Munari came to help for the four-wheel-drive system. The very first one had a lever in the car: I had to pull it to engage the front wheels. We all learned a lot. I still remember the very first car delivered: a white car that went to France. I was on holiday, got a call and had to run back to work. The client was complaining about the set-up of the car, and we had to do some late modifications because we forgot that the clients weren't all racing drivers. With the Murciélago everything was easier because of the experience we'd already had with the Diablo, and the new incredible aids offered by the electronics. After all, Nardò apart, the Murciélago was the very first Lamborghini that did not make me risk my life with some mechanical failure while testing. And to me and my wife this was a great improvement.' *Massimo Delbò*



Driving the Murciélago

THE MOST exciting (and very nearly the fastest) 0-60mph time I've ever recorded was in a Murciélago LP670-4 SV. Sitting at the end of Millbrook Proving Ground's mile straight on a slightly damp Saturday morning, I'd already recorded a couple of 3.4-second runs but felt there was a bit more still to come. To perform a

launch you first need to put the car into Corsa mode and turn the traction control off. Then, with first gear selected, you stamp on the throttle...

The car twigs that the game's afoot, dumps the clutch and all four wheels instantly spin up as the V12 howls behind you. Alarming, the SV also instantly takes attitude, requiring a quarter-turn of opposite lock to keep it heading where you want. While this is happening you need to stay on the throttle and keep the wheels over-speeding all the way through first gear, then glance at the revcounter and flick the right-hand paddle just

before 8000rpm. At this point the Pirellis finally hook up and you can relax slightly as you record a McLaren F1-equalling 3.2-second 0-60mph time and go on to reach 180mph before bringing it back to a halt within the measured mile.

For such a big car the Murciélago is light on its feet, riding broken Welsh tarmac with aplomb. And the Bizzarrini engine couldn't ask for a better swansong: it feels like it will rev itself into the stratosphere as it rips past 6000rpm and on towards the limiter, sounding for all the world like an '80s F1 car. It's magical. **Henry Catchpole**



The other V12s

We gave the limelight to those icons of Lamborghini history –
but they are by no means the whole V12 story

WORDS Glen Waddington

Islero

PRODUCED 1968-69
NUMBER BUILT 225



CARROZZERIA TOURING went bankrupt, so Lamborghini turned to Carrozzeria Marazzi (founded by former Touring employee Mario Marazzi). The new Islero was based on the underpinnings of the 400GT yet featured brand new bodywork, with a more spacious interior plus such modernities as standard air conditioning, power steering and even pop-up headlamps.

The intention was to make it more of a grand tourer, though it's still quite a demanding car to drive – particularly in 'S' form, which gained an extra 50bhp. Only 100 of those were built, which you'll tell apart from the standard car by their chromed wing vents and bigger bonnet scoop.

Espada

PRODUCED 1968-78
NUMBER BUILT 1217



LONG-LIVED AND relatively plentiful by Lamborghini standards, the oddly proportioned Espada has traditionally languished as the poor man's Lamborghini – though values have been well and truly on the rise of late. Think of it as the production reality of Bertone's fantastical Marzal concept car, with generous glazing and actual space for four.

It's a properly refined GT, in contrast to its Miura stablemate. To underline that point, deputy editor Mark Dixon has just driven one across Europe (see pages 78-86).

Series 3 Espadas are most plentiful – but aficionados prefer the S1/S2 versions for their Miura-type alloys with triple-eared spinners. As so often, original looks best.

Jarama

PRODUCED 1970-76
NUMBER BUILT 328



NOT NAMED after the Spanish racing circuit, but rather after the bullfighting region of Spain, the Jarama was intended to replace the Islero and was engineered for sale in the US. It sat on shortened Espada underpinnings yet enjoyed up to 385bhp in 'S' form – a speedy sports car sibling to the Espada GT and Miura supercars, making something of a Lamborghini family.

Its understated looks have kept the Jarama at the bargain end of the Lamborghini market – understated, despite being styled by none other than Mr Supercar, Marcello Gandini. And if you think the Jarama looks rather like the Iso Lele, you won't be surprised to learn that he penned that, too.

LM002

PRODUCED 1986-93
NUMBER BUILT 328



THE 'RAMBO LAMBO' it was nicknamed and, in some ways, the LM was simply too far ahead of its time. A brutal, largely pointless, V12-powered off-roader? 'Yes please,' would come the cry from certain quarters today. And yet Lamborghini found homes for only 328 LMs during seven years of small-scale production. Predictably, most of those were in desert states.

Pirelli run-flats were custom-made for the LM, so it could pretty much outrun anyone, anything, anywhere. Lamborghini's return to the SUV market will come with something based on its Urus SUV concept – much more of a road car and destined to be more numerous.

Lamborghini Aventador

PRODUCED 2011-PRESENT
NUMBER BUILT 2000 SO FAR

WANT TO BUY a fast Lamborghini? It's not as though they build any slow ones in Sant'Agata, but the full-fat V12 Lambo of the moment is this one. And it's the first time Lamborghini has used its new V12: the old Bizzarrini engine died with the Murciélago after 47 years of

evolution. The new one, from a capacity of 6.5 litres, pumps out 690bhp, making the Aventador capable of 0-62mph in 2.9 seconds and a top speed of 217mph.

There's four-wheel drive so you're in with a chance of harnessing all that motive force, and the original

mid-engined coupé was joined by a Roadster late last year. A special 100-off 50th anniversary LP720 is now available with 697bhp.

Only 4000 will be built, guaranteed by the provision of eight sets of body moulds – good for making only 500 carbonfibre monocoques each.



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The baby bulls

Lamborghini took on the Ferrari Dino with its V8-powered Urraco – but enthusiasts took time to warm to it

WORDS Glen Waddington

FERRUCCIO LAMBORGHINI had a lot of nerve. He took on Ferrari at its own game with a succession of ever-wilder V12-powered GTs and supercars and then, as if that wasn't enough, had a crack at the sports car market that the Ferrari Dino shared with the Porsche 911. And he did it with four seats rather than the usual two, and eight cylinders rather than six. How presumptuous.

And so appeared the Urraco – it means, literally, 'little bull' – at the 1970 Turin motor show. Bertone's resident Lamborghini man Marcello Gandini styled it and Paolo Stanzani (employed originally to assist Miura man Gian Paolo Dallara) engineered it, but it's fair to say that for most of its life the Urraco was upstaged by the Countach, which Stanzani went on to design. Yet here was a car that should have pleased more of the people more of the time. With a pair of rear perches, it pre-dated Maserati's rival

Merak, and with eight cylinders, it got in on the act ahead of Ferrari's 308GT4.

Fact is, those early cars weren't powerful enough. The Urraco was launched with a 2.5-litre V8, itself engineered to be cheaper to build with belt-driven camshafts, within a steel monocoque structure suspended all-round on MacPherson struts. Think of it as the practical alternative to a Miura. The shopping Lamborghini.

Only people don't buy Lamborghinis for the daily grind, and they don't expect them to be built down to supermarket prices. Furthermore, when Lamborghini hit financial trouble, the Urraco was delayed by two years and barely trickled out of the factory after Ferruccio himself sold out. Sant'Agata, it seemed, had launched a damp squib.

Yet take a look at a Urraco today, drink in the concept-car looks of its Bertone lines, hear the beat of its V8. It's a far more

harmonious-looking car than the 308GT4, even if it lacks the Miura's beauty and the drama of the Countach. How could it have failed? It actually stuck around long enough in production that it gradually improved, first of all by growing into a 3.0-litre and changing its name as a result from P250 ('P' for *posteriore*, signifying the position of its engine) to P300.

Before he left Lamborghini in 1975, Stanzani developed the V8 into a chain-driven four-cam engine, making it more reliable and much more powerful – far more like Bizzarrini's V12, in fact. Output increased from 220bhp to 265bhp, a roll-hoop across the back of the cabin improved its rigidity, and the brakes were beefed up to match the newfound brawn. The Urraco had become a proper Lamborghini.

Just as when you drive its bigger brothers of the era, you have to be brutal to be smooth.

Clockwise from below
Gradual evolution turned the Urraco into a popular baby Lamborghini; subsequent development removed the roof (Silhouette) and ultimately removed the desirability (Jalpa).



There is no case here for pussyfooting around: the clutch and brakes, even the accelerator, demand forceful inputs, while the open-gate five-speeder (with first on a dogleg) has an oddly slanted action, made necessary by the linkage's diagonal route from lever to 'box. But you get used to it, and learn to appreciate the shift itself, which is hefty yet rarely obstructive.

Use the gears and all the throttle travel and treat yourself to an experience that certainly puts a 911 in the shade. It's the noise that does it, the V8 beginning with a bark, building to a bellow and peaking with a howling crescendo as you close in on the 7500rpm red line. There's a lot of kickback through the steering, but its transparency makes that worthwhile, and the balance brought about by the rear mid-engined layout makes for supreme sharpness and agility without the need for a harsh ride. Like many other Lamborghinis, the Urraco is surprisingly supple.

The Urraco lasted until 1979, with a total of 776 made. Of those, 66 were built as P200s, tax-break specials for the Italian market with 182bhp 2.0-litre V8s. The P250 is most numerous at 520, leaving the 190 P300s built as the most desirable by far. 'I've come across a couple of P200s and they wouldn't pull the skin off a rice pudding,' says Lamborghini specialist Colin Clarke. 'The 300 had the engine they were waiting for; the 250 was like a couple of Fiat four-cylinders strapped together.'

What about values? 'There aren't really

many bad Urracos around any more: you won't find a wreck. Top money can be £60,000 for a P300, but we're selling a very nice P250 that ought to fetch nearly £50,000.'

The Urraco story didn't end with the P300, though. First came the Silhouette, a two-seat version with a targa roof and stiffened structure to make up for lost rigidity. Bertone restyled it with wider, squared-off wheelarches and plastic bumpers, giving the effect of a more mainstream sports car rather than a purebred Lamborghini. Only 54 were built, in 1976 and '77. 'You might pay £50,000 for the very best, but it's not as classy as the Urraco,' says Clarke.

And as for the Jalpa that followed... 'They don't get near a Urraco for desirability,' says Clarke. 'The market doesn't like them and build quality is terrible.' The 3.5-litre Jalpa arrived in 1982, as a further interpretation of the Silhouette but federalised for US consumption. It stayed in production right up to 1988, but the fact that only 410 were built during that time tells you all you need to know about Lamborghini's wilderness years.

Wouldn't it have been a revelation if Lamborghini could have fought back with a bold, sharp and powerful statement for the new millennium? Of course, it did. The Gallardo is a whole new story. Turn the page and read on.

THANKS TO Colin Clarke Engineering,
www.colinclarkeengineering.co.uk.



The wild bunch

SOME OF OUR FAVOURITE CONCEPTS...



1963 350GTV BY SCAGLIONE

Lamborghini's first prototype, rejected by Ferruccio for lack of practicality.



1967 MARZAL BY BERTONE

Striking four-seater with fully glazed gullwing doors and a slant-six engine.



1974 BRAVO BY BERTONE

Intended as a Urraco replacement, V8-powered. Covered 168,000 miles of testing.



1980 ATHON BY BERTONE

Based on the Silhouette, with V8 power. Never intended for production.



2013 EGOISTA BY LAMBORGHINI

A one-off based on the Gallardo, with V10 engine, canopy door and single-seat cockpit.



The car that saved Lamborghini

It's a bold statement, but where would the raging bull be without the Gallardo?

WORDS Glen Waddington PHOTOGRAPHY Mark Dixon

I WAS AMAZED when the Gallardo arrived at the *Octane* office. Amazed by how even this 'junior' Lamborghini has the kind of presence that sets your stomach on edge. Amazed by the rasping, quickfire blasts of ferocious noise from its exhausts, even though it was only backing out of a trailer. Amazed by how contemporary it still looks. Amazed to think it's been around for a fifth of Lamborghini's 50-year history. Here, you are looking at a car that's been in production for a decade.

And in that decade they've built quite a few. Check out the production figures for all the other Lambos here. Excluding one-offs, they add up to 14,517, the most numerous types among which are the 1200-odd Espadas and just over 4000 Murciélagos. And the Gallardo? Lamborghini built more than 10,000 in the first seven years of production. By the end of 2012, that figure was up to 13,059 – and still counting, with this, the new-for-2013 LP560-4.

You can tell it apart by restyled front and rear bumpers plus fresh – and extremely attractive – polished and painted 19in alloy wheels. The rest of what you get for your £165,000 or so hasn't changed much, but then it probably didn't need to. There's a 5.2-litre V10 that screams behind your head to deliver

a peak output of 552bhp at 8000rpm (or 560ps, hence that part of the name), four-wheel drive (hence the '4') and a set of performance figures that would once have been reserved for a full-on supercar: compare 202mph and 0-62mph in 3.7sec with the Diablo VT's figures on page 65. And then realise why the word 'junior' comes complete with the quote marks of implied irony.

It's a real occasion to be around a Gallardo. It looks arresting, slightly wild, hard-edged rather than classical, and it hasn't dated as much as it should have. Inside it employs Audi switchgear of a decade ago but it works well and looks appropriate. You sit low, the car feels wide – it's even wider than you expect, thanks to additional girth in the doors – but far more accommodating than, for instance, the LP400 Countach. You can even see out reasonably well, especially if you make full use of the mirrors.

And, just like Lambos of old, it makes for a truly visceral drive, too. There's an automated manual gearbox that takes a bit of getting used to (run it in 'S', use the paddleshift and back off momentarily with each change) but the acceleration that's on offer is epic. It took a few miles for me to realise I was getting

nowhere near the rev limit, so quick did running it up to 5000rpm feel; the full 8000rpm is stratospheric. Yet four driven wheels means there's loads of grip (though you can break traction in a straight line when it's wet), the steering is meaty and relatively feelsome, and the ride is surprisingly supple for such a powerful machine. As for the soundtrack... guttural, thick and three-dimensional, it's almost worth the asking price on its own.

So it's the car that saved the company. The car that succeeded – massively – where its V8-powered predecessors didn't. The ultimate compliment came when company owner (since 1998) Audi wanted to launch its own supercar, the R8, and based it on the Gallardo. Not the other way round, as will surely be the case when Lamborghini expands its portfolio. Expect something more refined than the LM002 when Sant'Agata eventually launches a production version of its four-wheel-drive Urus SUV concept car, but also expect it to share underpinnings with its cousin Cayenne – the car that keeps Porsche viable.

As for this particular four-wheel-drive Lamborghini, it took the heritage of its forebears and thrust it towards to a wholly different horizon. Long live the Gallardo.



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50 YEARS OF *Lamborghini*

Sword Play

Espada is the Spanish word for 'sword'. But does Lamborghini's four-seater supercar still cut it as a grand tourer?

Mark Dixon drove one to Italy to find out

PHOTOGRAPHY Mark Dixon







IT'S TUESDAY AFTERNOON on the Milan ring road, lunchtime, and we're late. The traffic is heavy, but it's flowing, and our blood-orange 1970 Lamborghini Espada is carving through the outside lane like the Spanish sword after which it's named. For a moment, our path is blocked by a slower car; and just then a black Porsche Cayenne rushes up behind, all pumped-up SUV aggression, trying to bludgeon us out of the way with sheer intimidation as it bobs and weaves what seems like mere inches from the Espada's delicate glass hatchback.

The car in front of us pulls over and the road ahead is clear. Shift down from fifth to third, bury the throttle and let our V12 off the leash... With a visceral howl it responds to the challenge, the car's long prow lifts slightly, the revcounter needle touches six thou', six-five, seven, the speedo is suddenly showing 110mph and we are leaving one very surprised Porsche in our wake as the Lamborghini spears down the autostrada like a glowing missile.

God, what a fabulous car.

A few days earlier, just before the start of our trip, I'd received an email from its owner. Harry Metcalfe is the editorial director of *Evo* magazine and would be driving his 1987 Countach QV out to Italy for the Lamborghini 50th anniversary tour; he wanted his recently purchased Espada to be there too, and I was lucky enough to pull the short straw. Harry's follow-up email was short and to the point: 'Just so you know, max revs is 7900rpm but there's no rev limiter. You should sample redlining it, as it sounds amazing!'

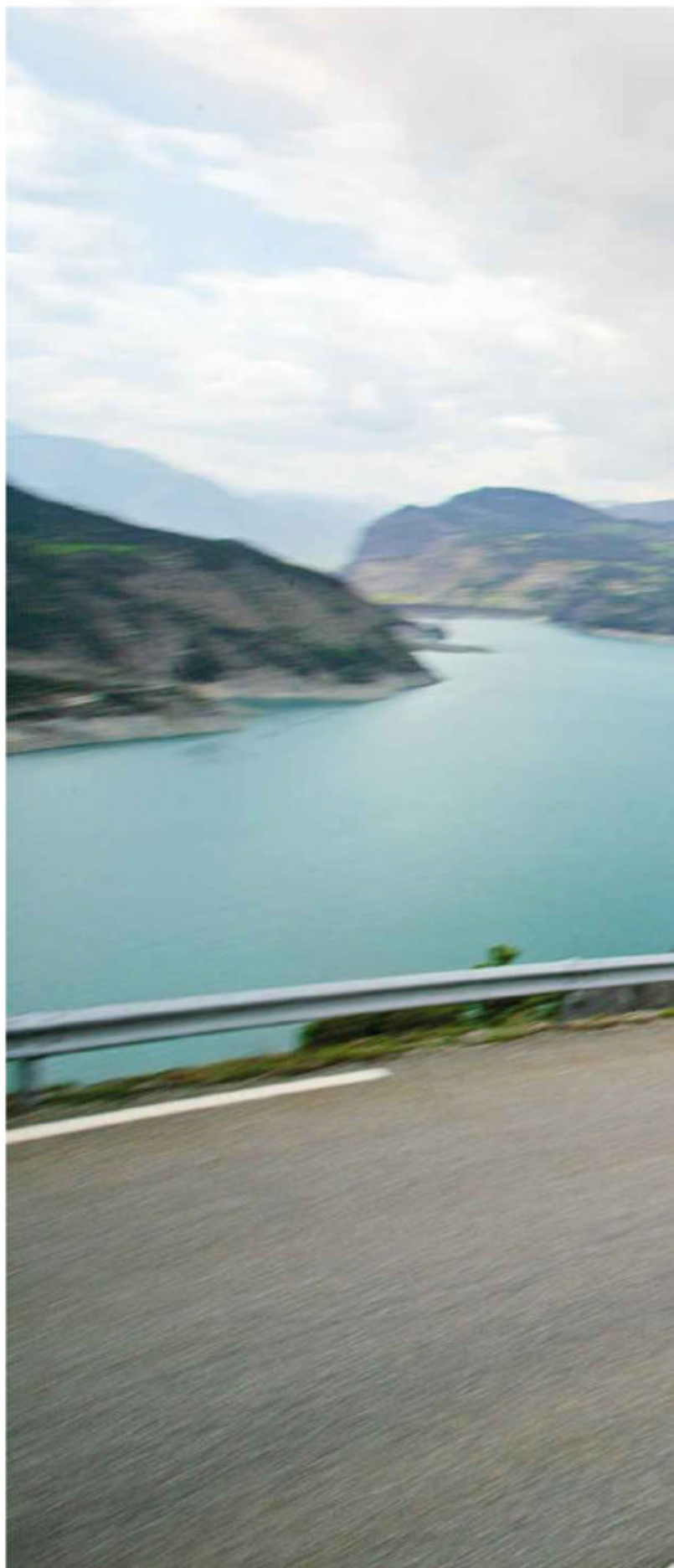
That's the kind of message you want to receive when setting off on a three-day road trip in a V12 Lamborghini. There's no itinerary, no set route to follow: all we have to do is make sure the car is in Milan by Tuesday lunchtime. We'll be in a 43-year-old Lamborghini and we've been given carte blanche to redline it. What could possibly go wrong?

SATURDAY

I had my first, brief drive of the Espada yesterday evening. First impressions: heavy clutch, heavy steering, heavy gearshift. But it looks absolutely amazing, as low as a GT40 (or so it seems; the Espada is actually 46.7 inches tall) and incredibly long and swoopy. Although most people assume it was derived from the Marzal concept car – I'll bet you had the Matchbox toy as a child – it actually owes a lot more to the one-off Jaguar E-type-based Piranha, which we featured in *Octane* 113.

Harry's Countach is undoubtedly a fabulous thing, but I think I've got the better deal for this trip. I prefer the Espada's more understated looks, especially with the Miura-type alloys that were fitted to early models, and on a practical level it has a huge glass area that makes the cabin light and airy, and easy to see out of – not something you can say of a Countach. Harry's Espada is unusual in having a full-length tinted Perspex panel set into the roof. Such a thing was done in period for one Espada customer, Princess Grace of Monaco, but this is a later 1980s addition. It appears securely attached but I've packed some duct tape, just in case.

The Espada's other great advantage is that it has a generous space for luggage beneath its vast glass tailgate. My co-driver for →







‘WHEN YOU START TO GET SERIOUS, GRAB THE CAR BY THE SCRUFF OF ITS NECK AND REALLY PRESS ON, THEN IT ALL COMES TOGETHER’

this trip is *Octane*’s office manager Jane Townsend-Emms, a last-minute pressure-of-magazine-deadlines replacement for editor David Lillywhite, and, as we fill the loadbay with suitcases and camera equipment, I wonder just how this big car is going to handle on the mountain cols of Southern France, with its twin fuel tanks holding 93 litres of Super Unleaded.

First, though, we have the acid test of negotiating Britain’s M25, on the way down to Dover to catch the P&O ferry. Surprise, surprise, the motorway has been closed because of an accident, and soon we’re inching forward in a stop-start traffic jam. What’s genuinely surprising is that the Espada’s temperature gauge needle barely moves off the centreline. The 3.9-litre V12 grumbles away to itself at a steady 700rpm for 40 long minutes, its note never wavering. Its four tailpipes won’t be making the surrounding air any sweeter in this congestion, but the occupants of adjacent vehicles don’t seem to mind: everyone loves this orange-red spaceship that has landed in their midst, and cameraphones and thumbs-up are proffered in equal measure.

By the time we’re clear of London, we’re in danger of missing our ferry. Time to change down into third and give the V12 its head... Fortunately, the traffic has now thinned out and there’s room to let the Espada run free, our sat-nav confirming that the speedo is bang-on accurate. What a magnificent machine, as relaxed at 100mph as it is at 80, the engine spinning at a little over half maximum revs and sounding absolutely glorious. We pull into Dover just in time and are ushered straight on board the waiting ferry, the very last car to embark.

From now on it should be an easy 80mph cruise to our overnight halt at l’Épine, in Champagne country. And so it proves. We hum through the flatlands of northern France, the journey punctuated by occasional stops for fuel and coffee. There are hardly any other vehicles on the autoroute, and not for the first time we curse the rigour with which the French enforce their motorway speed limits – arrive too early at a péage and you risk getting flagged down by the gendarmes, who will have irrefutable proof of your average speed from the toll-booth ticket. But at least there’s an upside in fuel economy: between fill-ups the Espada is averaging about 16mpg, which is reasonable for a V12 drinking through six Webers.

Towards the end of the day, the motorway monotony is briefly relieved by the sight of an early-70s Porsche 911 2.7RS broken down on the hard shoulder, warning triangle in place and driver standing disconsolately nearby. We give him a wave as we swoop past. It’s not often that you get to feel mechanically superior to a 911 when driving an old Italian supercar.

SUNDAY

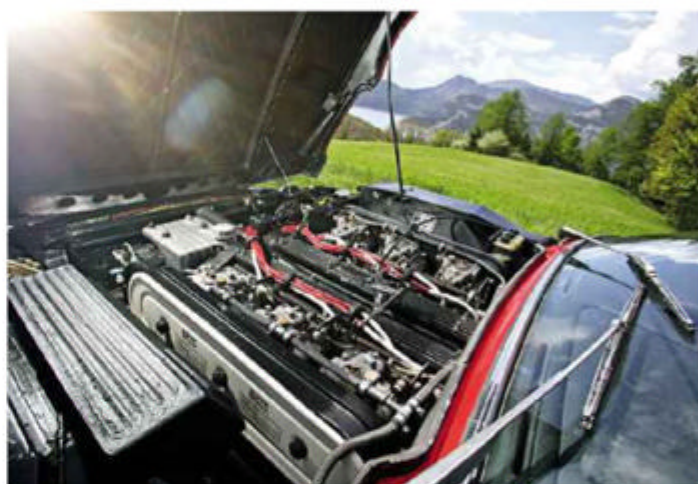
The Hôtel Aux Armes de Champagne, in the sleepy village of l’Épine, has turned out to be the perfect overnight halt. Fortified with croissants and café au lait, we fire up the Espada once more – prime the carbs a couple of times with the throttle, no choke, turn the key and it starts unfailingly and surprisingly quietly, with none of the *storm und drang* exhaust roar that comes as standard with today’s supercars – and head back to the autoroute. It would be lovely to waft down the Routes Nationales but time is pressing, and we want to be in the South of France by nightfall.

France is a bloody big country when you’re restricted to 80mph. So when, after several hours of uneventful motoring, a trio of modern supercars blasts past – their owners presumably counting on halts at motorway services to bring down their average speeds between péages – I can’t resist giving chase, just for a mile or two. For the first time I push the Espada beyond 100mph, and it responds magnificently, its tailpipes blaring a multi-layered V12 symphony. The car feels utterly stable at this kind of speed, although it’s amusing to discover that the rear side glasses – which hinge at the top, and which we’ve popped open for added ventilation – are literally sucked off their over-centre catches once you exceed ‘the ton’.

Coming off the motorway at Grenoble, we get lost in the town centre and it’s early evening before we find the N85, the famous Route Napoléon, that threads through the mountains. And it’s here that the Espada finally shows its true colours.

I’d been nervous, earlier, about whether this big front-engined car would be too much of a handful in the mountains. Harry’s early car doesn’t have power steering (it wasn’t available until very late in Series 2 production) and you’re certainly aware of that in city traffic. Sometimes, too, when there’s only the occasional need to change direction, you have to ‘hint’ at the steering wheel before that need is telegraphed to the wide balloon tyres.

But when you start to get serious, grab the car by the scruff of its neck and really press on, then it all comes together. It no longer feels the slightest bit unwieldy, and all that weight slung over the back wheels – luggage and fuel – is now your ally in balancing out the V12 up front. Power the Espada through one of the endless tight corners that punctuate the flowing straights of the Route Napoléon and it feels delightfully neutral, the steering perfectly weighted and responsive, the torque of the V12 drawing you smoothly and inexorably onwards without demanding repeated downshifts to keep it on the boil. But, of course, it’s impossible not to string the revs out far longer than you actually need to, simply ➔



Anti-clockwise from top left
Negotiating the narrow streets of Corps,
on the Route Napoléon; passing an
abandoned French/Italian border post;
heart of the Espada – its 3.9-litre V12;
two wheels meet four, near Milan.



'POWER THE ESPADA THROUGH ONE OF THE ENDLESS TIGHT CORNERS ON THE ROUTE NAPOLEÓN AND IT FEELS DELIGHTFULLY NEUTRAL'

to hear the gorgeous wail of this amazing engine singing its heart out and echoing off the valley walls.

You can never be complacent, though. At more than 1600kg with half a tank of fuel on board, the Espada is heavy for its era. Pile into a hairpin bend too quickly, on a road greased with mountain mist, and the laws of physics will inevitably assert themselves. But, treated with due respect, this is not a car that you feel will bite you. Blasting between the hairpins you notice, too, how good is the ride quality, the car's mass and long wheelbase helping it to soak up all but the worst excesses of frost-riven tarmac. It is, in short, a revelation.

After one of the best drives I've had in years, we roll into the mountain village of Corps. Despite its name, it's a charming place and we just make last orders in the village brasserie. We've covered 400 miles today and could easily have done many more, had not failing light and rumbling stomachs called time.

MONDAY

Through Gap, and towards the Italian border, the weather deteriorates into a steady drizzle. That wouldn't be so bad, had the Espada's wipers not failed a couple of days earlier in France. Steady rain would be less of a problem; the Espada's aerodynamic shape and Rainex-treated windscreen cause heavier drops to run straight off. But fine mist just sits on the screen and diffracts the light, so that driving becomes difficult and tiring.

I've noticed something else, too: the engine doesn't seem quite as smooth low down, and every so often it hesitates on a light throttle. But it's willing enough higher up the rev range, so we press on through the snow belt and past the abandoned France/Italy border post. Even though it's early May, we can't find a café that's open for love nor money, and the empty, rocky landscape has a depressingly desolate quality under its shrouding of mist.

Suddenly, things improve. Descending endless hairpins into Italy – and being very careful not to plough straight into the Armco on the slick tarmac – we find the one and only roadhouse that's open for business. Even better, it has a roaring log fire. We leave the Espada nose-in on the dirt shoulder, its paint glowing in the murky light, and warm ourselves at the bar with repeat doses of café Americanos, feeling like actors in some oddball road movie.

Our destination tonight is *Octane* contributor Massimo Delbò's house a little way south of Milan. To get there, we take the autostrada down to Savona, follow it along the coast to Genoa, and then head up north towards Milan. Typically, now that we have just a few short hours to pack in a couple of hundred miles of driving, the sun comes out and we're treated to a glorious late-afternoon vista of the Mediterranean. It's so tempting to turn off the motorway and pick a path down to some beachfront café – but that will have to wait for another trip, in another car.



**1970 LAMBORGHINI ESPADA****ENGINE** 3929cc all-alloy V12, DOHC, six Weber 40DCOE carburetors**POWER** 350bhp @ 7500rpm **TORQUE** 290lb ft @ 5500rpm**TRANSMISSION** Five-speed manual, rear-wheel drive**STEERING** ZF worm-and-roller **SUSPENSION** Independent coil-and-wishbone, telescopic dampers, anti-roll bars **BRAKES** Vented discs **WEIGHT** 1635kg**PERFORMANCE** Top speed 155mph. 0-60mph 6.5sec

Many of Italy's autostradas are now controlled by average-speed cameras – a policy that seems as alien to the culture as the smoking-in-pubs ban in Ireland – so we're back to a steady 75-80mph cruise. The scenery is spectacular, though, with the motorway curling around mountains and plunging through tunnels or soaring on elegant concrete bridges. On yesterday's long, featureless stretches through France, the romance of the long-distance road trip was at times hard to rekindle; but here, loping along in a 1970s supercar with a six-carb V12 humming away up front, the magic returns. It's hard to resist breaking into an impromptu rendition of *On Days Like These*. So I give in.

TUESDAY

Just time for a quick blast up the road for a photo-op in the company of Massimo's Ferrari 308GTB before we head towards Milan's Linate airport, where we'll hand over the keys to the Espada and catch a flight home.

We're nearly at the end of our road trip, but there's one memorable experience still in store. As I'm following the 308 along a country road, we come to a long, long straight. Massimo is a real petrolhead and I know that he will relish the sound of the Espada's V12 in full cry – so I pull out to overtake and absolutely floor it. But Massimo, of course, is Italian and responds in kind. For a few

glorious seconds, the Lamborghini and the Ferrari are side-by-side, accelerating flat out, seven litres of thoroughbred machinery being worked hard. It's a truly epic sound.

A couple of hours later, I'm passing the keys to the Espada to a relieved-looking Harry. We've driven 1248 miles in three days, and driven them hard, yet the Espada has used just half-a-litre of oil, while average fuel consumption has ranged from a worst of 10.8mpg (the mountains near Gap) to a best of 16.68mpg (the autoroute in France). Overall it's returned 14.31mpg.

Over the next few days, Harry will lend the Espada to a friend whose car breaks down on the Lamborghini Tour, and then drives it back to England with no problems other than a fuel pump glitch caused by loose wiring. The Espada racks up 3400 miles in a week.

What a truly fabulous car.



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A P A S S I O N R E A L I S E D



Living the dream

Harry Metcalfe owns a Countach and an Espada.
And he drives them – a lot. So, are they dream cars or nightmares?

I BOUGHT THE COUNTACH in the autumn of 2010 and have covered perhaps 8000 miles in it since then – but the speedometer drive has broken twice, so it's difficult to be sure. My first long trip in it was back from Sant'Agata to the UK, and included a 90-minute stint when the speed never dropped below 125mph – the V12 is a strong engine. The Countach is a brutish car that has all the delicacy of a raging rhino with an attitude problem, whereas the Espada gives you the feeling it's been to finishing school and is a very engaging car in which to cover long distances. I bought mine from Iain Tyrrell at Cheshire Classic Cars in September last year.

The reality of owning them is very different, too. For starters, the Countach has racebred suspension (odd, because it never actually raced), with no rubber bushes to be seen anywhere. Each wheel is attached by a multitude of Rose joints to a beautifully constructed tubular chassis and these joints can wear incredibly quickly, particularly if the

car is driven regularly in the wet or on dirty roads (I've had them fail after only 1000 miles), but replacements sealed within a rubber boot are now available and these last much longer. Worn Rose joints are the chief reason why many Countachs can be peculiar to drive, while others track dead true and are a joy to hustle.

Mechanically the Countach is pretty robust. Cooling is excellent and the V12 contains a massive amount of oil (it takes 17 litres to fill the sump), so the oil stays clean for ages. Having said that, this is a high-maintenance car. Oil leaks often develop because many Countaches don't get driven enough, causing seals to crack and fail. At least rust isn't too much of a problem, thanks to the aluminium body and the glassfibre floor and inner wings.

That's certainly not the case with the Espada, which is prone to corroding badly due to the poor-quality Italian steel it was constructed from when new. At least the suspension is much more straightforward

than the Countach's, with regular rubber bushes throughout, but frequent oil changes are essential for long-term health (3000-mile intervals ideally), and the same goes for the gearbox. The weird, arms-outstretched steering wheel position is easily cured by a £39 steering boss extension from Demon Tweaks, while replacing the hard-working standard radiator fans with modern equivalents makes a massive difference to the marginal cooling a standard car suffers from in hot climates.

I love both of these cars. Until recently, I also owned a Pagani Zonda but that was costing me more than £5000 per year to run, whereas the Countach works out at about £1000. The biggest difference, though, is in the cost of insurance: £6000 for the Zonda, compared with £270 for the Countach and £80 for the Espada! The two Lamborghinis share one critical and important quality, and that's charisma. Because of that, I can see both will continue to be part of my garage for a very long time to come. *End*





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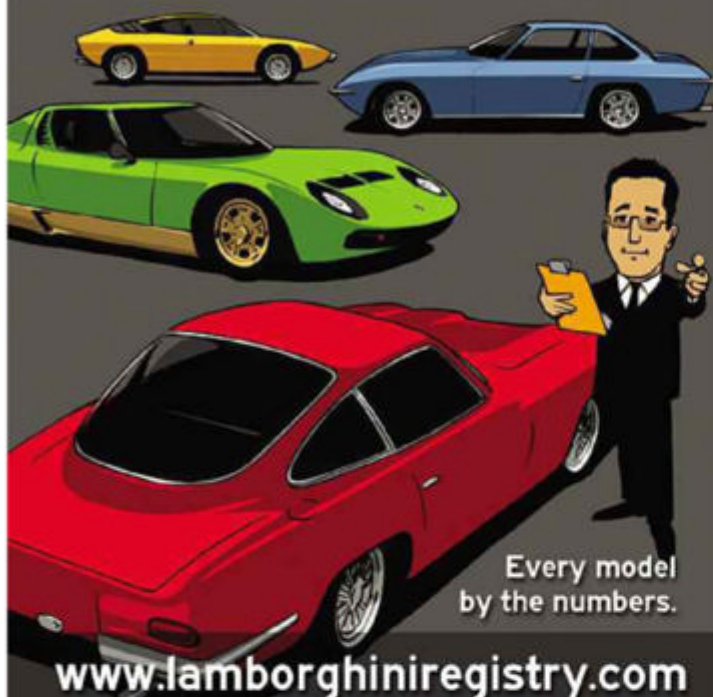
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THE CHAMPION RETURNS

It's 30 years since Hannu Mikkola won the Drivers' World Rally Championship in a Group B Audi Quattro. To celebrate, Octane joined him on a closed stage in Argentina

WORDS Glen Waddington // PHOTOGRAPHY Stefan Warter





JUST LIKE PUTTING on old gloves,' says Hannu Mikkola, 1983 Drivers' World Rally Champion, and winner of the 1983 Marlboro Rally Argentina. He says so in response to my question: 'What's it like to get back behind the wheel?' And it's good to know, as I'm strapped in next to him in the Group B Audi Quattro A2, held captive by a four-point harness, in the position (though not the shoes) once filled by Hannu's co-driver of 13 years, Arne Hertz.

We're at the top of a closed-road stage outside San Carlos de Bariloche in Patagonia, scene of the Argentine rally for that year only. Hannu's holding the revs at the point where the noise becomes thick and constant, not the *pop-pop-spit-brrrraapp* of an idling rally-tuned engine that still pumps out 350bhp or so from five turbocharged cylinders, even though that turbo has had its wick trimmed in the name of

longevity. I peer out from under the brim of my helmet as the marshal, borrowed from the organisers of top Argentine classic rally 1000 Millas Sport, signals that it's time to set off. It's the point of no return, but who'd be nervous with this guy behind the wheel?

He selects first gear and we pull away with surprising gentleness. I know this is a demonstration run, not the real thing, but he'd promised 80% and, well, for a second or so, I begin to wonder. Then *baddda-da-da-da-BLAMM*, the tachometer finds 5000rpm then spins straight to 7000, 8000, Hannu snatches second and we're back at 5000rpm momentarily, only for the fun to start again. Third, fourth, then top gear arrives before the first corner, but only just, and that corner didn't look far away to start with. Oh. My. God. This is serious.

An involuntary whoop escapes me and a grin threatens to split my face in two. 'Turbo lag,' I think I hear Hannu say, but there's no

more turbo lag now, just the onslaught of power as the Audi erupts down the mountainside and Hannu makes measured movements at the wheel. He's more forceful – almost brutal – with the clutch and accelerator, and makes stabbing inputs on the brake pedal to upset the Quattro's naturally nose-led line through corners.

Yet the car seems to glide, even when Hannu hooks the inside front wheel into the rough; there's a touch of the hovercraft about it. In every other way, this is an onslaught on the senses; petrol fumes assailing the nose, the yelp of transmission under duress, driveline vibration, exhaust blare and the unmistakably Audi thrum of five cylinders overlaid by lungfuls of whooshing turbo induction.

There's a hairpin coming up; briefly I wonder how Arne Hertz would have announced it but we're shedding speed and ratios and digging into the bend before I've completed the thought and Hannu is



Left and right
Quattro is in its element kicking up dust on gravel, and wet weather eases its traction surplus on tarmac; amber light warns of low oil pressure; Octane's Glen Waddington prepares for a very quick descent.



thrupenny-bitting his way round, turning-in, kicking the brakes to shove out the tail, then planting the throttle only for the nose to pull out again; brakes, throttle, brakes, throttle. I make a mental note to ask him later how steep the learning curve was when, after years of competing in rear-drive BDA-powered Ford Escort RSs, he made the leap to turbos, all-paw traction and a car whose size and weight distribution made it a less-than-natural basis for a rally weapon, especially on tarmac.

Yep, you're right, that thought didn't form fully at the time either, not with all this going on. My feet are hard-up against the toe-board, right hand clinging to the rollcage, left fingers threatening to tear the tweed trim (same as the road car's incidentally) of the Recaro bucket. I'm only bracing against the gs, mind. Hannu's a past master. In fact, scratch the word 'past'. He's still got it, no question.

We close in on the bottom of the stage, turn and head back up the hill. Gaining altitude is

not a problem with the torque available in that 3000rpm band, and the ascent is just as vicious and addictively adrenaline-pumping as was the drop down. This is easily the most intense few kilometres of my life and, as Hannu forces the Audi at full tilt towards the finish, he turns towards me for a split-second, clocks the grin, smiles back and asks: 'Again?' We were doing 190km/h. What would you say?

IT'S 30 YEARS SINCE Hannu Mikkola won the Drivers' World Rally Championship. He was driving for Audi, with the revised-spec Quattro A2 taking over from the first-evolution A1 rally car in May 1983, its first outing being the Tour de Corse. That year is an important one: 1983 marked the beginning of Group B, the era of rallying that saw competition become so fierce that only the deaths of drivers and spectators could put an end to ever-more-intense technical development and spiralling power outputs. Audi had developed the

'The ascent is just as vicious as the drop down. This is easily the most intense few kilometres of my life'





‘You had to keep the throttle down and feed the turbo, but brake heavily with the left foot to get the rear sliding’





Quattro as a Group 4 car, homologating four-wheel drive after a rule change in 1979 – the same year that Ford withdrew from rallying. Mikkola, together with co-driver Arne Hertz, had been very successful driving for Ford since 1969. Suddenly he was going to have to learn a new style of cornering.

'In Ingolstadt in 1979, Jürgen Stockmar was Audi Sport MD; he had the first prototype 200-horsepower Quattro and we had half an hour in the forest, trying to understand it,' says Mikkola, relaxing into a leather sofa with a glass of mineral water a couple of hours after our *banzai* run up and down the mountain. His English is expressed with a percussive accent, and he has a calm, seemingly reserved air that's punctured by regular smiles.

'Compared to the Escort it was a big car. At the beginning I was not too convinced. I knew the rear-wheel-drive cars and thought this would be completely different. Audi thought they would homologate the car halfway through 1980, but *everything* was new, I thought they would be lucky to have it ready. So I asked to be able to drive other cars but

continue with Audi testing. Testing in 1980, driving in 1981. I had a two-year contract.'

That contract allowed Hannu to drive for Mercedes-Benz in World Championship rallies and also for David Sutton's British-based Ford Escort team. It left little time for testing Audis in actual rally conditions. Team manager Walter Treser arranged for a Quattro development hack to act as the course car in the 1980 Algarve Rally, running ahead of the field – but in every respect except actually competing for a trophy, Hannu could treat this as a full-on rally. In the end, had Hannu been allowed to post his times, he would have won the event by 30 minutes! The Quattro was homologated for Group 4 on 1 January 1981.

'The Quattro always had a tendency to understeer. It was a problem at first, I was used to driving with the throttle, no steering,' recalls Hannu, bearing in mind his days with Ford, yet his experience while driving for Mercedes-Benz during 1980 helped in one respect.

'I drove the 450SLC, it was an automatic, so I had to learn left-foot braking – had to change my thinking – which I hadn't learnt in front-

wheel-drive cars – but it was only a problem in extreme conditions. You had to keep the throttle down and feed the turbo, but brake heavily with the left foot to get the rear sliding, and keep on the throttle the whole time. It was two styles of driving. Even now, I never left-foot-brake when I'm driving an Escort.'

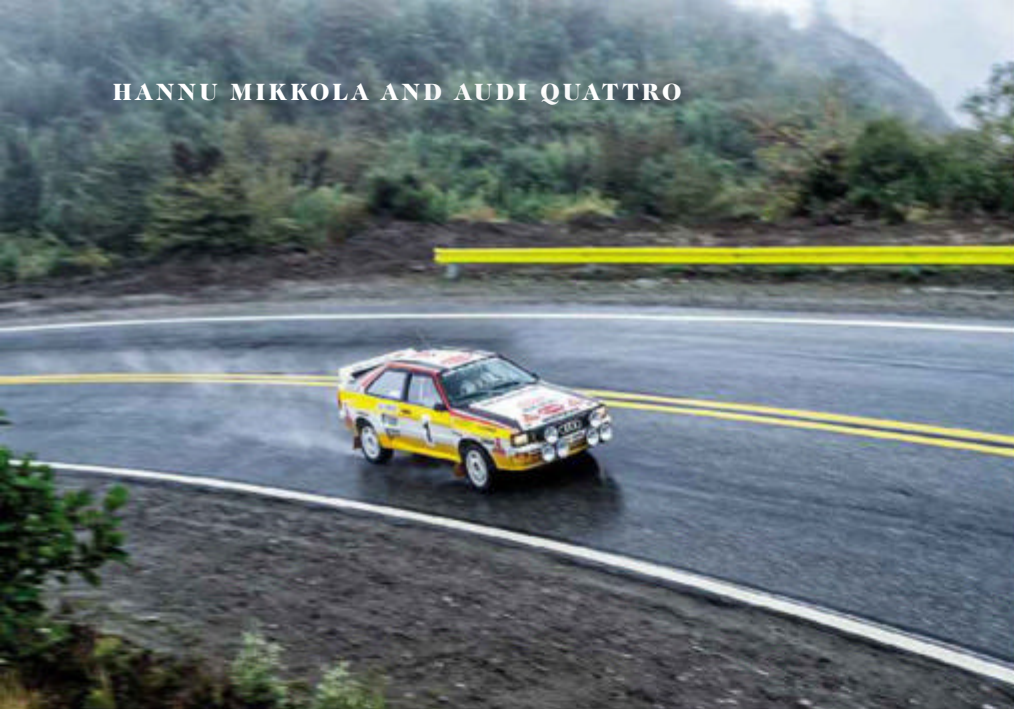
Mikkola was the most successful driver of his era, with 18 World Championship rally victories, easily surpassing his predecessor Björn Waldegård's 11 (Hannu's 12th came in the 1982 RAC), and not overtaken until Markku Alén scored his 19th in the 1988 RAC. His Championship-winning season was the first in Group B, and included victories in Sweden, Portugal, the 1000 Lakes – plus, of course, Argentina.

That rally marked an upturn for Audi following a blip in fortunes, with Quattro coupés finishing in first to fourth places, Mikkola, Stig Blomqvist, Michèle Mouton and Shekhar Mehta scoring 16 fastest times on special stages between them, and even a Group A Audi 80 finishing sixth. Audi's only disappointment was local driver Rubén Luis



‘Third, fourth, then top gear arrives before the first corner, but only just, and that corner didn’t look far away to start with. Oh. My. God. This is serious’





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‘Grip was at a premium. Many of the roads in Patagonia back then were gravel rather than tarmac’

di Palma rolling his Quattro out of contention on the second day of the four-leg event.

Audi had won the World Championship for Makes the previous year, but Walter Röhrl won the drivers’ title for Opel. For 1983 Audi was out to do the double with Roland Gumpert taking over from Reinhard Rode as team boss, more new works cars being constructed, three starters promised for every World Championship event that season, and three world class drivers on the books: Mikkola and Mouton had both signed for a third season, joined by Stig Blomqvist. Blomqvist and Mikkola would have to fight for team order status, and Mikkola’s four firsts and three seconds ultimately put him in top spot.

The season got off to a disappointing start. There was almost no snow in Monte Carlo, so the rear-wheel-drive Lancia 037s dominated, leaving the Quattros struggling on an event whose normally slippery surfaces would have made good odds. They would always struggle on tarmac as the driven front wheels fought with the steering forces, and the division of torque front and rear made the back tyres so much more difficult to unstuck – hence Hannu’s thrupenny-bitting on our closed-road stage today. But Hannu then won in Sweden, and again in Portugal with Mouton close behind, around which time Lancia began development of the four-wheel-drive Delta S4, Ford started work on the RS200, and Austin Rover turned its attention to the MG Metro 6R4. Four-wheel drive was winning rallies.

Pundits predicted that Audi wouldn’t win the 1983 Safari Rally, yet Mikkola again finished second ahead of Mouton in spite of a failed water pump that took a helicopter-mounted team of mechanics to fix. But after two wins and two second places in four rallies, Audi’s luck changed, with only one finish in the next three, mostly due to technical issues and accidental damage. Mikkola might have won the Acropolis, having set many fastest



times along with Blomqvist, but the bootlid became detached close to the finish – and that tail spoiler hides the oil cooler beneath it. He ground to a halt when the lubrication ran dry.

So fingers were crossed when five Quattro A2s lined up in Bariloche. The A2 spec meant a reduction in engine capacity to 2135cc from 2144cc, to homologate the car in the under-3.0-litre class (the FIA applied a multiplication factor of 1.4 to turbocharged engines), with weight down by 100kg to around 1000kg and power up from 320bhp to 360bhp.

Audi's main opposition again came from Lancia, still with 037s, driven this time by Markku Alén and Adartico Vudafieri. But now the tables were turned. Bariloche is a ski resort and the rally was held in early August – deep winter in the southern hemisphere. Grip, therefore, was at a premium, and many of the roads in Patagonia back then were gravel rather than tarmac. Alén set two fastest times; all the rest went to the Audi team. Hannu emerged leading the Drivers' standings (and therefore becoming top dog in Gumpert's eyes), while Audi edged closer to Lancia in the Championship for Makes.

Audi dominated again in Finland for the 1000 Lakes, though a broken forward differential on the first stage for Mikkola (plus, later, an engine fire, a blown turbo and a broken engine mounting) meant that Blomqvist led for much of it. In spite of some reports, Mikkola is adamant that there were no team orders: 'Alén

and Blomqvist were leading me by 30 seconds in Jämsä, with seven stages to go. But there we found a small hole in my car's turbo pipe and then I was flying again. I passed Alén and then, on the second-to-last stage, Blomqvist. It was the best rally I have ever driven.'

Lancia took a 1-2-3-5 win in San Remo, Mikkola succumbing to another engine fire, and the Italians took the manufacturers' trophy again. Audi was keener than ever to ensure a drivers' championship for Mikkola, and on the RAC rally's loose surfaces, the Quattro utterly outclassed the rear-wheel-drive opposition, with 55 stage wins for the Quattros and only seven going to other teams. Blomqvist won,

Left and below

Audi's mechanics check over the Quattro thoroughly before letting us loose – industrial-strength under-bonnet plumbing and oil-cooler in bootlid clearly visible; battling the mud in Bariloche 30 years ago, en route to victory.

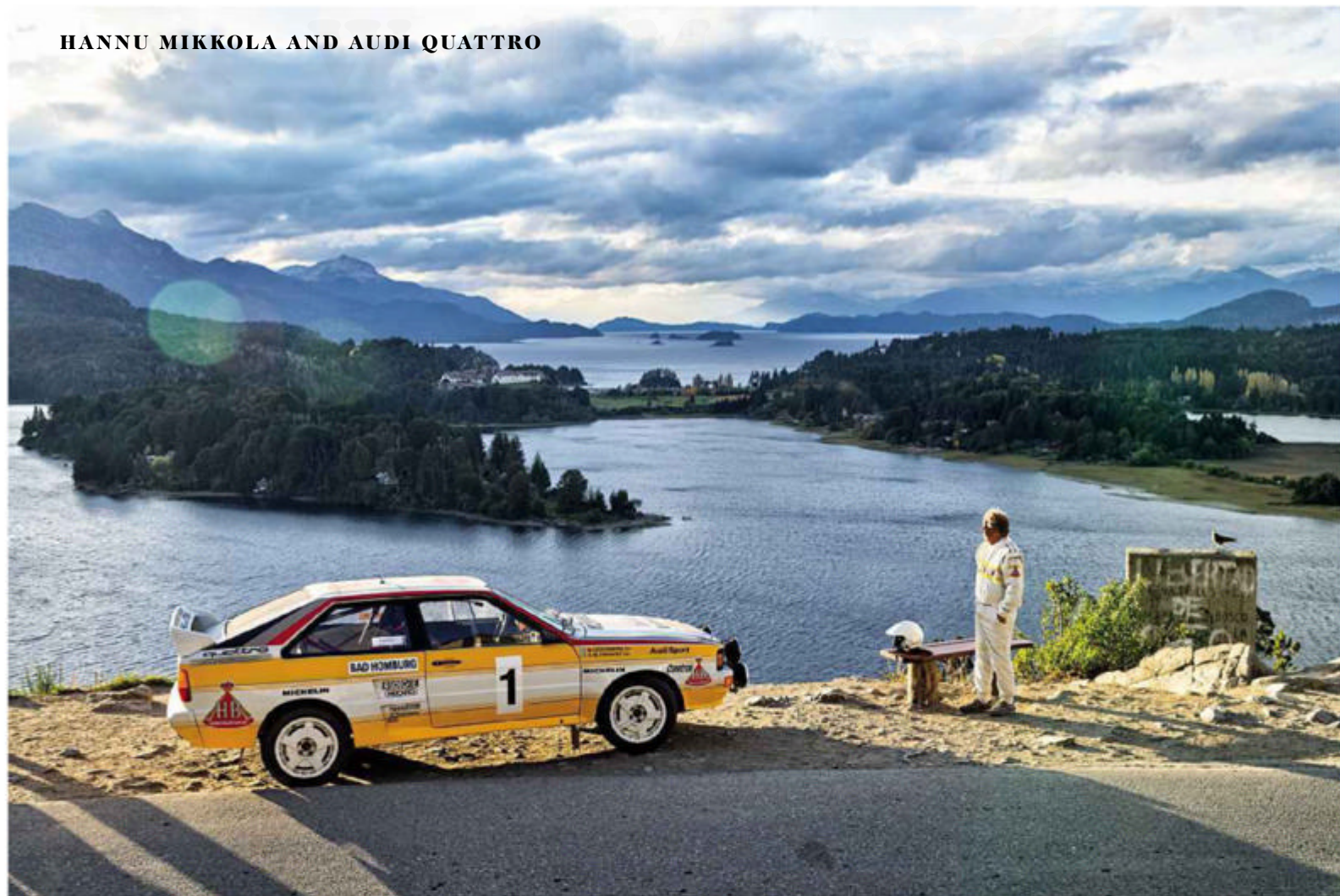


Hannu never recovering from a first stage in which a lost front wheel was balanced by co-driver Arne Hertz sitting on the bootlid. The season was over, Mikkola was World Champion, and Audi had missed out on its other goal by only two points.

THE QUATTRO in which Mikkola won the 1983 Rally of Argentina was destroyed during testing (not by him) after the end of that season. For today it's represented by the largely identical car in which Stig Blomqvist and Björn Cederberg won the 1984 Acropolis and Monte Carlo rallies (Audi won the Championship for Makes that year; Blomqvist took the drivers' title). It shares its layout and basic mechanical principles with the production car, though many outer surfaces are composite rather than steel. Cleverly, Audi exploited homologation rules that allowed 20 evolution cars by building all its works rally contenders as such.

The '84 car is largely original, even much of the paintwork, though all the extended wheelarches have been replaced after being battered over the years by flying gravel. After that magic carpet experience up and down the hill, it came as quite a shock when Hannu steered us back off the tarmac and into our parc fermé, where Audi's engineers were looking after the car. There's barely any give in the suspension and it tip-toes far, far more roughly at parking pace, making you realise





1984 AUDI QUATTRO A2

ENGINE 2135cc five-cylinder, OHC, Bosch fuel injection, KKK turbocharger **POWER** 360bhp (detuned to 350bhp)

TRANSMISSION Five-speed manual, four-wheel drive **STEERING** Rack and pinion, power-assisted

SUSPENSION Front and rear: MacPherson struts, coil springs. Front anti-roll bar **BRAKES** Vented discs

WEIGHT 1000kg (dry, approx) **PERFORMANCE** Top speed 120mph. 0-60mph 5.0sec (est)

just how hard the springs and dampers are forced to work on the stage.

And that leather sofa is a far more refined place to find out a bit more about the 1983 World Rally Champion. So, Hannu, why so many successful Scandinavian drivers?

'The Finns are good at sports you do alone,' he says of a country that's never figured highly in international football. 'It's easy to find good roads and ice to drive on, and the Finnish Rally Championship is always popular. It's hard to win because there are always ten other great drivers taking part.' Think Aaltonen, Airikkala, Alén – and that's only the As...

'A favourite event has always been the 1000 Lakes – it's our rally, and to be a good Finnish driver you have to win it. I'm proud to have won it in the '60s, '70s and '80s.' He's also proud of his achievements in the RAC, having competed on it eight times in three cars, scoring four victories and four second places.


Ever magnanimous, Hannu is quick to point out his 13-year partnership with co-driver Arne Hertz. 'I saw him more than my wife!' he

says. 'He was always very calm. A co-driver doesn't win the rallies, but he can lose them. At those speeds, you really have to trust them.' And having just partnered Hannu on a winding, narrow road with a sheer drop to one side, a rockface to the other and condors circling hungrily above, I can vouch for the need for calm. As for Hannu, has the juxtaposition of massive speed and extreme topography ever caused any trepidation?

'You have to find the balance and drive in the way you are not scared,' he says. 'You can have a near moment, but you don't remember them. You don't count the *near* happenings...'

So to win takes nerve. And in spite of all those individual rally victories, the World Championship came only that once, with Audi, after so many years mastering the Ford Escorts. How did it feel?

'My character is to win the rally then think of the next. But later it's good to think you're on the list of World Champions.'

Hannu Mikkola, master of the rally stage – and master of understatement. 

CALLING THE WITNESS

Bariloche resident and lawyer Gerardo Viegner met up with the rally driver who scared him as a spectator 30 years ago...



'It's a pleasure to meet Hannu, to see in person the man who scared me so much back in '83, when the Audis came to Bariloche. We used to have Renault 18s here then, 2.0-litres with maybe 150, 160bhp for rallying. Then came the Audis, so fast, so *loud*.

'It was very cold. I had friends who were car fanatics, we all booked time off work. We took a small boat out onto the lake and listened for the cars. We heard them coming and went into the shore, stood in the trees by the road. First Blomqvist then Hannu came past, so fast, so close, almost off-roading. We dived back into the trees. And even though it was a gravel road and wet, the tyres *squealed* on the corners. Hannu, how did you do that?'

'I don't know,' responds Hannu. Then, with a smile: 'I was too busy to listen.'



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B.R.D.C. 1935	MECHANIC	500 MILES RACE
B.R.D.C. 1935	ACCESSORIES	500 MILES RACE
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FULL RACING HISTORY

Octane steps back in time at the archive of the British Racing Drivers' Club, the fascinating contents of which may soon be made accessible to the public

WORDS Chris Bietzk // PHOTOGRAPHY Mark Dixon

I GLANCE AT the time. That can't possibly be right. I declare loudly that I have lost all confidence in this watch and will be replacing it immediately. I consult my mobile phone and briefly threaten to replace that, too, before acknowledging the truth: it is 4:30 in the afternoon and somehow I've just spent a full hour reading scrutineering paperwork from the 1935 500 Miles Race.

The BRDC Archive can be a very dangerous place. One minute you're studying a photo of King George VI at the 1950 British Grand Prix, and the next you're digging through some yellowed scrapbook in search of cuttings on the 1932 JCC 1000 Miles Race, because you thought that a woman standing in the crowd behind the King looked a bit like Elsie Wisdom, and before you know it, your bones have turned to dust. It really does not seem out of the question that people have died this way.

Provided you've notified a friend of the time of your anticipated return, however, a trip to the Archive is a (relatively) safe and genuinely fascinating experience.

The thousands upon thousands of items stored at the BRDC Farmhouse at Silverstone document the growth of the Club itself and that of motor sport in Britain more generally from the 1930s to the present day. Given that the Club's roster of members past and present is a veritable murderers' row of great drivers, it should come as no surprise to learn that the Archive contains some very significant pieces of automobilia as well as countless other delightful curios.

All of these are currently being ordered into a searchable catalogue, but while this work is ongoing, BRDC members and invitees can still rummage (carefully, of course) through files, albums and scrapbooks that have long been tucked away – for decades in some cases.

My favourite discovery by far was the catering order for the aforementioned 500 Miles Race, which included veal and ham pies, bread and butter and, for the officials' marquee, six bottles of whisky, two bottles of gin, two bottles of Italian vermouth and five dozen beers. The timekeepers must have been sozzled by mile five! Goodness only knows how they kept up with John Cobb's 530bhp, aero-engined Napier-Railton.

Even minor treasures such as this ought to be accessible to the public and, happily, it seems likely that they soon will be, as the BRDC has won initial Lottery funding for its Silverstone Heritage Live project, which is due to open at the circuit in 2016. For more information, visit www.brdc.co.uk.

1. 1950 British GP poster

This fabulous promotional poster by Leslie Mann screams '1950s', but glance at the race regulations for the fifth British Grand Prix and you might well assume that it was run in the Stone Age. 'Drivers must wear goggles or a vizor throughout ... and are advised to wear a crash helmet.' *Advised!* It is astonishing to think that by 1950 we'd figured out how to split the atom, but not that it might be a really terrible idea to race an open car at 100mph without first strapping a helmet to your melon.

2. Annual Dinner invitation

The Club was officially founded in 1928 by Bentley Boy JD Benjafield, and the 25 original members agreed on a number of noble objectives. They resolved to promote motor sport generally, to extend hospitality to drivers from overseas, to further the interests of British drivers competing abroad and, of course, to throw lots of extravagant parties. This invitation to the Eighth Annual Dinner promises seven courses, dancing and, mercifully, that 'the speeches will be few, short and good'.

3. Caricature of Ronnie Horton

Ronnie Horton began his racing career in a three-wheeled Morgan before becoming a leading MG driver in the 1930s, his more notable successes including a class win at the 1933 Avusrennen. Whether he appreciated this sketch by Sammy Davis of *The Autocar* is unknown, but his choice of headgear suggests he had a sense of humour...

1938 Empire Trophy cuttings

BRDC president Lord Howe returned to action at the age of 53 in 1938's British Empire Trophy race, but the 200-mile contest at Donington is better remembered for the unlikely victory of Charles Dodson's diminutive Austin Seven, which beat the ERA of Prince Bira into second place. It is fun to note that Bira had to make do with the Canada Trophy, while poor Billy Cotton in third received the booby prize: the Australia Trophy.

5. 1949 International Trophy Meeting programme

Early in 1949, the race organisers at Silverstone changed the circuit dramatically, cutting out the hazardous runways and directing traffic around the perimeter roads of the former airfield. Further minor tweaks followed, but by the time August's International Trophy meeting came around, the track had assumed a shape that would remain familiar to racing fans for the next 25 years. ➔



6. BRDC Christmas card

It's not very festive looking, but this BRDC Christmas card is a charming thing. It is actually a sample sent to the Club for approval, so it is just possible that the driver later acquired a jolly red Santa hat, but it seems rather unlikely. You'd hope, however, that the message inside was changed at the last minute; the salutation 'May your pleasures at Christmas reach maximum' sounds like it was written by Borat.



7

To the Hon. Secretary,
THE BRITISH RACING DRIVERS' CLUB,
Empire House,
12a Fulham Road, London, S.W.3

Sir,
I desire to make application to the Committee for Membership of the above Club, and append the following particulars:

Name John Rhodes Cobb
Residence The Grove, Letchworth

Rank, Profession or Occupation Broker
Bankers 1 Branch
Nationality British

I am at present in Membership of the following Clubs:
B.A.R.C.

Qualifying Event 1929

Award gained John R. Cobb

Usual Signature

Proposer Howe

Seconder Henry

To the Hon. Secretary,
THE BRITISH RACING DRIVERS' CLUB,
Empire House,
12a, Fulham Road, London, S.W.3.

I desire to make application to the Committee for Membership of the above Club, and append the following particulars:

Name H. O. D. Segrave
Residence 20 Buckingham Gate, S.W.1

Rank, Profession or Occupation Engineer & Company Director
Bankers National City Bank of New York
Branch Ballmole
Nationality British

I am at present in Membership of the following Clubs:

Carlton
Army & Navy Club

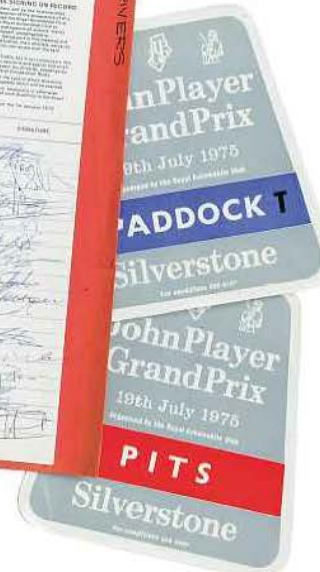
7. Membership applications

The BRDC calls itself 'arguably the most exclusive club in motor racing', and strict criteria must be met for acceptance as a full member, with hopefuls expected to have raced for a number of years and with some success in a BRDC-approved category. The pair of application forms to the left, though, were probably rubber-stamped very quickly. Indeed the applicants, record breakers John Cobb and Henry Segrave, did not even bother to note down their qualifying events, with Segrave simply scribbling in a question mark that presumably translates roughly as 'Do you know who I am?'

8

8. 1975 British Grand Prix ephemera

The race itself was one to forget, with all but five cars crashing following a severe hailstorm. (Emerson Fittipaldi was eventually declared the winner, having been leading at lap 56, just before cars began careening off the track left and right.) The official programme, however, is a joy, primarily because it contains a number of fantastic pictures of iconic drivers with deeply regrettable haircuts. Fittipaldi looks positively lupine with his scruffy thatch and famous sideburns and, amusingly, the racer sporting the shortest barnet in the 'Driver Profiles' section is Lella Lombardi. Hey, it was the '70s.





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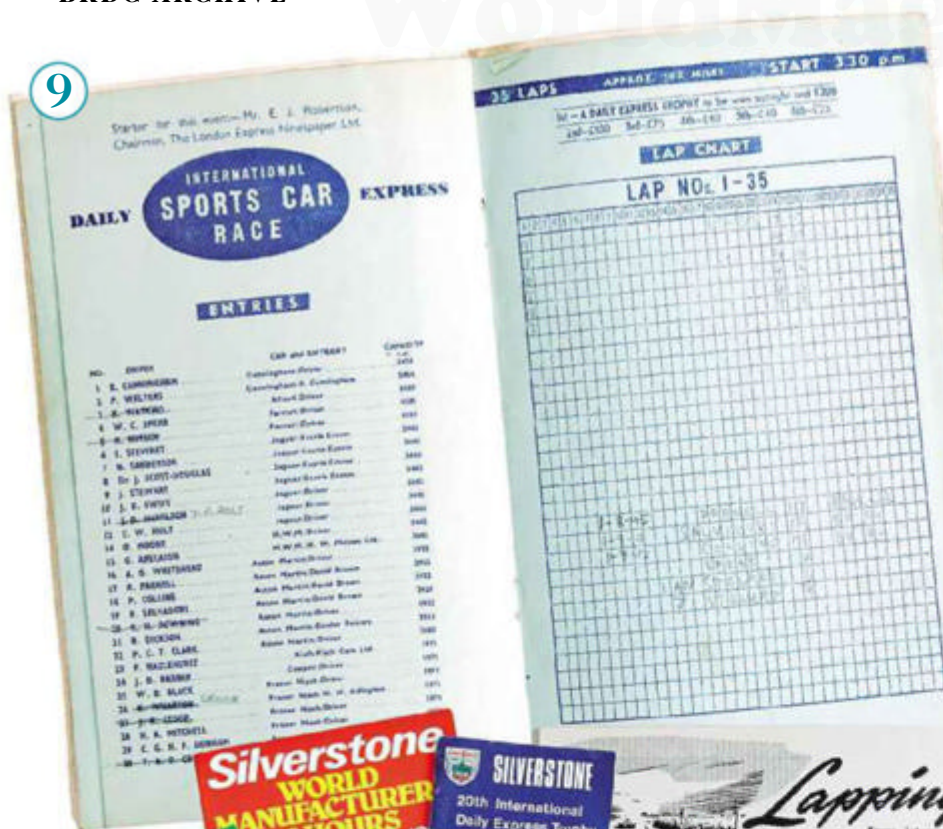
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9



9. 1953 International Sports Car Race lap chart

In the same way that it is now impossible to imagine kids gleefully filling out a cricket scorecard with leg byes and dot balls and minutes batted, it is hard to believe that today's young racing fans would take any pleasure in keeping a lap chart. In fairness, it seems that even back in the pre-*Angry Birds* days of the 1950s, the average 13-year-old could only muster so much enthusiasm for such activities: this card was abandoned, incomplete, by a young spectator – who was probably cross that the organisers apparently got half the details of the entrants wrong.

10. Assorted race programmes

Many of the programmes shown below are interesting only for the awful period ads that they contain (Lurking between the pages of one was an Encyclopaedia Britannica coupon promising 'a dramatic breakthrough in the organisation and presentation of knowledge'), but some include the most precious gems of useless motor sport trivia. Did you know that the power generated during one lap by the average (1949-spec) F2 car would raise 38 express engines one foot? Well, you do now.

10



11



11. Race day photos

One of the most striking things about the huge collection of photos in the Archive is the up-close-and-personal nature of many of the race day pictures. Access to drivers was clearly not a problem in the good old days, although some of the images suggest that the likes of Dick Seaman (left, in cap and goggles) and Graham Hill were not always best pleased to have a camera shoved in their face. **End**



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MASTERS OF DISASTER

*With no prior rallying experience, Octane publisher **Geoff Love** and best mate **Craig Bithray** tackled the London-Lisbon Reliability Trial. Guess how they got on...*

PHOTOGRAPHY Francesco Rastrelli

ON THE EVENING before the rally was due to start I found myself wandering the streets of London with my co-driver, utterly lost. In just a few hours, we would be waved away from Greenwich by people who expected us to be able to find our way across Western Europe to Lisbon in Portugal. We couldn't even find our hotel for the night. This did not bode well.

DAY ONE

By morning I'd already threatened to divorce my co-driver, and we hadn't reached the startline yet. It had been many years since Craig and I had last shared a room, and he's developed a snore that would embarrass a rhinoceros. Of far greater concern, however, were the five volumes of apparently essential but indecipherable route information with which we had been presented. They might as well have been written in a foreign language, but I nonetheless volunteered to navigate for the first day.

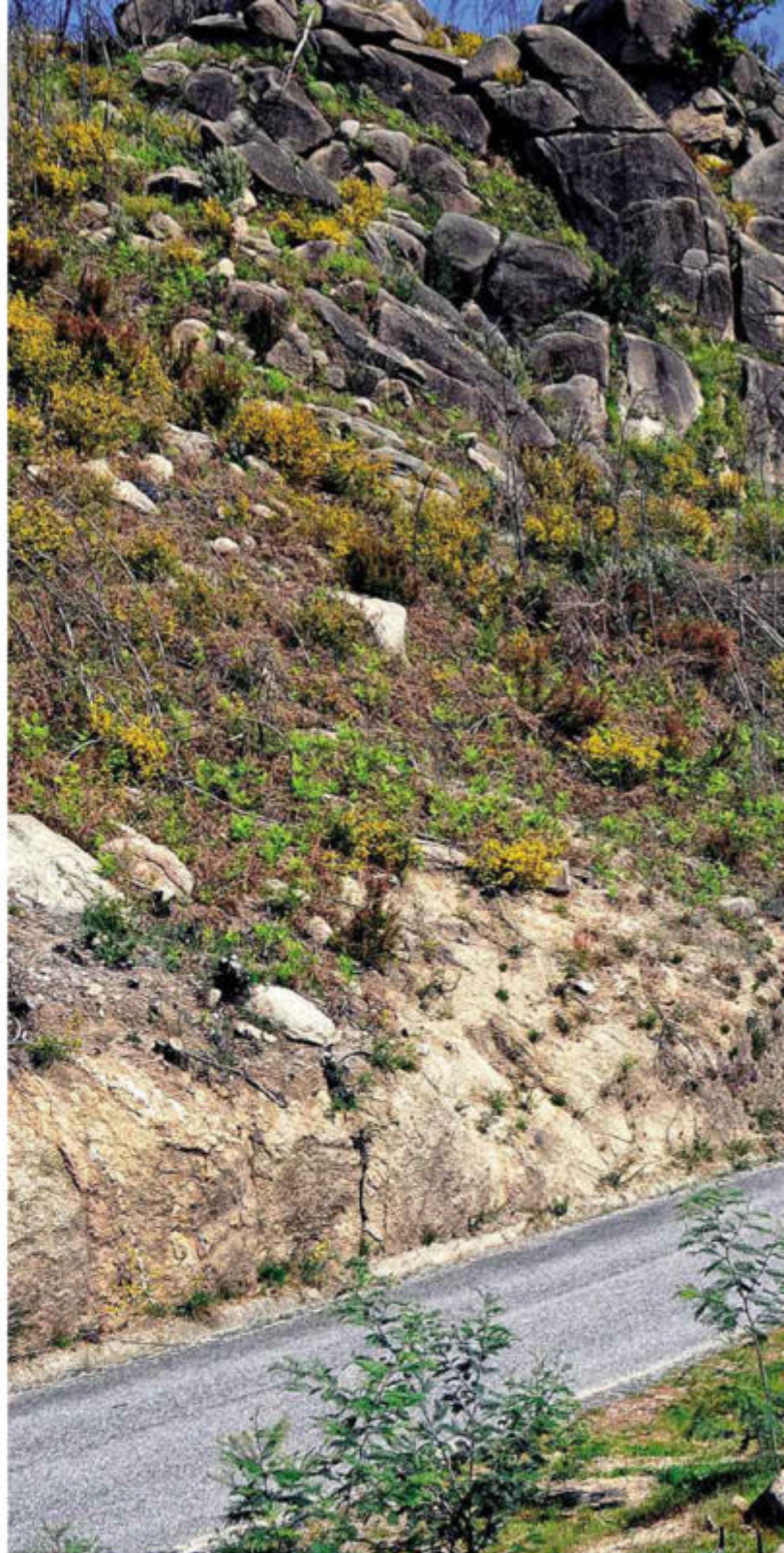
In Wales a few weeks earlier we had tested a number of cars from the HERO 'Arrive and Drive' fleet before settling on a green Porsche 911, and we were re-introduced to our steed at scrutineering and nervously began to count the minutes until the off.

The knot in my stomach soon disappeared on an opening stage designed to ease the 50 crews into the rally. With no timings to worry about, we made a good start and arrived at the first stop in high spirits and with a growing feeling of optimism. A regularity section soon sorted that out. The checkpoints on a regularity are placed at very small distances from one another, so a lapse in concentration can have a considerable impact, and we arrived six minutes late at the final checkpoint thanks to a single missed turn.

Next up were two tests at Dunsfold, home of the *Top Gear* test track. Both appeared relatively straightforward, requiring the crews to drive a set pattern around some markers. The first was absolutely fine, but on the second we ended up meandering drunkenly through, rather than around, a set of traffic cones, and the penalty points began to accumulate alarmingly quickly.

Also costly was an ill-advised stop at a village shop en route to a mandatory checkpoint (some checkpoints were merely advisory) at a pub called The Cricketers. I blame the time it took for the shopkeeper to weigh out the barley sugars and pear drops, while Craig maintains that it was the fetching of the millionaire's shortbread that really set us back. Either way, we arrived at the pub some eight minutes late.

As we began the final stage of the day and headed towards Portsmouth to catch the ferry to Saint-Malo in France, we resolved to learn from our mistakes, and on the final section we finished within a few seconds of the designated time, giving us a modicum of hope. Perhaps we could master this regularity rally thing after all. Perhaps. →





Clockwise from above
The scenery in the mountains of France and Spain was uniformly breathtaking; lunch stops proved to be Geoff and Craig's forte – driving tests, such as this one at Dunsfold, not so much; *Octane* publisher Geoff in the navigator's seat, where he found himself surprisingly at home.



This page, clockwise from top left Daniel and Felix Pfirter contend with mountain traffic in their 1968 Fiat Dino Spider; Geoff and Craig making up lost time in Spain; the Riley 12/4 Blower Special of Igino Angelini and Michele Di Paolo made it to the end despite several mechanical mishaps; Branko Brkovitch and Richard Lambley tackle one of the event's dozen tests in their 1966 Mercedes-Benz 300SE.

DAY TWO

Sleeping on the top bunk in a cross-Channel ferry cabin is akin to sleeping in a coffin, but despite this I woke refreshed. My hastily acquired earplugs seemed to be doing their job. The cars were driven off the ferry to rendezvous for breakfast at Domaine des Ormes, where we also received our results for day one. To our surprise we found ourselves fifth in class and 28th overall, which is obviously rubbish but better than we had expected.

Craig and I had agreed to swap roles on day two, which proved to be a huge tactical error. The first test was a 10mph speed trial along the edge of a golf course. Never having navigated before, Craig managed to lose our position within 100 metres of the start, and we eventually ended up driving up a narrow lane onto the ninth tee, a long way from safety and facing a few bemused looks from French golfers.

Due to the French not wanting foreigners to enjoy themselves too much, timed regularity sections are banned in France, so for most of the day we had to settle for navigation or code board sections (sections where you answer questions about road signs). These are relatively straightforward, and the long distances between checkpoints allowed us to get to know our fabulous Porsche a little better as we hustled it between a number of very pretty villages.

The final section of the day was a timed run towards the hotel, with the HERO team on the lookout for disgruntled gendarmes. I hopped back into the navigator's seat at this point and Craig got back behind the wheel, and a decent performance reinforced our sense that this was the best arrangement.

DAY THREE

Before heading deeper into France we checked the previous day's results and to our dismay discovered that we had managed to clock up nearly 2900 penalty points. Schoolboy errors were to blame: 720 points for arriving late at the first checkpoint and 1800 points for failing to enter two answers into the correct boxes on a code board section. As people kept saying, though, you only make that type of error once... or twice...

The 540km journey from Poitiers to Pau through the wine regions began with a timed regularity of 15km followed by a combination of navigation and code board sections, and on arriving at the Château de Mirambeau in the heart of the Cognac region for lunch, Craig and I felt quietly confident of a good morning's work.

In the afternoon, the heavens opened just in time for a test at the Circuit Paul Armagnac in Nogaro. We were again instructed to move the Porsche through a series of bollards in a specific manner. Head towards A, pass through B, then C and on to D. It doesn't sound difficult, but add to the mix an eager driver, poor visibility and no agreed signals between the navigator and pilot, and you have a recipe for disaster. This we duly followed with considerable aplomb...

We disgraced ourselves further that evening by forgetting to hand in our End of Day Time Card – an unforgivable offence – and although I left dinner to throw myself on the mercy of the organisers, there was no reprieve and a further 1800 points were needlessly picked up. But the most concerning thing was that this really annoyed me – a sure sign that I'd been bitten by the rallying bug.

DAY FOUR

It might have felt like we were making progress, but team *Octane* had clocked up a grand total of 6656 penalty points by the end of day three. To give this score some context, Michael and Simon Baker, also in a Porsche 911, were at this stage in first place overall with a total score of... seven. The only crews positioned below us either had not turned up, or had suffered a complete catastrophe during the event.

Angus Forsyth and Marcus Atkinson of Hagerty Insurance had lost two days due to the broken suspension of their Austin Seven, while Tomas de Vargas and Seren Whyte had been temporarily laid up by a ruptured fuel tank, and Michele Di Paolo and Igino Angelini in the Riley 12/4 Blower Special had spent an entire night under the bonnet of the car, manfully trying to repair a disintegrated supercharger. All, though, to their great credit, were back on the road and determined to finish, and seemed to be enjoying themselves to boot.



‘We ended up driving onto the ninth tee and facing a few bemused looks from French golfers’

A seasoned competitor had mentioned to me that while a pre-war car is your best bet if you want to be noticed, a 911 is the only choice if you want to win, and as the rally crossed into Spain via the Pyrenees, we truly fell in love with our short-wheelbase Porsche: it had caught our attention in the Welsh countryside, but here, with the switchback roads and sweeping bends, the Porsche was in its element. It was completely surefooted at all times, and flattered the driver prepared to push it to its limits. Despite the damp surface, the winding roads and the inexperienced pilot, this normally tail-happy car was very well behaved.

Determined though we were to avoid foolish mistakes on day four, the first regularity trial was strewn with them. We set off confidently, but I forgot to set our tripmeter so had no way to check actual distance against expected time. Not only that, but we were using my mobile phone as the stopwatch to monitor our progress, and halfway through the 13km section someone decided to call my number. In rejecting the call, I managed to lose the timings, which left us making it up as we went along. Points were undoubtedly accrued. We would have to wait to find out just how many.

DAY FIVE

Each morning Craig and I had been handed our results sheet with a mixture of sympathy and pity, but on day five there was a look of incredulity from the organisers as we were given a piece of paper

showing a points tally for the previous day of just 96. This was, in our view, a remarkable achievement, and we began the day's 465km route with renewed enthusiasm.

The scenery, again, was stunning. We crossed into Spain via the snow-capped peaks of the Picos de Europe on some of the best driving roads I have ever encountered, but there was little time to stare out of the window with miles to be eaten up and maps to be read.

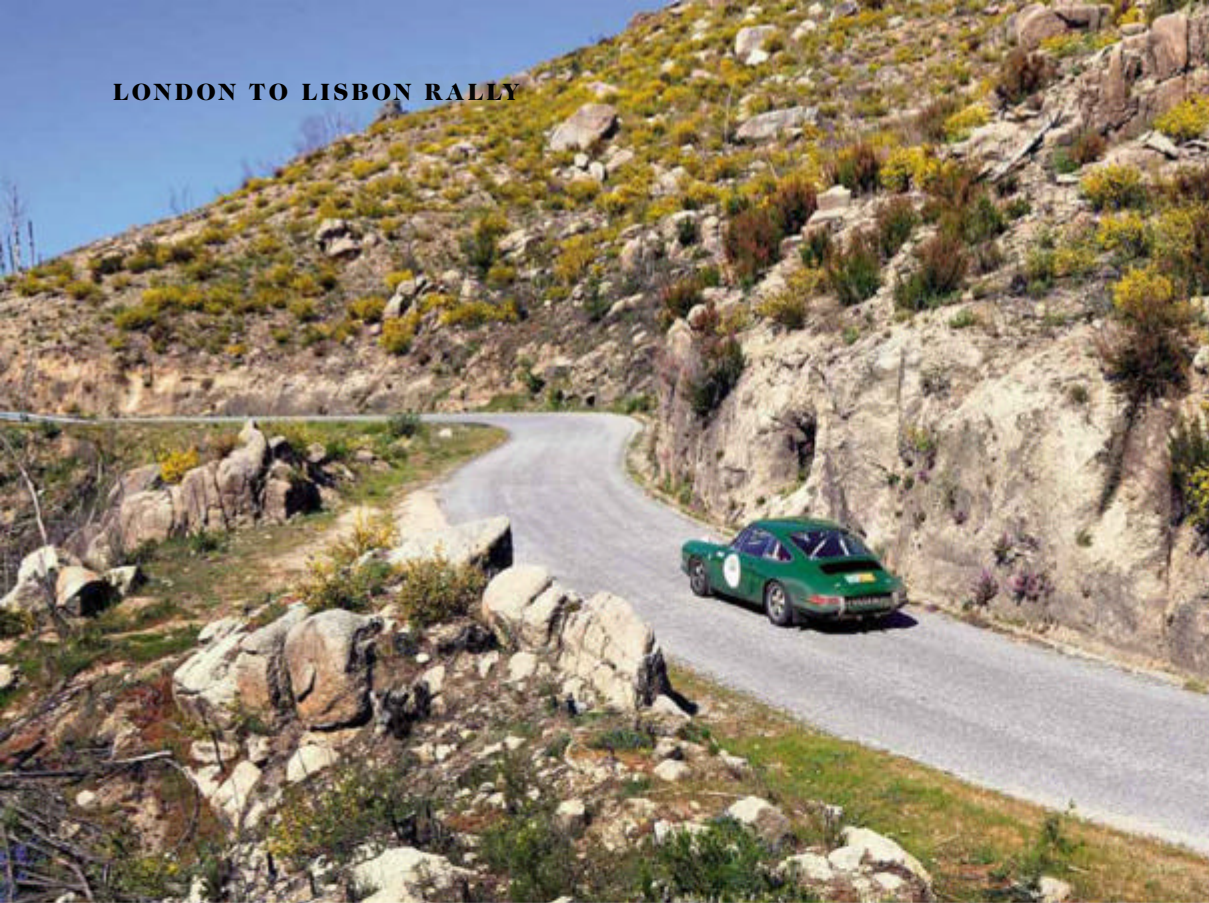
Just when we thought we were getting the hang of regularities, the organisers decided to throw in an additional complication: speed tables. Instead of providing for each waypoint the exact time it should be passed, a speed table requires you to take the speed at the start of each section (speeds are changed at various points throughout each test) and work out for yourself how long each section should take. We muddled through, with our few blunders earning us 229 points for the day.

Others fared much worse, with the Morgan of Phil and Laurette Macwhirter unfortunately crashing out. Nobody was hurt, but it was a real shame to lose a car, particularly since all the pre-war entrants were still chugging along, just about – the Austin Seven was pushed into Leon, prompting co-driver Marcus to announce at dinner that drinks the following evening would be on Hagerty if the car finished the day.

DAY SIX

Unlike the potholed abominations that criss-cross the UK, most Spanish roads are a joy to drive on, and the 911 purred along the smooth tarmac on day six and didn't miss a beat in the mountains, although its crew occasionally did.

After a strong showing in the morning, we took a wrong turn on the afternoon section and found ourselves stuck behind a herd of cows. I had also zeroed the stopwatch by mistake and was soon completely lost. A competitor car had passed us so I did the only thing I could think of and resorted to telling Craig to 'Follow that car!' We somehow managed to escape that particular trial with eight penalty points, and pulled into the Parador de Santo Estavo Hotel near Ourense having taken further baby steps towards respectability – no thanks to me. ➔



Left and above
While those in open-top cars could afford to be smug for much of the rally, there was still heaps of snow in the Picos de Europa on day five.

‘We arrived at Bom Jesus for lunch in high spirits, which apparently angered the rallying gods’

DAY SEVEN

Point to point, the journey on day seven was just 110km from Ourense in Spain through to Vigo in Portugal. The meandering route taken by the rally was measured at 430km. Our kilometres for the day: 300.

We arrived at the UNESCO world heritage site of Bom Jesus for lunch in high spirits, which apparently angered the rallying gods, for as we headed down the mountain towards the starting point of our next regularity test, the car suddenly died. A faulty fuel pump was initially diagnosed by the fantastic support crew, but it turned out that a blown main fuse was the real problem. It was replaced in short order but we decided to cut out the next three sections in case the problem recurred, and nursed the car to the afternoon’s coffee stop. Although we rejoined the rally for the day’s final stage, we had amassed a colossal number of penalties by missing so many stages, and ended the day on 11,597 points. The first-placed car finished day seven with just 31.

DAY EIGHT

The opening regularity section sent us back into the mountains and up to Portugal’s highest point accessible by car, the Torre on the Serra da Estrela, where we were surprised to find a ski resort in use. The day’s test, though, was the real highlight – a hillclimb at the famous Caramulo circuit. The event had been advertised beforehand, so there were a few hundred spectators lining the 2.5km course to see what the rally participants could deliver. Unfortunately, our Porsche had developed a timing problem, one consequence of which was a tendency to stall easily.

Not an issue, you might think, on a hillclimb, but in their wisdom the

organisers had decided to place five sets of cones along the circuit, at which drivers were expected to stop momentarily. I crossed my fingers as the marshal counted me down and shot from the starting line with far too much tyre squeal and wheelspin. The sound from the exhaust, though, was fantastic, and the crowd roared me on around the first bend. To my embarrassment, I then proceeded to stall the car on every set of cones, resulting in a large penalty score.

On the second run we tried a different tactic: ignore the cones and just boot the 911 to the top as fast as possible. This was much more fun, and the expressions on the marshals’ faces as we raced straight across their stop lines were worth every one of the 300 points we picked up.

DAY NINE

The final day consisted of just one regularity and a single test – and a good thing, too, because we were both exhausted. The day was primarily about getting the competitors into Lisbon for a police-escorted convoy into the city and then on to the awards dinner at the Olisippo Palace Hotel in the historic centre of the Portuguese capital.

Although we had become pretty proficient by this stage and the air in the car was a little less blue on the average section than it had been a week earlier, even on the home straight we managed to make a bit of a mess of things. We somehow got separated from the main convoy as it headed downtown from the site of Expo ’98 and, while everybody else was being cheered home by the crowds that had gathered in the city centre, we found ourselves driving through the port. Brilliant.

We eventually found our bearings and crossed the finish line, elated, at 17:30, having driven 2386 miles and completed 25 navigation and regularity sections and a dozen tests. Our joy at making it to the finish in one piece was matched only by our admiration for the pioneering spirit of the pre-war crews who battled gamely all the way to Lisbon... and kept us off the bottom of the leaderboard!

If you must know, we ended our adventure 11,939 points adrift of the winners Michael and Simon Baker, who somehow managed to accumulate only 39. I guess they didn’t stop for pear drops. *End*

THANKS TO The Historic Endurance Rallying Organisation (+44 (0)1656 740275, www.heroevents.eu). The editorial team would like to point out that Geoff is a fine publisher, but isn’t generally allowed near historic cars or regularity rallies.



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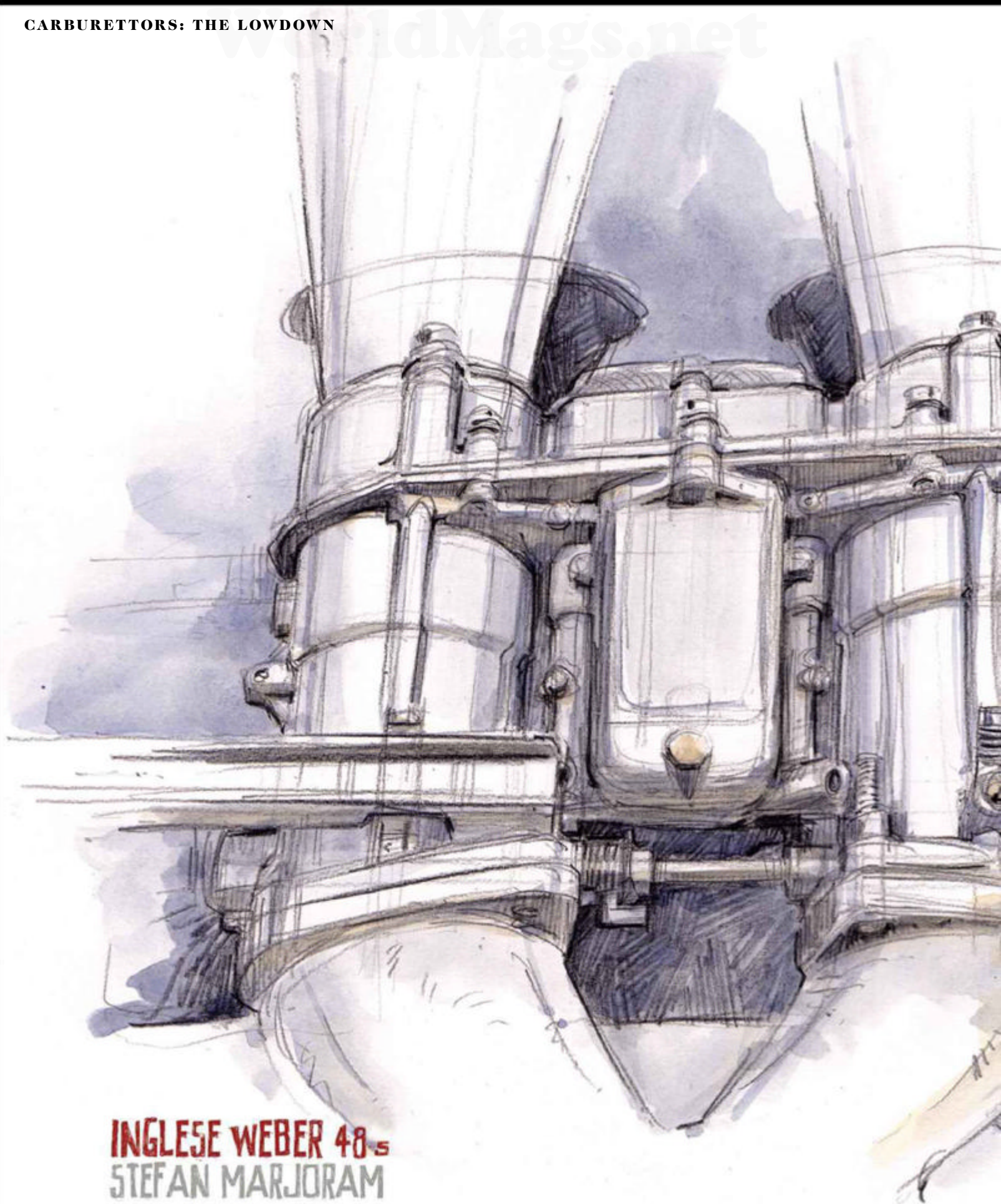
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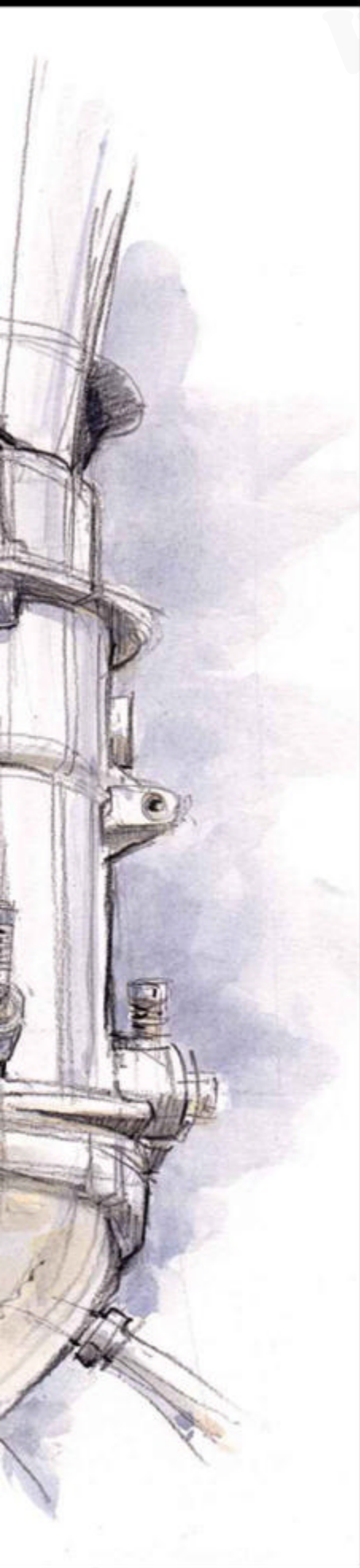
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STEFAN MARJORAM



Fuellish behaviour

Before every new car was sanitised by fuel injection, your most intimate connection with your engine was via the carburettor. Who says engineering is inanimate?

WORDS John Simister // ILLUSTRATIONS Stefan Marjoram & Robert Hefferon

THE CARBURETTOR. It's central to our world, on many levels. The very word includes 'car', although that's a coincidence because those letters actually belong to 'carbon', a vital component of the fuel which it meters. And the rest of the word? Think 'burette', the ultra-precise tap with the graduated reservoir that you'll remember from your chemistry lessons.

The fuel metered by the carburettor has an octane rating, which gave its name to this magazine: the higher the octane, the more suitable the fuel for high-performance engines. Most intimately and emotively of all, though, the carburettor is the instrument by which your right foot communicates with the engine, every ankle-twitch triggering a burst of energy, every full deflection of the accelerator pedal opening the carburettor wide and letting the engine deliver its best.

At least, all this is true of the cars we tend to love the most, which means the older ones. No-one makes carburettor-fed cars any more, because even the most intricately engineered and perfectly calibrated carburettor can never be as precise as a good fuel-injection system at metering *exactly* the right amount of fuel for every driving circumstance. For the last two decades, emissions legislation has spelt the end of carbs on new cars. Throwing in a hefty slurp of extra petrol for a dagger-sharp throttle response won't do in today's squeaky-clean world, and it's the task of a fuel-injection system to mimic that crispness without an accompanying puff of unburnt hydrocarbons. Precision is all, and electronics achieve it.

But there is something more immediate, more natural, somehow more organic about the way a carburettor does its job, not least because you can visualise the way it works without having to think about potentiometers and electronic maps and pulse widths. Carburettors also look fascinating, with their finely-cast bodies, their levers and linkages, and their orifices slurping and sucking the air that, blended with petrol in the carb's darker recesses, gives life to an engine.

For all that, though, a carburettor is essentially a passive object. The engine sucks air through it, drawing fuel through the jets as it goes. The only time fuel is actively squirted is when the accelerator pedal is pressed quickly, upon which the accelerator pump (if fitted, and many carbs don't have them) fires an extra slug. Otherwise the active part is provided by you, the driver, whose right foot opens or closes the throttle to allow greater or lesser amounts of fuel/air mix into the engine. Curiously, we refer to the wide-open position as 'full throttle', yet that is actually when the intake tract is throttled the least; the maximum throttling occurs at idle, when the throttle valve – usually a round, pivoting disc also called a butterfly, despite not resembling one – is almost shut.

Carburettors come in many shapes and sizes, and with two main modes of operation, although there have been side-turnings from the main evolutionary roads. Before these conventions were established, however, simpler arrangements fed the earliest engines. ➔

Starting from first principles, it was obvious the vapour that had evaporated from volatile fuel was highly inflammable, so it made sense to use this inflammability to propel a piston engine that could suck in the vapour. Thus was the first form of carburettor devised.

This 'surface' carburettor, in essence, was a fuel tank with an air pipe into the space above the fuel level and another one leading out of it. The engine sucked across this space, drawing in air laden with fuel vapour – typically a more volatile blend of hydrocarbons than today's petrol. There was a throttle valve but no means of altering mixture strength, so if the engine's demands exceeded the rate of evaporation the mixture would go weak. That said, a hot-tube or trembler ignition system would give ample chances for the mixture to catch light during the protracted power stroke of a low-revving, low-compression engine, so it was likely to fire eventually and precise control of the air-to-fuel ratio was not vital.

The wonder, really, is that it worked at all. A better version was Siegfried Markus's rotary brush carburettor, in which the engine-driven brush skimmed the surface of the fuel in the tank to propel droplets into the intake tract, adding to the vapours. Faster crankshaft rotation propelled more droplets, feeding the engine's increased appetite. Then that famous British inventor of automotive systems, Dr Fred Lanchester, came up with the wick carburettor. Here, wicks whose bases were immersed in fuel poked up into the air tract, where the fuel in which they were soaked was drawn out by the passing air to create a combustible mixture.

All of these rather approximate systems were doomed when Wilhelm Maybach, in 1893, had a stroke of genius and invented the ancestor of nearly every subsequent carburettor. It had a float in a petrol chamber, which actuated a valve able to stop the fuel supply when the chamber was full, ensuring a constant fuel level. The chamber supplied a fuel jet from this head of fuel. That jet sat in the incoming airstream within the intake tract, with the throttle valve between it and the engine. The passage of air drew fuel from the jet, atomising it in the process. Voilà! A recognisable carburettor.

It sounds simple, but there's more to it than that. A carburettor as described could be calibrated – jet size, tract size – to be optimal for a constant engine speed and load, but the laws of physics mean the mixture would deviate under other conditions from the ideal of 14.7 parts by weight of air to one of petrol. That need not always matter, because a transiently richer mixture can be good for satisfying sudden power demands, and a leaner (and therefore more economical) mixture can still provide enough energy for gentle cruising. The difficulty comes in making one carburettor cope with all eventualities.

Different solutions have led to those two

main evolutionary threads mentioned earlier. The first thread is the more closely related to Maybach's device, and brings us the fixed-jet, or fixed-venturi, carburettor. Carburettors nearly always have a narrowing of their intake tract where the main jet's orifice is positioned, this narrowing – or venturi – causing a lowering of air pressure as the air speed increases through the narrower bore before returning to its former velocity as the bore broadens again just before the throttle. This lowering of pressure helps suck the petrol from the jet.

In a fixed-jet carburettor there is a separate jet for idling, during which there's insufficient suction on the main jet. There is also some form of compensation system to prevent the mixture enriching excessively as engine speed and load rise (as it otherwise would, owing to the different molecular masses of petrol vapour and air), typically with an air-correction jet that admits air into the stream of petrol emerging from the main jet as those

'From the 1950s, twin-choke Webers were the mark of an ultimate performance engine'

engine demands increase. The resulting emulsion of fuel and air is already well on the way to the full atomisation it receives as it is sucked into the venturi.

Various ways, different in detail but similar in principle, achieve this effect in carburettors made over the years by Solex, Zenith, Pierburg, the American companies Carter, Holley and Rochester and, most glamorously, Weber and Dell'Orto. The carburettors are calibrated to suit the engine's capacity and power characteristics, and once set can be altered only for idle mixture and idle speed unless the jets and venturis are changed.

Yet for all the similarity of operation, a sidedraught Weber DCOE looks very different from a downdraught single-venturi Solex. Some of the first jet-type carburettors were updraughts, actually, the idea being that flooding of the carburettor (a spilling-over of the float chamber, typically) would not result in drenched cylinders and dead spark plugs. An updraught carburettor is hard to package, though, when an exhaust manifold might be

beneath it or an adequate air feed must be contrived, so they had practically vanished by the mid-1930s – as had the practice of making carburettors from brass, which was supplanted by mazak and aluminium.

Downdraughts became the norm among fixed-venturi carbs, until the company founded by Eduardo Weber in 1923 came up with the idea of giving each cylinder its own venturi and throttle valve. The two main advantages, both particularly well-suited to the intended racing role, were speed of response and a short, straight, unobstructed intake tract. Two tracts, or venturis, or barrels, or chokes – call them what you will – could share a float chamber to make a convenient single instrument. Thus the DCO series was born, the initials denoting the Italian words for 'two-choke horizontal'.

Here was the carburettor as sculptural object with connotations of profligate power, the ram pipes at each choke mouth emphasising the vocal, sometimes-snorting passage of air, talking-up the engine's appetite. (More's the pity that sometimes these pipes bear wire mesh on their ends, which does nothing to filter the tiny particles that cause the most engine damage but ruins the airflow. A proper air filter is a much better idea.) From the 1950s, a pair or a trio of twin-choke sidedraught Webers was the mark of an ultimate performance engine, and the sight is still rooted in our subconscious.

Rival Italian company Dell'Orto (founded by Gaetano Dell'Orto in 1933) has long made similar devices that work just as well, and are as beautifully engineered with their ball-race throttle spindles and finely finished castings. They, too, have found favour with fast-car manufacturers. But there are other ways of designing a carburettor with more than one choke; the one-choke-per-cylinder idea can be used in downdraught form (triple-choke on Porsche 911s are a good example) if the engine configuration demands it, or the progressive-choke design can be used in place of a single-choke downdraught. Here, a small-diameter tract's airflow is joined by that from a second, larger one as the engine's demands increase, allowing efficient atomisation and high economy during gentle running, and ample airflow when let off the leash. Weber's 28/36 DCD, standard fare of past tuning companies, was one of the first.

It is Solex, however, that was probably the most ubiquitous carburettor company. Originally French, it had outposts in Italy (Weber parent company Magneti Marelli now owns the fuel-systems part of the Solex enterprise) and in the UK, as part of the Zenith-Solex-Stromberg combine, as well as licensing its designs to Mikuni in Japan. Along with its mainstream downdraughts fitted to myriad popular cars, Solex made some fairly exotic sidedraught twin-choke of Weber-like configuration, but lower in quality and more prone to wear. Solex also, at Porsche's behest,

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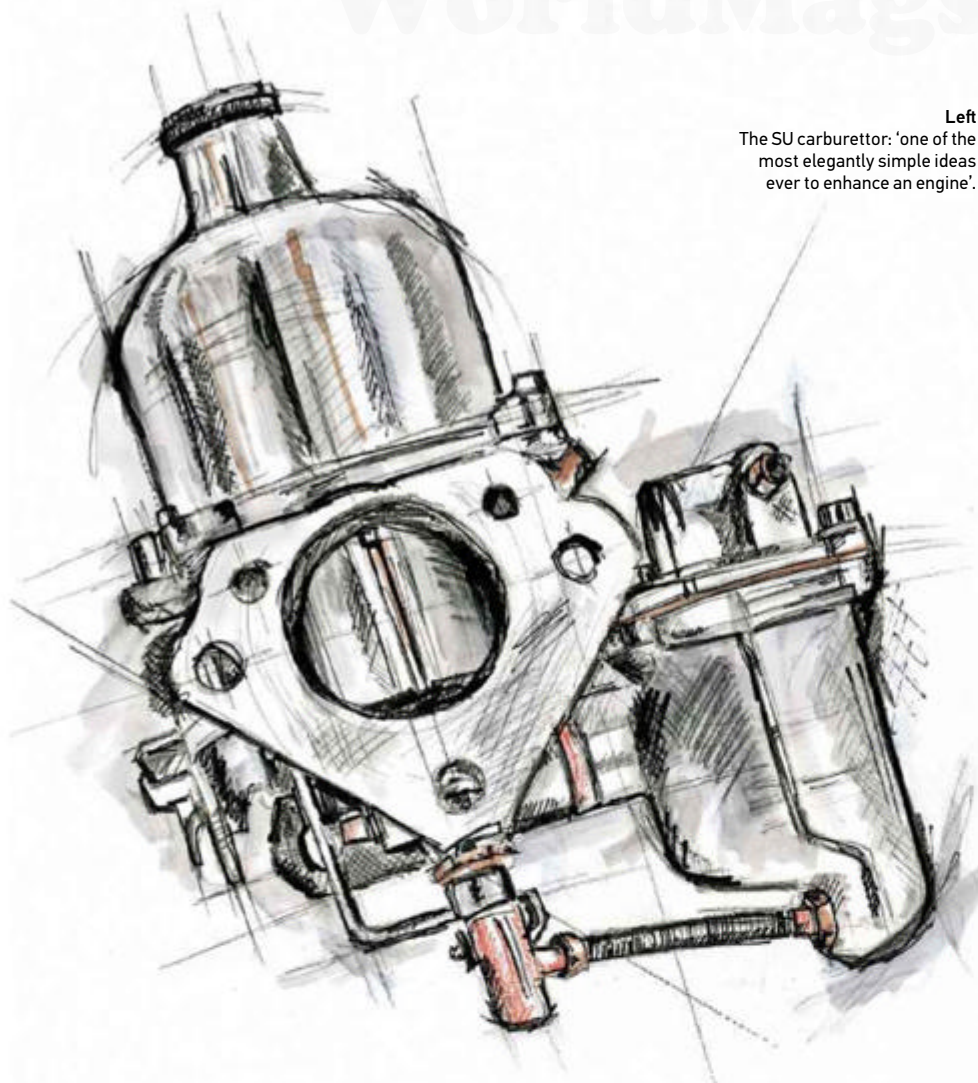
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Left
The SU carburettor: 'one of the
most elegantly simple ideas
ever to enhance an engine'.



created a triple-choke downdraught for the original 911 with no float chamber, relying instead on a constant overflow and return circuit. It was a disaster, with terrible fuel starvation on corners.

Over in the US, twin-choke and even four-choke downdraughts were the required feeding mechanism for thirsty V8s. Britain, however, had its own take on how a carburettor should be designed, and the SU carburettor was one of the most popular types of all among homegrown car manufacturers. Here we meet that second main thread of carburettor design, and it's one of the most elegantly simple ideas ever to enhance an engine.

Here there is just one jet, a large one into which a tapered needle is inserted to varying degrees according to how much fuel the engine requires. The clever part is the control of those varying degrees.

The needle fits in the base of a piston whose downward extension protrudes into the air tract from above; SUs are almost always sidedraught instruments, although some early ones were downdraughts. With the piston fully down, the air tract is almost blocked and the thick end of the needle almost plugs the jet. The piston moves within a sealed air chamber, or dashpot, and the air space above the piston communicates with the intake tract via holes in

the base of the piston. Air pressure below the piston, but still within the bottom of the dashpot chamber, is atmospheric.

As seen by the intake tract, the piston extension forms a venturi variable according to its position. As air rushes through, the suction caused by the venturi, and communicated to the inside of the dashpot, sucks the piston upwards against its weight and an additional spring. A greater rush of air causes more suction until the piston rises to restore the original suction level – hence the description of this carburettor type as 'constant vacuum' or 'constant depression' as well as 'variable-jet'. By now there's less restriction in the intake tract and a smaller diameter of needle in the jet.

By calibrating the jet's taper and the strength of the dashpot spring to suit, the SU can provide the right fuel-to-air mixture for every eventuality. That's even true for snap throttle openings, because the upward movement of the piston is damped to allow momentarily increased suction on the jet – the equivalent of a fixed-jet carburettor's accelerator pump.

It sounds almost perfect, but the SU doesn't lend itself to ultimate power applications. One reason is that restricted venturi when the throttle is opened suddenly, another is that an SU is ill-suited to feeding just one cylinder

because the intake pulses will make the piston flutter. It needs a smoother suction.

As a mainstream-market carburettor it fed most BMC and British Leyland engines for years and many others besides. George H Skinner came up with the idea as early as 1905, set up his carburettor company in 1910 (SU stands for Skinners' Union), sold out to Morris Motors in the 1920s, and would have been amazed to see fundamentally the same carburettor design carry on until 1993. Hitachi in Japan used an SU-based design for its carburettors, but the greatest flattery came when Harry Cartwright of Zenith and Denis Barbet of Standard-Triumph devised their own version. They liked the principle but didn't want to pay the royalties, so the Zenith-Stromberg CD was born.

It was a British design, even though Zenith and Stromberg were originally American companies (and Stromberg, too, had been making traditional fixed-jet carburettors in the US). The CD, for 'constant depression', used a rubber diaphragm to seal the piston to the dashpot instead of relying on a close, machined fit, and placed the float chamber under the intake tract instead of to one side. The final HIF-model SUs had a similar arrangement here. Stromberg CDs appeared mainly in Rootes/Chrysler products as well as Triumphs and Lotus twin-cams; ironically, some export BL non-Triumph cars had them, too, because they were ahead in the emissions game.

Ultimately, no amount of tinkering could adapt any carburettor to ever-tightening emissions demands, not even strategically placed heating elements, computer-controlled idle stepper motors and similar automotive Elastoplast. It was simpler to cut losses and fit fuel injection, even – for a few years – a single-point system built into the throttle body for some cheaper cars. Into that Elastoplast category must come the ill-fated GM Varajet and Ford VV (variable venturi) devices, both troublesome, Heath Robinson amalgamations of our two main design threads.

Were there any others? Motorcycle slide-type carburettors, with an SU-type needle connected directly to a throttle slide, hardly ever made it to cars except as a quartet of Amals on a British Leyland Special Tuning eight-port A-series engine, because they were wasteful of fuel. And then there was the Fish carburettor, in which fuel arrived via perforations in a hollow throttle spindle, but it was very hard to calibrate properly.

Today, driving a car with a well set-up carburation system remains a joy in an increasingly digital world. However hard the engineers might have tried to hide the fact, with carbs you're always aware of the presence of liquid fuel ready to make your engine come alive; they can't help it when float chambers are involved. We love that. The magazine's name proves the point. **End**

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Britain's first sports car

It might seem unlikely, but it's true – and now the pride of Luton has returned to the Lancashire Fells and the scene of its famous victory of a century ago

WORDS Nigel Boothman // PHOTOGRAPHY Richard Faulkes





IN A DAY full of memorable moments, two episodes stand out. Perhaps they sum up the different sides of Vauxhall 30-98 ownership. In the first, we're on a lunch stop when I spot a tiny Humber 8hp tourer in a Lancashire car park otherwise full of mighty vintage Vauxhalls. The owner, Neil, says his father wrote a little pamphlet about the 30-98, one of the *Profile Publications* series released in the 1960s. Coincidentally, I've just ordered a copy and know the name – John Stanford? Yes.

Neil grew up with 30-98s and even though he isn't in a position to own one now – they are frighteningly expensive – he'd set off at 7.30am and driven all the way from York on the backroads in his 1925 Humber to pay homage at this centenary gathering. These Vauxhalls get under your skin.

The second episode happens when we're a little off-route and, as such, find we haven't allowed for the mileage we'll be doing between fill-ups. Sure enough, the car stops in as remote a spot as it can manage. Not for nothing did it earn the nickname 'Thirsty-98'. The gauge is on the tank itself and, short of leaning recklessly out of the back seat, you can't read it while travelling, and it's hardly accurate anyway. We kick our heels while our intrepid navigator runs away down the lane. About the time we've given up on seeing him again, he reappears on the back of a quad bike driven by a burly, blood-spattered sheep farmer.

The farmer introduces himself as Jim and tips a generous measure of petrol into the Vauxhall from his plastic bowser and takes a tenner from us, which he then returns just as we're about to set off. 'I'm a Jehovah's Witness,' he offers by way of explanation. 'I'd always see you right.'

Do nice things happen to you if you have a nice car? It seems a shaky theory and yet it's borne out again and again, especially with charismatic machinery from the early days of our motoring history. And after all, this tremendous tour we have joined has been organised to celebrate the 100th anniversary of the model.

A centenary is quite a birthday to celebrate, but in the case of a car as influential and important as the Vauxhall 30-98, it's all the more significant: here is Britain's first high-performance road car.

Terms like 'high-performance' are relative, of course, and at any given time some cars are bound to be faster than others. But the 30-98 has a good claim to being the first British car that offered a step up to a different league, where racing speeds might be achieved on the road, even in standard trim. As Neil Stanford's father puts it in his 1966 profile of the model, '...the E-type 30-98 is a most exciting car. One only has to drive the average large Crossley or Sunbeam of the period... to realise at once the lead that Vauxhall Motors had achieved and why owners gave pride of place to no-one else on the road.'

The E-type was the first incarnation of the model. It was a development of the famed Prince Henry cars, themselves successful in hillclimbs and other trials with their relatively lightweight construction and gutsy 3.0-litre (later 4.0-litre) sidevalve engines. In 1913, a car dealer and keen competitor called Joseph Higginson went to Vauxhall with a request for a larger-engined, more potent Prince Henry. The cylinder capacity was duly expanded to dimensions of 98mm x 150mm, giving about 4.5 litres, and Higginson took the first such car away to try it out.

It was a startling success. That summer, Higginson set Fastest Time of the Day at Shelsley Walsh, Aston Clinton and Waddington Pike, the Lancashire hill that forms the focus of today's tour. The new chassis was duly listed at £900 for 1914, a price that exceeded the Prince Henry's by £320 and which curtailed sales to a mere dozen or so before the declaration of war intervened.

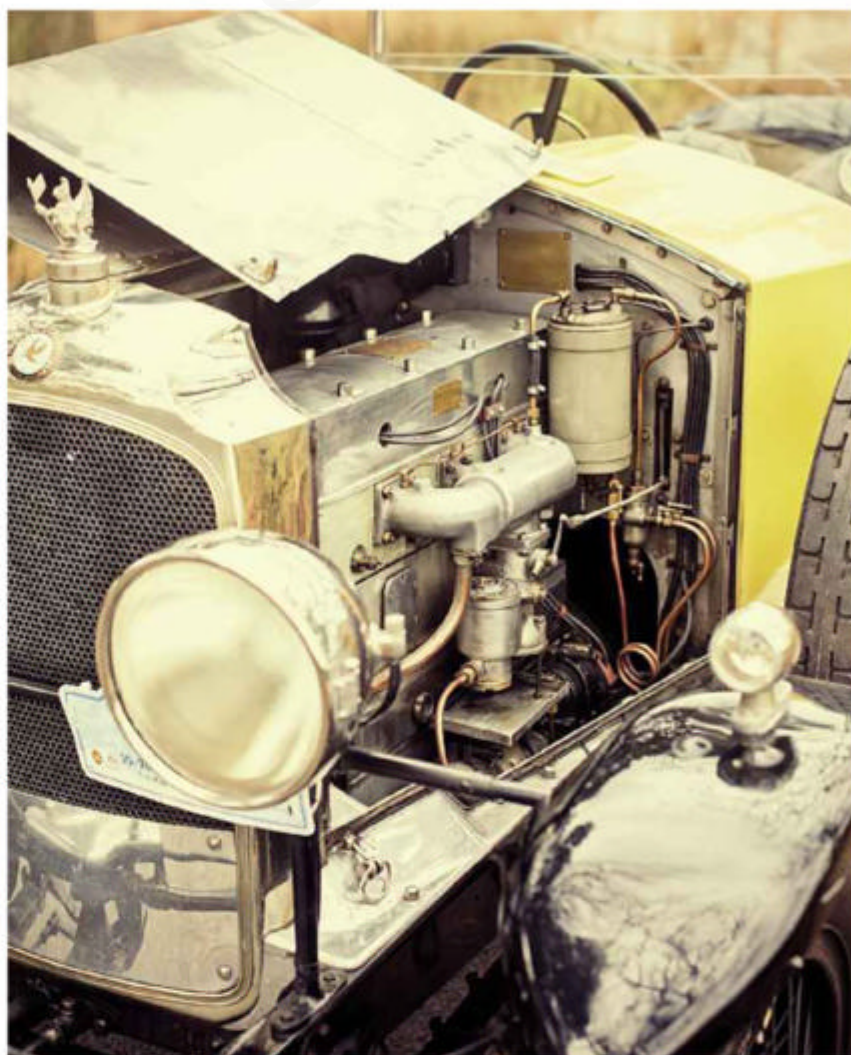
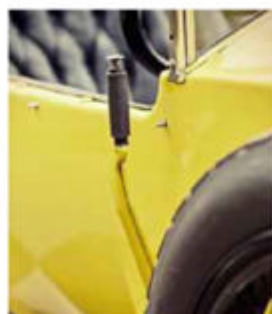
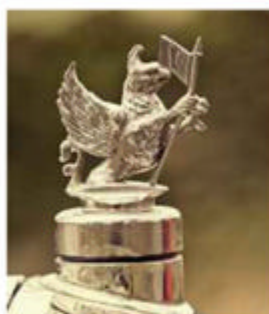
Production resumed in 1919 and the E-type soon cemented its place as the fastest catalogued model from any British factory. Vauxhall always offered a 100mph guarantee if the owner cared to see his chassis fitted with a racing body and exercised at Brooklands. Something over 80mph was possible even with the conventional Wensum or Velox touring bodies. A glance at the technical

Below and right
Not without reason was Vauxhall's pioneering sports car known as the 'Thirsty 98'; lo and behold, speeding into uncharted territory sees the *Octane* team in need of rescue, thankfully provided by a local farmer on a quad-bike.



‘Terms like “high-performance” are relative, but the 30-98 has a good claim to being the first British car that offered a step up to a different league’





specifications reveals little; Laurence Pomeroy's design (see panel over page) is very conventional for the time.

The chassis is made in rather a light gauge, permitted by the use of a rolled-steel subframe carrying the engine and gearbox. The subframe is attached to the chassis at three points, keeping vibration down and allowing some flexibility in the side rails. Springing is by four semi-elliptics, retardation via a foot-operated transmission brake behind the gearbox and small hand-operated drums on the rear wheels.

The E-type engine is a four-cylinder sidevalve unit with a fixed cylinder head and valve caps you can remove to lift and re-seat the valves. Again, it's standard Edwardian fare but here at least is a hint to the car's success: the valves are very large and the lift is generous. The valve timing is fairly radical for the era, which gives not only impressive power but also that distinctive gurgling exhaust note. The crankshaft has five main bearings and an excellent oil supply, allowing it to rev higher than was normal. It all adds up to around 90bhp at 3000rpm, which may not sound a lot today but dwarfs the outputs of the aforementioned Crossleys and Sunbeams and compares well to the 70bhp offered by the twin-cam, 16-valve Bentley 3 Litre of 1921 or the 80bhp from the 7.4-litre Rolls-Royce Silver Ghost.

The 30-98's success was down to a formula repeated in later motoring history: a powerful, uncomplicated engine in a light and equally simple chassis. The recipe was refined by the arrival of the overhead-valve engine in 1923 as the OE-type debuted. Port area and valve lift increased still further and maximum revolutions rose eventually to 3500rpm with 1925's balanced crankshaft, allowing some 120bhp. To counteract the increased power, front brakes were offered from late-1923.

The car we're enjoying today is Vauxhall Motors' own 1926 Velox, so it's one of the last and most developed of the breed. It's also highly original and well-used, having last been restored in the mid-1960s. Should be pretty straightforward to drive, surely? Well, let's just say that those who have their first go in a well-warmed 30-98 are at a distinct advantage. When cold, the gearbox is an unforgiving, recalcitrant thing, requiring confidence, experience and precision to slot home silently. I bring none of these qualities to the table, so it's just as well I'm allowed a little orientation before we set off on the tour.

The air is thick with the fumes of ancient engines as each of the 30-odd cars departs in order of age, oldest first. This leaves many hanging about for a considerable time, yet they all chuff away quite happily – 30-98s don't overheat, it seems. When we set off I find the heat-soak

1926 VAUXHALL 30-98 VELOX

ENGINE 4224cc four-cylinder, OHV, Zenith 48RA updraught carburettor

POWER 120bhp @ 3400rpm

TRANSMISSION Four-speed manual, rear-wheel drive

STEERING Worm and wheel

SUSPENSION Front: beam axle, semi-elliptic leaf springs, lever-arm friction dampers. Rear: live axle, semi-elliptic leaf springs, lever-arm friction dampers, torque stay from differential case to gearbox crossmember

BRAKES Rear drums, cable-operated. Contracting-band footbrake on propshaft

WEIGHT 1473kg

PERFORMANCE Top speed c85mph



Above and far left
The raw splendour of Lancashire's uplands lends itself to the brawny nature of the 30-98, which first competed here 100 years ago; archive picture shows Higginson at Waddington Fell back in 1913.

has transformed the gearchange, which now slides from cog to cog with only an occasional grumble.

Double-declutching is mandatory, of course. There's a heavy crankshaft and flywheel and it takes a while to slow them down for upchanges and to speed them up when you prod the throttle for downchanges, but if you allow enough time and use your ears, in goes the lever. It's also wise to change up very early so you're dealing with less inertia in those whirling masses of metal. The gearchange pattern is unusual: first is upper right, second is lower right and then third and fourth are on the left. Glancing at the gate helps to remind you that the pull from third to fourth is not quite a straight path.

The key feature of the 30-98 mindset is your attitude to braking. The footbrake (right-side pedal; the accelerator is central) is in effect a no-go area, except for last-ditch panic stops. It works a contracting band on the transmission and its stopping power is feeble, yet enough to introduce unwanted strain to this aged driveline. The pedal also operates the front brakes, but I'm encouraged by the car's keepers to rely solely on the handbrake – that near-vertical lever outside the cabin.

It's powerful, but it's still a handbrake. Use it for emergency stops at anything more than 20mph or so, and the emergency remains. Better to choose something

soft to hit, or just jump out. It's one of four competing uses for your right arm, which must also change gear, signal a change of direction and help with the steering.

The steering at low speeds is indeed weighty, so your left arm needs assistance, especially in slow turns of the type that also require a downchange, a signal and an application of the handbrake. If you're thinking that the 30-98 sounds like a handful (or several hands-full), you're right. But it's also tremendous fun.

The engine is the main reason for this – such a fruity, sporting noise is accompanied by prodigious grunt and a very un-Edwardian willingness to rev, more pronounced in this vintage-era overhead-valve example. With only two on board it's even better, romping up hills and making short work of straights. The gearing is exceptionally high for a car of this age but, without it, you could never make full use of the power.

The other joy you get from a day with a 30-98 is the sheer satisfaction from overcoming the challenge of driving it. Each well-timed downchange is a little victory, each charge up the rev range as you approach a steep hill builds momentum before gravity can take it away. But all of this newfound confidence in operating the big Vauxhall is put firmly in perspective by the achievement that took place here, at Waddington Pike, 100 years ago. ➔

Mr Higginson took that first 30-98 up the loose, gravelled surface of this little hill road in just 42.2 seconds, 'in a series of alarming slides'. Yes, he had a rolling start, and a 1913 picture of the car at another hillclimb appears to show it with studded tyres, but the sportiest and most determined 30-98 pilots in our group are struggling to crack 50 seconds on today's smooth tarmac from a standing start. Bear in mind that this includes all of the newer overhead-valve cars with an extra 20-25bhp over Higginson's, and lungfuls of high-octane modern petrol. Fast? That first 30-98 must have seemed like a rocketship.

The 30-98 was never intended to be a racing car and it pre-dated the idea of the petite, uncompromising sports car, though its dual road-and-track capabilities make it a good candidate for the title of Britain's first sports car, too. It's really a fast sports tourer, capable of seating four in reasonable comfort, even if those in the

'Lift the back seats out and remove the lamps and a Fastest Time of the Day was yours for the taking'

back find it very draughty. But lift the back seats out, remove the lamps and even the wings, and away you go, young man. A Fastest Time of the Day was yours for the taking.

As a flagship for Vauxhall the 30-98 was a tremendous asset. As a money-spinner it was less so; the production total was just 587 between 1913 and 1927, though large cars were rarely big sellers back then. Far greater turnover was generated by the lesser 14/40 and OD 23/60 but, even then, it was insufficient to keep Vauxhall's finances in rude health. Ambitious projects including the S25/70 with its ten-bearing, sleeve-valve engine put the company in a less-than-secure position, so an approach by General Motors was welcomed and resulted in takeover in 1925.

Since then the reputation of the 30-98 has only grown. Rivalry with owners of Cricklewood-built Bentleys has kept the competitive fires burning, especially in VSCC circles where the 30-98 is one of the few models versatile and powerful enough to appear in similar trim on racetracks, hillclimb courses and muddy trials events.

Values are sky-high now – you'll pay something in the order of £200,000 to £500,000 for one, depending on originality, condition, specification and history. But despite a good survival rate (something like 200 of the 587 made are still around in some form) there are never that many on the market. The engineering achievements and sporting successes of this 100-year-old masterpiece are worth celebrating, but to many owners the appeal is deeper than that. Yes, they really do get under your skin and, like all the best cars, they become something you want to keep forever. *End*

Luton's expert tuners

What was the secret of the 30-98's impressive power and speed? It was mostly the skill of two engineers

VAUXHALL WOULD never have achieved the early success it enjoyed without a blend of competition-minded management and skilful, original engineers. Of the latter, two played especially important roles in the development of the 30-98: Laurence Pomeroy and Charles Evelyn King.

Early in his career, Pomeroy was given the task of redesigning Vauxhall's 20hp engine to create more power. By increasing piston speed and improving the breathing, he succeeded in raising the output from just over 20bhp to nearly 40bhp. Suddenly, Vauxhall was able to offer a car making significantly more power than it was taxed for: the RAC rating of 20hp was calculated on piston area rather than actual output, but the formula reckoned without designers like Pomeroy, who set new standards of efficiency by using an approach to engine tuning many would still recognise today.

Pomeroy was able to develop his ideas still further in subsequent years, eventually turning the Vauxhall A-type into such a successful competitor that replicas were offered of the cars that took part in the lengthy 1910 motor trials named for Prince Heinrich of Prussia. The 'Prince Henry' Vauxhall was an instant classic and led directly to the creation of the 30-98.

Pomeroy stayed on through the war years, but left Vauxhall in 1919 just as 30-98 production was finally getting underway. He went to America to pursue various projects but also to escape his wife, whose struggles with alcoholism he found hard to cope with. Before his departure, Pomeroy had been working on overhead-camshaft engines to replace the

30-98's sidevalve unit, but the board rejected his proposals.

Instead, CE King brought the existing engine up to date with an overhead-valve conversion and detachable cylinder head. He was able to reduce engine capacity slightly and claim both a higher output and slightly lower fuel consumption. As Vauxhall's chief engineer his output was prodigious through the early 1920s, including such useful touring models as the 23-60 and radical racing projects such as the twin-cam TT Vauxhalls. They featured engines created by Harry Ricardo in a chassis of King's design, with novel features including a pneumatic control for brake balance, controlled from a lever on the steering wheel.

As talented as both men were, their interests lay much closer to motor sport than to mass-production and profitability, but it's precisely this that makes all pre-GM Vauxhalls so widely admired.



Right
Engineer Laurence Pomeroy, also pictured below behind the wheel of a C-type Prince Henry. His son, also named Laurence, was a journalist who became president of the VSCC.



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THE OCTANE
INTERVIEW

Anthony Reid

From taxiing oil workers in the Shetlands to BTCC and Le Mans podiums: this is one of motor sport's most varied careers

WORDS Richard Heseltine // PORTRAITS Lyndon McNeil

BAD EXPERIENCES CAN be as formative as great ones, a point that isn't lost on Anthony Reid. The veteran hard charger smiles as conversation turns to the framed letter of intent hanging in his downstairs loo; one signed by F1 team boss turned pundit, Eddie Jordan. It's a question that begs to be asked: just how close did he come to landing a Grand Prix drive?

'You read the letter,' he replies. 'I'd teed up a sponsor in Japan who was going to write a cheque for £2.5m. That was in December 1990. I was going to drive for Jordan in '91. Then my backer went bust as the Japanese economy collapsed. Naturally that was pretty devastating but I had to be pragmatic. I was 34, so I decided to concentrate on earning a living rather than chasing a dream.'

Few drivers have enjoyed such a varied career.

Whether it's racing a sports-prototype at Le Mans, a 'silhouette' saloon in South America, or storming the Goodwood Festival of Speed hillclimb course, his approach is always the same: attack, attack, attack. Reid's self-belief has carried him to countless wins, most famously in the

British Touring Car Championship, but the Scot's route to the podium was far from straightforward.

'It hasn't been a conventional career, that's for sure,' he laughs, 'but then little about motor racing is ever conventional. I'd hate to have to do it all over again. It's very difficult to make a living driving racing cars but somehow I've managed for the past few decades. I wasn't a member of the lucky sperm club; my family wasn't loaded but I had determination. A lot of the good things that have happened in my career have occurred through getting to know the right people – by making contacts – or by chance. A lot of my biggest deals have been done in pubs and restaurants.'

Reid was born in Glasgow in 1957, his passion for motor sport emerging when he was a pupil at Loretto School in Musselburgh. 'Jim Clark had been there before me and he became something of a hero. That link triggered my interest in motor racing in the first place. My other big influence was Norman Barclay, who was my brother's godfather. Norman was an offshore powerboat racer and something of a playboy who had also campaigned a Cooper-Climax in Formula Libre events. He really lived life to the full. I used to hear all these stories at dinner parties, about him doing the 1968 London-Sydney Marathon with Keith Schellenberg in a vintage Bentley and suchlike. I would listen intently and, ➔

**Below left**

Anthony Reid in the Nissan Primera (on the right), attempting to pass race leader Rickard Rydell (Volvo S40, on left) at Brands Hatch BTCC round, Kent, UK, on 31 August 1998.



LAT PHOTOGRAPHIC

‘I was the fastest taxi driver so I would get double fares if I could get to the pub before it closed’

after hearing these amazing tales, I wasn’t about to become an accountant.’

Reid’s big break occurred at the very start of his career. ‘I had no karting background to speak of, but I saved up enough money to enrol at the Jim Russell Racing School, which offered a scholarship. The prize was a year’s racing in Formula Ford and the selection committee included Jack Sears and Derek Bell. There was a whole series of races and interviews; I won the prize and that is how I got started.’

By the end of the ‘78 season, however, it wasn’t so much a case of onwards and upwards as a struggle just to stay in the game. ‘It was difficult to find work at that time and, at the suggestion of some old friends, I flew to the Shetland Islands. The Sullom Voe oil terminal was coming online and apparently there was money to be made. I remember this little island hopper landing in a field and dropping me off. Initially, I cleaned toilets at the oil workers’ campsite during the day and drove taxis at

night. Oil workers soon cottoned on that I was the fastest taxi driver on the island so I would get double fares if I could get them to the next pub before it closed.’

After living in a tent and a caravan for two years, Reid returned to the mainland and qualified for the Formula Ford Festival with his three-year-old PRS, finishing tenth overall out of 250 entrants. A year later, he was a works Argo driver in FF2000, becoming a frontrunner in the category and receiving a Grovewood Award, only for the team to fold. Scroll forward to 1985 and his tenacity was rewarded with another big break – or so it seemed.

‘I got a drive in Formula 3 with the Scan+Sport team. On paper it looked great. Robert Synge was the team manager and he was vastly experienced. We were using the latest Reynards, the first to have carbonfibre tubs. Unfortunately, we had Saab engines which were heavy and gutless. Saab was our main sponsor and lost interest before the end of the season. They invited 200 guests to Snetterton and the PR guy was telling everyone that we were going to win the race. Unfortunately, someone hit my teammate Julian Bailey on the run to Riches Corner for the first time. He in turn thumped me and I then whacked Maurizio Sandro Sala who was in our other car. All three Reynard-Saabs were out on the spot, right in front of the hospitality area. I went back to instructing at race schools and picking up the occasional drive.’

Fast-forward to 1989, and Reid’s career was resuscitated with a full season in Formula Vauxhall Lotus, our hero finishing third in the championship. ‘I also did a few rounds of the equivalent Euroseries and won the British GP support race. Strange as this may sound, the owner of a Swedish Group C team saw the race on cable TV or something and phoned me up – did I want to go to Monza to test his Porsche 962? I was out when he called. I was sharing a house with my brother at the time and he actually thought to write down the number for me to call back. Thank heavens he did, as I got the drive. I went from scratching around to competing in the World Sports-Prototype Championship! Quite a contrast from what I’d been used to. Anyway, at the end of the year I raced in Japan and we had an 850bhp Andial-tuned engine. I touched 230mph on the very long straight there, which was almost double the fastest I’d ever been in single-seaters!’

Reid also made his maiden appearance at Le Mans that year, with the privateer Alpha Racing Team. ‘That came about through Tiff Needell, who I always got on well with. Derek Bell had shared the Alpha 962 with Tiff out in Japan but he was contracted to another team for the 24 Hours so Tiff put my name forward, with David Sears as our third driver.’ Remarkably, this tiny





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**Below left and right**

At Le Mans in 2002, driving the MG EX257 sports prototype, and in the factory Chevron en route to fastest time up the hill at the 2012 Goodwood Festival of Speed.



‘The BTCC was almost like a nuclear arms race. The pace of development was incredible’

équipe finished third overall behind the two factory Jaguars. ‘It was the last year they used the old podium,’ Reid recalls. ‘The original pits were so atmospheric, too. You immediately thought of Steve McQueen and the film *Le Mans*. I loved the ambiance.’

Despite the F1 dream being consigned to history, Reid’s transformation from jobbing wannabe to paid professional was now complete. He subsequently joined a large number of talented *gaijins* competing in Japan’s burgeoning racing scene, beating Jacques Villeneuve, Tom Kristensen and Rickard Rydell to the national F3 title in ‘92, then picked up rides in other categories, emulating his great hero as he did so. ‘Jim Clark used to compete in all manner of cars in a single day, and at one point I had four contracts. I would do F3 in the morning and F3000 in the afternoon and so on. I also had drives in GTs and touring cars. I was fortunate to get into saloons just as the Super Touring era began to take off. I spent two years racing a privateer Opel in Japan and beating the works teams didn’t make me too popular. It raised my profile, though, to the point that Nissan offered me a drive in Europe. I did one year in Germany, replacing poor Kieth O’dor who had crashed fatally at Avus, before moving into the British Touring Car Championship.

‘For me, entering the BTCC with Nissan in 1998 was one of the rare occasions when I was in the right place in the right car at the right time. It

was just brilliant. The races were shown on *Grandstand*, with Murray Walker commentating for the BBC. You had these ex-F1 drivers coming along with virtually all the major manufacturers. It was almost like a nuclear arms race. The pace of development was incredible.’

And was the racing as physical as it outwardly appeared? ‘Worse! It was all-out war. When I joined the series, I learned very quickly – from John Cleland mostly – not to leave even a chink of an overtaking opportunity. But for all the argie-bargie, there was a lot of respect between drivers. The title just slipped out of my reach that year, as it did in 2000 when I was a Ford driver and I lost out to Alain Menu by two points. But we were on borrowed time. Ford spent something like £12m on a season in BTCC and that wasn’t sustainable.’

Reid returned to the series at the end of 2001, upsetting the established order aboard the works MG ZS. ‘That was a fantastic deal for me. It was a British car and a British team with British drivers. In addition to the BTCC, there was a Le Mans programme with the MG EX257 sports prototype. Vauxhall had won every BTCC round before we arrived for those final few races of the season. At the final meeting of the year at Brands Hatch, they had a photo call with all the cars on the grid, the trucks, the personnel; everything. What struck me was the number of trophies. We hadn’t finished the season but there were all the trophies for all the races – they were that certain of victory. That just made me even more determined to beat them, and I won the opening race of the meeting which really pissed them off as they couldn’t use the photo! As for the sports car, well in its second year – 2002 – I would put it up there as arguably the best racing car I’ve ever driven. Unfortunately, there were a lot of political issues between MG and Lola, which had designed and built the car. That spilled over into legal action, which MG lost, and that probably accounted for the development budget!’

More recently, Reid has performed the occasional smash and grab raid on the Argentinian TC2000 saloon car series while also returning to GTs with the works Chevron team. He has also made his presence felt in historics, competing in all manner of machinery from an MG Magnette to a Williams F1 car. ‘I was invited to do the St Mary’s Trophy at the 2001 Goodwood Revival and it snowballed. I know quite a few collectors and they trust me not to demolish their highly valuable cars. I did five races at last year’s Goodwood Revival, which was incredible. I still want to do the modern stuff, and hopefully Chevron will be competing in Europe later this year, but I do enjoy the historics scene. It reminds me why I fell in love with motor sport in the first place.’ **End**



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WORDS Tony Dron // PHOTOGRAPHY Paul Harmer

‘This is a machine that takes you to the essence of what the old racing car game is all about’



HALFWAY ROUND my second lap in this 1955 pure racer, a strong thought entered my mind: your heart would rule your head if you owned it. I'm sure about that and I can see no way out of it. Your logical brain might be suggesting that, while it cost you an enormous fortune to acquire it, that was way back in time and today it is worth vastly more, hugely and mightily more – so maybe the time has come to treat this lump of metal as an investment. There's no shortage of potential buyers these days for a 750 Monza with a good history and this one has an exceptional story behind it. Surely it makes sense, the head would keep saying, to cash in big-time on this little gem that you were clever enough to snap up all those years ago.

Is that so? Any time your head started to lead you down that path, your heart would chip in to remind you that this Ferrari is one of those



Above
The Monza's keeper had it weighed, and can confirm a weight distribution of 52:48 front:rear. Thank the transaxle gearbox for that.

very special cars, a machine that takes you to the very essence of what this old racing car game is all about: driving in its most sublime form. Why should someone else have the right to open that featherweight tiny aluminium door, climb into that cockpit and start that raucous brute of a 3.0-litre four-cylinder engine? Then you remember what the car feels like out on the track – savage but beautiful beyond words. No, no, no: it's your car and it's not for sale, not yet awhile. I know that's how I would feel, anyway.

This 750 Monza, chassis number 0568 M and known now as 'The Ice Racer', really is that sort of car. The privilege of a few sessions on the Silverstone International circuit confirmed that for me, and I am not alone there: after my first session, I had a word with Gary Pearson, who prepares it for the owner and has frequently shared the driving since it was acquired about 12 years ago. The owner has won many historic

races with it at such circuits as Hockenheim, Valencia, Spa and Monza but this is not just about winning. You win if you can, of course, but it's the pure physical pleasure it gives when you drive it fast on a circuit that really marks this Ferrari out.

Without mentioning my personal thoughts, I asked for Gary's views on the car, which he has prepared for more than ten years now. 'It hasn't been developed into a hot rod,' says Gary, 'because most of the racing that has been done with it over the years, such as the Ferrari Challenge, has been in the sorts of events where that attitude has not prevailed – certainly with the 1950s front-engined sports cars, anyway. The high value of these cars means that people don't want to develop them. There's a different mentality there, which is quite nice.

'It's stiffly sprung and we haven't changed it at all. We have played around with the oils in the dampers to get some sort of control over the ➔



stiff springs, but that's about it. It feels a bit agricultural to drive, by Ferrari standards, and a lot of that I think comes from the big vibrating engine. It feels a much more physical car to drive than a [1950s] Testa Rossa. The Monza feels like a racing car, whereas the Testa Rossa feels more like a modified road car.

'The Monza doesn't roll very much but it does bounce and jump around on its stiff springs. The brakes are pretty good, for a drum-braked car of that time, and the big aluminium drums work well.'

Gary, quite rightly, keeps coming back to those same words: 'It feels like a racing car.' I ask him what it's like in the wet and again he is positive: 'It's still a surprisingly good car – you'd think with those stiff springs that it would be a real handful in the wet, but it's not. It's very forgiving, neutral in its balance, dry or wet. I think it benefits from not having the weight of a V12 up in the nose. That's probably why the thing feels a lot more balanced.'

For me, this helps confirm a long-held belief. It proves my point that 3.0-litre, four-cylinder, front-engined sports cars have almost all been really great to drive, from a 1923 Bentley 3 Litre to the incredibly underrated Porsche 968 of the early 1990s. This Ferrari fits neatly between those two and there's a curiously similar appeal to all of them, even though they are decades apart.

Gary says that it is especially good at circuits such as Goodwood, Mugello and Donington, explaining that these are places where there's a premium on carrying speed through fast curves, rather than simply relying on massive horsepower to thrust you down long straights.

In the races that the owner has tackled with 0568 M, its main rival has usually been its near-contemporary, the 250 Testa Rossa, which appeared in 1956. 'Once at Mugello,' adds Gary, 'we ran both in separate races. The lap times were almost the same but it required two completely

Right and above

The Monza is in completely original condition, so each scratch or dent tells its own story. Central revcounter dominates the dash; rest of cockpit contains little other than two bucket seats.

different ways of getting to the same lap time. In the TR you feel that you are going faster because it's all relatively smooth. By comparison the Monza is jumping around and you are fighting it in a way and you just think, it's not that powerful and this just can't be as quick... but it is!'

Part of the secret must be that, even if it feels as if it's bouncing, the traction remains very good thanks to the 52% front/48% rear weight distribution, as accurately measured by Gary, that is largely down to the rear transaxle gearbox.

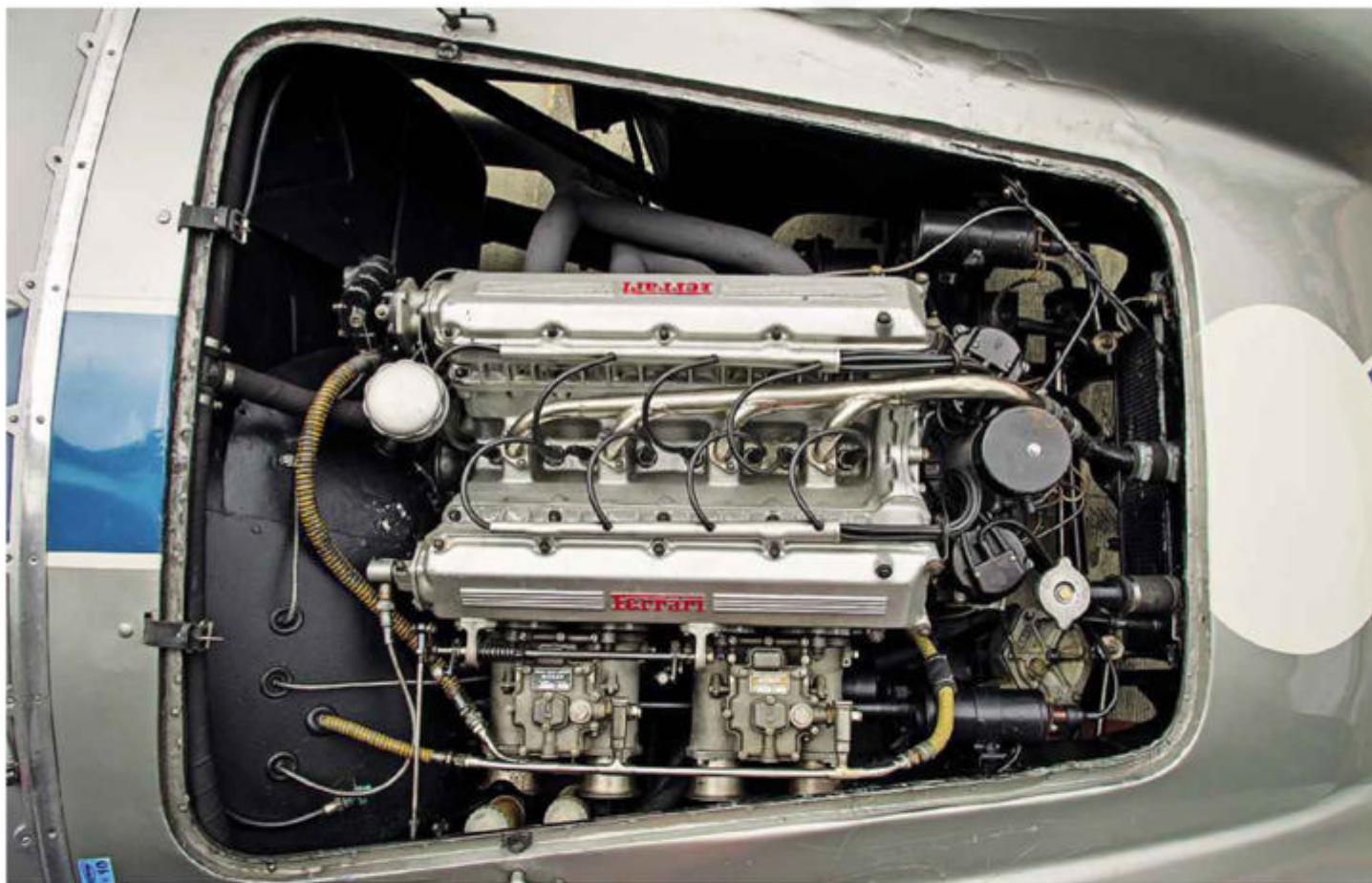
Aside from the pleasure of driving it, the value of 0568 M is greatly enhanced by its rarity and extraordinary originality. It looks a bit beaten up but it's no joke to say that every one of those dents adds value. It has never been involved in a serious accident but its delicate aluminium body has acquired plenty of little knocks over the years. You could spend a fortune on 'mending' the body but that would only diminish its character and reduce its value.

In fact, the body was changed very slightly when it was less than two years old. New FIA Appendix C race regulations then stipulated a passenger-side door and a full-width windscreen, and that work was done by the factory. It started out as a special order from French racer François Picard, to be prepared for the 1955 Targa Florio. That made it one of the last of 34 (probably) 750 Monzas built. As with the earlier models, the body was an open two-seater by Scaglietti but it differed considerably, being less rounded in its look. The coachbuilder's thinking →

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‘Aside from the pleasure of driving it, the value of 0568 M is greatly enhanced by its rarity and extraordinary originality’





Above
It's a four-cylinder engine, but not the sort you'll find in your shopping car. Twin overhead camshafts and twin Weber twin-choke carbs add up to a race-ready 260bhp; individual cylinder capacity is (almost) 750cc, hence the name.

had moved forward and Picard's 750 Monza anticipated the more streamlined look that would be a feature of Ferrari racing models in the following year, 1956. The new tubular chassis, according to the factory records, was also modified but precisely in what way is not clear. Perhaps the intention there could have been to make it stronger for the Sicilian roads used in the Targa Florio, but that is no more than a guess.

As things turned out, it was not completed in time for the Targa Florio and Picard's first race with it was the Agadir Grand Prix of February 1956, in which he finished third overall behind two other Ferraris, driven by Maurice Trintignant and Harry Schell. After a non-finish in the Dakar GP, Picard was joined by Trintignant in 0568 M for the 1000km de Paris, at Montlhéry in June, where again the car was placed third. Picard, who had suffered a number of hair-raising accidents earlier in his career, tackled several other events in this car during 1956, without mishap, before selling it to Swedish Ferrari dealer Tore Bjurström.

Before taking delivery, Bjurström had the car comprehensively serviced by the factory and that was when the passenger door and full-width screen were fitted, meeting the new FIA rules. The car, by then painted light blue with a yellow stripe, was entered for Erik Lundgren to drive in the Helsinki GP in May 1957, in which he finished third. A couple of months later another Finnish driver, Carl-Otto Bremer, took it to second overall in the Midnight Sun Race in the extreme north of Sweden at the Kiruna airfield circuit, finishing close on the heels of winner Gunnar Carlsson's 750 Monza (0526 M).

Bremer, who adopted the colours seen on the car now and which remain largely original, raced it for about four years before he was killed



in a light aircraft accident in 1961 or 1962, at which point the car was sold to Finnish enthusiast Holger Laine. He entered it in Scandinavian sand and ice races, which is why 0568 M acquired its nickname of 'The Ice Racer'. Despite a mild skirmish with a Mini-Cooper S in a 1962 ice race, when the front grille and foglights were damaged, 0568 M survived intact until, apparently, something inside the transaxle broke at the start of an ice race at Turku, Finland, in the mid-1960s.

It was then sold to a Finnish engineer, who put it away in storage for the next quarter of a century. When it was tracked down and purchased in Valkeakoski, Finland, by local enthusiasts Jukka and Kari Mäkelä in 1988, it was immediately recognised by the well-known international Ferrari experts as the real thing, probably the most original surviving 750 Monza in the world.

The importance of maintaining this impeccable originality was immediately understood by the Mäkeläs, who wisely did not make



‘Your average person who thinks old cars are nice would probably be mystified by it’

the mistake of restoring it. They cleaned it, serviced it thoroughly and were surprised to find that everything worked and it ran extremely well. There was no mention of repairs to whatever was supposed to have broken in the transaxle 25 years earlier – perhaps that Finnish engineer repaired it.

Ten years later it was entered in an auction at Pebble Beach but it failed to reach the reserve, which was presumably already into a seven-figure sum in dollars. It was then returned to Finland for a brief period before it was bought by an English enthusiast in 2000. Yet again, the body was preserved while 0568 M was given a proper mechanical restoration by well-known specialist Tony Merrick. The current owner acquired it early in 2001 and has enjoyed it ever since.

Having gone on about what a fabulous thing this is to drive, it should be said that your average person who thinks old cars are nice would probably be somewhat mystified by it. This is a real racing car and when

it comes to NVH – the noise, vibration and harshness standards by which road cars are judged – they would probably think that it’s hell on wheels. When you start the unsilenced Lampredi-designed oversquare inline four, the sharp, penetrating, ear-piercing racket is incredible.

On the track the 750 Monza is noted for its great torque at low revs and it does pull really well from 2500 to 6000rpm, but this is not the sort of engine that you would ever allow to tick over. To stop its eight plugs, two per cylinder, from fouling up it’s advisable to keep it at around 3000rpm, which certainly keeps the noise level well up. Setting off and at low speeds, the five-speed dog gearbox feels predictably rough. As soon as you get moving fast, however, the gearbox is very easy and quick to use.

While the whole car feels harsh and brutal at all speeds, it is delightfully responsive and effective when driven fast. Something of a myth, in my opinion at least, has built up around the 750 Monza’s





1955 FERRARI 750 MONZA SPECIALE

ENGINE 2992cc four-cylinder, DOHC, twin Weber 40DCO/3 twin-choke sidedraught carburettors **POWER** 260bhp @ 6000rpm
TRANSMISSION Five-speed manual transaxle, rear-wheel drive, limited-slip differential **SUSPENSION** Front: unequal double wishbones, coil springs, Houdaille hydraulic lever-action dampers, anti-roll bar. Rear: de Dion axle, transverse semi-elliptic leaf spring, parallel trailing arms, Houdaille hydraulic lever-action dampers
STEERING Worm and wheel **BRAKES** Aluminium drums **WEIGHT** 822kg now; in 1955, without such items as a safety bag fuel tank, it would have been lighter
PERFORMANCE Not quoted in period but with suitable gearing it achieved 162mph in the last Le Mans Classic

handling over the years, with some people believing that it can catch you out and spin without much warning. This perhaps has something to do with the weight distribution, which is concentrated at each end, with the engine at the front and the transaxle gearbox and de Dion suspension at the back. There isn't that much in between, apart from the driver of course, and that might cause it to behave a bit like a weight trainer's dumbbell if you take liberties with it. Drive it 'by the book', however, and it feels confidence-inspiring, balanced and predictable. I came to the conclusion 20 years ago when I drove a 750 Monza in the Festival of Speed at Goodwood and a race at Oulton Park that there really is no problem at all. That car felt fabulous in its handling – I was hoping to race it more, but that never happened as the owner sold it.

This is not my opinion alone. Gary Pearson agrees with me and so does another current 750 Monza owner and successful racer, Richard Frankel, who said of his car: 'It comes at you like an axe but once you get the hang of it, it's just fantastic.'

Exactly, and very well put! Richard has shared the racing of his Monza with his brother, Andrew, and the two of them have had great times with it. Richard describes himself as a 'bumbling amateur' in comparison with his brother, who is recognised as a serious driver, but the truth is that he is pretty quick, he does know his cars and he finds the 750 Monza superb to drive. He admits to using his car occasionally on the road, which he describes as 'mad but great fun'.

There are downsides to owning and racing a 750 Monza, it must be said. The first problem is that there are no spares available off the shelf. If something needs to be replaced, it has to be specially made and that

costs a lot of money, as well as taking a considerable amount of time. If you miss a gear and over-rev one of these classic Ferrari four-cylinder engines, for example, the inevitable damage to the valvetrain will be extremely costly to put right.

The other point is that the 750 Monza has not been developed since the 1950s. As Gary says, 0568 M has not been turned into a hot rod because it has always seemed quite inappropriate to treat it that way. It is genuinely and exactly as it was in the 1950s, which means that when you line up on a grid against the same opposition it faced in its day, you will find that it's a different world now.

Many of the other cars have got faster, especially in the last 20 years, because the preparers have found innumerable tiny improvements, all of which add up to faster lap times. You cannot expect to achieve the same results today that a star driver such as Mike Sparken notched up with a 750 Monza half a century and more ago. This Ferrari can no longer take on a good Jaguar C-type or D-type as it would once have done. The relatively numerous Jaguars enjoy the benefit of a small industry of their own, with the required high-performance parts readily available. Other cars in a similar bracket have got faster while this Ferrari has stayed exactly where it was. Perhaps that is something that might encourage an owner to think of selling his 750 Monza now but, then again, perhaps not. It's just such a fabulous thing to wrestle round a track – not just a driver's car, but a real racer's car. *End*

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A LIGHTER TOUCH – THANKS TO EZ POWER STEERING

You can now have your classic car converted to electric power steering.
We put it to the ultimate test – a Lamborghini Countach

WORDS HARRY METCALFE PHOTOGRAPHY DEAN SMITH AND MARK DIXON



'YOU'RE DOING WHAT?!' was generally the response fired back at me when I mentioned that I was thinking about getting power steering fitted to my Lamborghini Countach. Interestingly, the reaction was rather different when I spoke to anyone who had actually driven a Countach; then the idea was received far more positively, and there was genuine interest in the outcome.

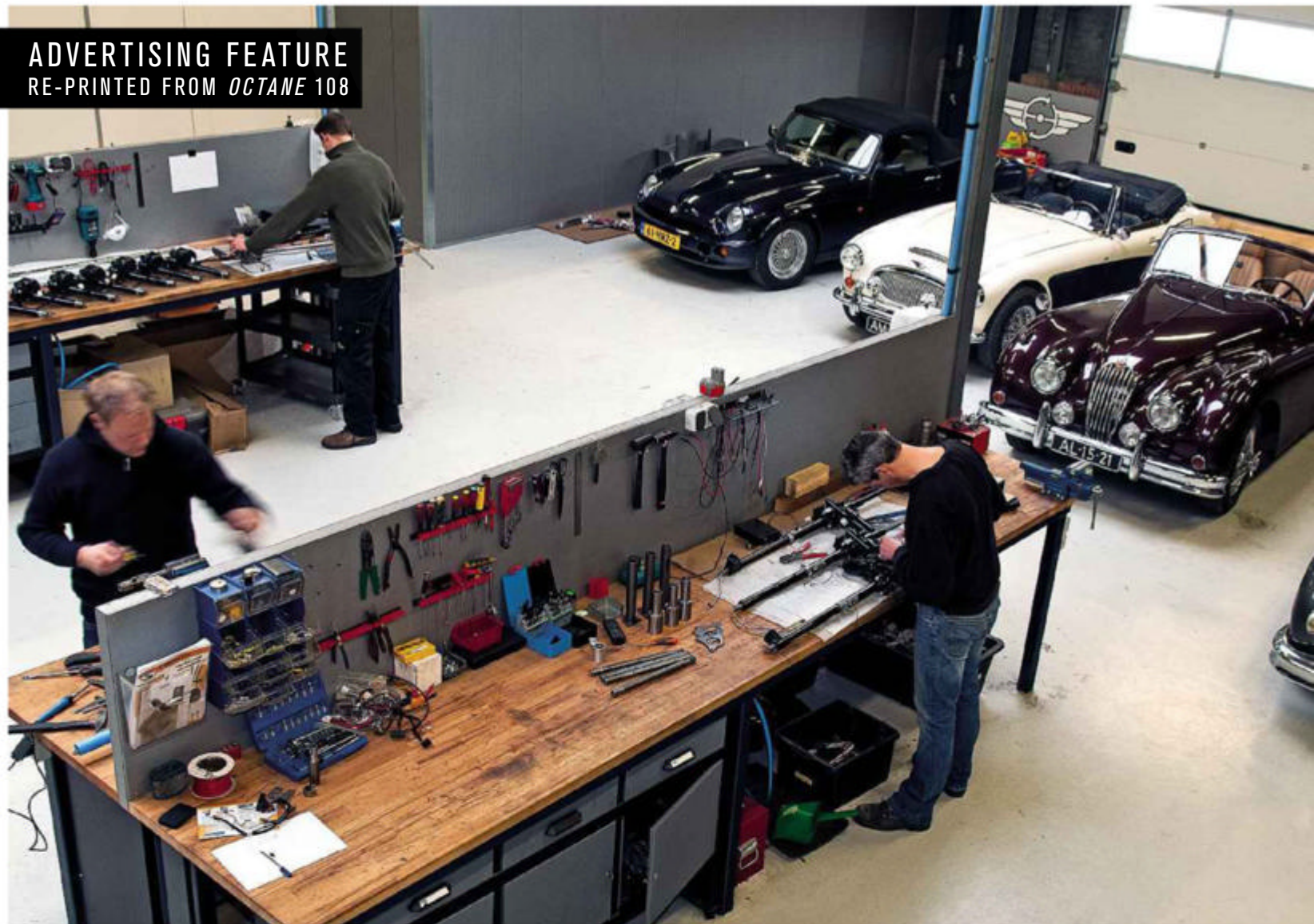
The eagle-eyed among you will already have spotted that the scarlet Countach QV featured here is the same one that *Octane* drove back in issue 91. Then, we gathered together four examples in Italy so that Lamborghini legend Valentino Balboni could drive them all back-to-back and declare which was the greatest Countach of them all. At the end of the day, he loved the QV but commented how 'the steering on the Countach QV has always been quite heavy, yet still reasonable'.

I think he was just being kind. In reality, the simple act of steering a Countach is challenging. Drive one along a twisting Alpine route or, heaven forbid, try parking one, and the weighty steering reduces the driver to a bundle of quivering muscle, such is the effort needed to keep twirling the wheel. So I agree more with the

sentiments of the article's writer, who found the Countach's steering to be 'set-in-concrete heavy' and who concluded that power-assistance would dramatically transform the car.

And that's where this all started. Thanks to the Dutch specialist company EZ Electric Power Steering, fitting such a system to any car – even one from a time when power-assistance wasn't widely available – is now an option. Having set up in business five years ago, EZ has already built an enviable reputation for being able to fit power steering to anything from pre-war limos, classic 1960s Ferraris and Jaguars, all the way through to Group B rally cars and race cars. So, when I rang the firm, it was well up to the challenge of transforming the Lambo.

The only fly in the ointment was that because the company had never before fitted power steering to a Countach (although it had done Miuras, 400GTs and early Diablos), I'd have to leave the car there for a couple of weeks while it worked out the best way to do the work. One Eurotunnel trip and a couple of hours of dreary Belgian motorway later, I'm chatting to Roger Reijngoud (one of the founders of the company,



along with technical partner Ruud Jong) inside the firm's workshop about who exactly its typical customer is. Roger reckons there's actually no such thing as a typical customer, but the one thing they all have in common is that they love driving.

EZ electric power steering isn't about making the steering as light as possible (although this can be done if the customer so wishes); instead it's all about making the car more usable. EZ regularly gets messages from owners of converted vehicles saying they've found they drive their cars way more than they ever used to, as they hadn't realised the extent to which excessively heavy steering can suppress the driving experience.

EZ converts a much wider range of cars than I'd expected, too, and when I arrive there's both an original Ford GT40 and a regular 1987 Porsche 911 in for work. MGBs and 'Cs are also popular, as are Ferraris from the 1960s and Jaguar XK120-150s (see panel on far right) and E-type models. However, there are other surprise beneficiaries, including a Ferrari Mondial and even an original Mini-Cooper, which I can't see benefiting much from having such a system fitted.

But, according to EZ, a new generation of drivers have been brought up driving only power-assisted cars, meaning when the time comes to buy a classic, their dream is shattered when they discover just how heavy the steering is on a non-power-assisted car (these set-ups became commonplace in the mid-1990s, so your average 30-year-old may never have experienced a car without it). Tellingly, EZ does a brisk trade converting entire classic car fleets owned by hire companies, as the people renting these often fall into this age group.

As soon as my car arrives, mechanics poke around within the footwell to check how much space they've got to play with. One thing EZ insists on is that you shouldn't be able to detect visually whether or not a car is fitted with one of its systems, so installing anything under the bonnet is a no-no. The aim is to fit the set-up in the space above your shins, behind the dash but before the steering column dives through the bulkhead.

Above and right
EZ will fit electric power steering to most classics in only a few hours – and you don't have to go to Holland; EZ founders Roger Reijngoud and Ruud Jong.

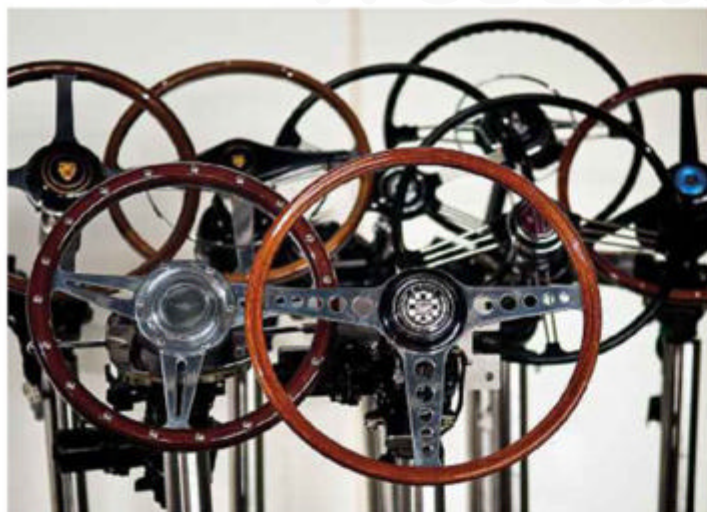
A further bonus of EZ electric steering is that, unlike with hydraulic steering assistance, the original rack remains untouched. The assistance itself comes from a small electric motor powering a gear fitted to the steering column via a worm drive. The amount of boost given varies according to speed thanks to a small ECU tapped into the speedo drive, and it's amazing how compact the whole assembly actually is. Generally it replaces a section of steering column, meaning

the whole process is easily reversible (on the Countach it means losing the ability to have reach adjustment, but I am able to set the wheel to my liking before it gets fixed in position). Fit an on-off switch and, with it turned off, the steering remains identical to the way it left the factory.

Two weeks later, my car is ready for collection (fitting a system normally takes four to five hours – and you don't need to go to Holland, either, as EZ has licensed fitting agents around the world). I clamber in and turn on the ignition. There's a slight pause as the ECU powers up and the electric motor engages. I'm impressed by the way the system is completely silent, but the real shock comes when I turn the steering wheel and feel it smoothly glide from one lock to the other. After the heft I'm used to, that's properly weird.

Yet it's nothing compared with the first time I venture out onto the road. The assistance is quite marked at speeds under 10mph, but from there on it feels less and less so. However, you don't sense the assistance falling away, because the car feels remarkably normal. If you'd never driven a Countach before you'd never suspect anything had been done, but if you're used to the sort of steering effort needed in cars such as the Daytona, Jag Mk2 and XK150, you'd be in disbelief.

On the way home I grab a coffee at the Eurotunnel and, as I do so, the train I'm meant to be on gets called. I jump back into the Countach and drive out of the car park, with coffee in hand (cupholders are another thing missing in the Lambo). At that moment, I realise I'm the first person in the world ever to un-park and drive a Countach one-handed. It sounds silly now, but that's real-life usability for you.



Combine this with being able to enjoy a challenging road more, without your shoulders wilting, and still having the original levels of feedback coming through the wheel, and I'm amazed EZ isn't even busier than it already is.

Two months on and I reckon having EZ electric steering is like driving on radial tyres after crossplies. Power assistance allows you to dig so much deeper into a car's abilities, meaning you get to enjoy the process of actually driving even more. In something as exciting as a Lamborghini Countach, that's hard to put a price on – yet EZ charges €2900 (£2566) fitted, before taxes. Prices for simpler cars, such as a Volvo P1800, start at €1495 installed. And if you love driving, that's a bargain.

EZ POWER STEERING: THE SOUNDBITES

Owners and experts agree: EZ power steering is a change for the better

Harry Metcalfe, Countach owner

Now, 18 months on, I can't imagine the Countach without power steering. I find myself driving it more than ever – I'm just back from a 2200-mile trip round Europe. It's a very impressive conversion and I love the fact that no-one will ever spot it's been fitted... until they drive it.

Robert Coucher, Jaguar XK140 owner

With the EZ system fitted, my '55 Jag's previously heavy steering wheel now moves the 16-inch wire wheels as if by a silken cord. Instead of having to steer with your biceps, now it's fingertips and wrists. On fast roads the speed-sensitive assistance is not over-light yet remains

pin-sharp. Through London traffic the XK is much nippier and parking is no longer an issue. It's a fantastic bit of kit that's really improved the car.

Jethro Bovingdon, Evo road-tester

I approached Harry's EZ-equipped Countach with caution, worried that the electric power steering would corrupt the feel of the rack and undermine the authenticity of the car. However, the variable assistance controller works superbly and allows you to dial in just the required amount of help. I thought it made the Countach feel more nimble and it encouraged me to exploit the car's chassis more confidently.

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GETTY IMAGES

Ed 'Big Daddy' Roth

He was the Pied Piper of car lust to every sulky 13-year-old in early 1960s America. But no-one stays 13 forever...

THEY'RE CARS FOR KIDS, really. *Mysterion*, *Beatnik Bandit*, *Road Agent* and the rest, all flights of pure youthful fantasy, and of course so were the cartoon figures and the T-shirts and other bits of 1960s 'Big Daddy' hot rod lore. In truth, they could hardly have been otherwise. Because Ed Roth, perhaps more than anyone else ever associated with automotive culture, was *The Kid Who Never Grew Up*. And finally trying to was perhaps the blunder that brought everything tumbling down.

The restless creativity certainly came straight from childhood: born in 1932 in Southern California, Edward Roth inherited his craftsmanship and eye for lines from his German immigrant father, a master cabinetmaker. One thing he did not inherit, however, was his father's fastidious discipline; Ed never put away a tool in his life, and his jeans were always smeared with the assorted detritus of his ongoing projects.

He was a natural tinkerer and compulsive doodler, and his high school years revolved mostly around Art and Auto Shop classes; he studied engineering briefly at community college but, bored with the lack of any hands-on practical element, joined the Air Force in

1951. Mustered out in '55, he took a job at Sears and started striping hot rods on the side.

It was a growth industry in Los Angeles at the time; Von Dutch was also just beginning to make his name in a similar fashion. Unlike Dutch, however, Roth had the savvy to market his talents – and five children to feed already as motivation – and by 1959 was in his own shop. In addition to striping cars, he hawked an innovative line of custom-design, caricature-image shirts (he may indeed have invented the concept of the 'message' tee), available by mail order through the rodding magazines.

He was soon also building cars for the custom rod show circuit – which was another SoCal growth industry sweeping the nation, again via the power of the rodding mags – and Roth's creations became headliners seemingly overnight. His tastes ran to the outré (author and cultural commentator Tom Wolfe compared him favourably with the Surrealists) and every new Roth was featured and reviewed with the same intensity as the latest Ai Weiwei.

A lucrative contract for plastic model replica kits followed, and Roth deftly built a self-sustaining loop of show cars, feeding his model business, in turn feeding his shirt and

'When an angry mob of Hell's Angels descended on his shop, Roth wiped the floor with them'

graphic design business, all aimed at the burgeoning youth market, and all constantly yielding spin-offs such as his repugnant 'Rat Fink' cartoon character, his comic books and music albums and surfer paraphernalia and his own hammed-up, beatnik 'Big Daddy' persona. Perpetually the anti-authoritarian teenager himself, Roth realised very early the key to maintaining his success. 'The kids idolise me,' he said in 1964, 'because I look like someone their parents wouldn't like.'

His all-too-grown-up 1969 dalliance with the Hell's Angels, however, was a step too far. Already on shaky ground with the model company due to declining sales across the entire sector (following youth trends is inevitably a rollercoaster ride), Roth's sudden appearance decked out in Nazi biker gear was basically the end of that gig, and poisoned his public perception overall. Roth the adolescent innocent was apparently quite oblivious to the viscous nature of the Angels' particular brand of anti-authoritarianism, until an angry mob of them descended on his shop.

He was a strapping lad anyway, and one of the trends he had followed happened to be karate: Roth wiped the floor with them. Nonetheless, all he wanted from that point was out; he sold off great lots of cars and products for a song, destroyed others, and for years kept a vastly reduced profile. He worked as a sign painter, set designer and general factotum at a couple of car-friendly theme parks (one of them also sheltering the reclusive Von Dutch, as it happened); he got religion, went through multiple marriages, and settled into a sedate sort of middle-class lifestyle.

He never lost his passion, though, renewing his mail order business in 1982 and, after a rediscovery in the '90s by his now-adult former fan base, even started work on a new show car. But at his death in 2001 it remained unfinished, and most agree his reputation is better served for it. The child was long gone from Ed Roth before he had laid down its first curve, and the child, sadly, once gone, can never come back.



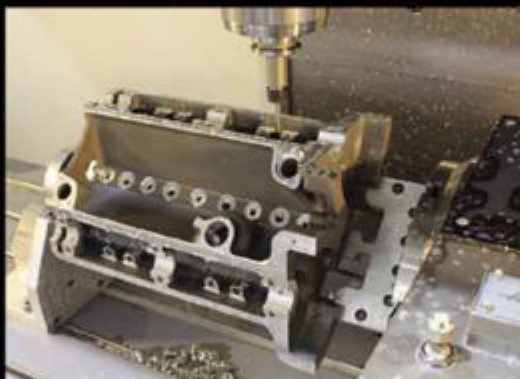
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Solomon R Guggenheim Museum

The Guggenheim was Frank Lloyd Wright's crowning achievement, and the famous building is as much a monument to his perseverance as it is a shrine to modern art

IN 1959 an alien spaceship landed at 1071 Fifth Avenue on Manhattan's Upper East Side. New York had never seen a building like it, and to this day it retains the power to surprise and impress with its blazingly bright otherworldly form.

Solomon Robert Guggenheim started wealthy, born into a prominent mining family in 1861, and by his own endeavour he became even more so. He started collecting paintings by the Old Masters in his thirties, and retired from business in his fifties to devote himself to expanding his collection. Advised by German artist Baroness Hilla von Rebay, he turned from the old to the new, concentrating on contemporary art, and in 1937 created the Solomon R Guggenheim Foundation to enable his collection to be made available for public viewing.

In 1943 Hilla von Rebay contacted Frank Lloyd Wright with a view to building a 'Museum of Non-Objective Painting'. Her letter to Wright asked for a '...Temple of spirit, a monument! And your help to make it possible'. She concluded, 'I need a fighter, a lover of space, an originator, a tester and a wise man' – and fight Lloyd Wright would have to, as it would take 16 years of struggle, endless revisions and often bitter arguments before the project was completed.

The 76-year-old Wright, flamboyant, charismatic and egotistic (what architect of note isn't?) and with a career spanning well over 50 years, was the most famous architect in America. He had been in and out of fashion several times, and the Guggenheim would be his final and perhaps greatest masterpiece.

Both Rebay and Guggenheim desired a radical building to house what then was still considered to be radical art – and Wright gave it to them. A proponent of what he termed 'organic architecture', Wright completely abandoned the rectilinear conventions of the time, proposing a sort of modern ziggurat with a single 1320-foot long curved ramp lit from above by an enormous glass skylight, which could, in his own words, be used as 'one extended floor space... with no stops anywhere' and be used '...either top side down or down side top'. The walls were inclined outwards at an angle that corresponded, Wright insisted, to that which the paintings would have assumed on the easel.

Wright's model of the inverted ziggurat was approved by Guggenheim in the summer of 1945 but there was a very long and rocky road yet to travel and seven new sets of plans to be produced.

Guggenheim died in 1949 and Rebay, as chair of the Foundation, embarked on years of bickering over details before resigning her position under duress in 1952. Embittered, she would never set foot in the museum she had helped to conceive. Her replacement, James Johnson Sweeney, had a different vision for the building and continued to pressure



Wright, joined in 1956 by an open letter from 21 artists requesting that Wright's design not be built! The New York Department of Buildings also pitched in, with the pencil-pushers citing no fewer than 32 infringements of building code regulations.

Despite all the setbacks, Wright battled on and construction finally commenced in 1956. In April 1959, though, with fulfilment finally in sight, the 91-year-old died of complications after an operation – a mere six months before it was completed.

The museum had attracted enormous publicity during its prolonged gestation and thousands of New Yorkers queued to get in on opening day, but opinions were still polarised, with many critics complaining that the building detracted from the art housed on its sloping walls. 'Wright or Wrong?' screamed one press headline. Over time, the consensus has formed that the Guggenheim is without doubt one of the world's great buildings, if perhaps not as great for displaying art.

In 1991 the American Institute of Architects proclaimed Frank Lloyd Wright as 'the greatest American architect of all time', and many think the Guggenheim to be his finest achievement. Whatever one's opinion, it unquestionably became the template for the art gallery as art object.

'Wright faced setback after setback: the pencil-pushers cited some 32 infringements of building code regulations'

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Round of applause for Rolex

The reissued Day-Date leads the trend for downsized cases and 1970s-inspired colours: noticeable, but not too noticeable

I WONDER IF IT is too patronising to talk about a return to form by Rolex. It is not as if the company had lost its famous crown, and I think it's still safe to say that a Rolex remains the best-known luxury watch in the world – perhaps even the most recognised watch brand full stop. But there is no denying that, in my eyes, the crown had been getting a little tarnished.

I was never a huge fan of the pre-economic crisis world of ultra-bling into which Rolex seemed to be heading at one point, with such pieces as the 'leopard' model. I have a bit of a magpie eye myself and I like the glint of gemstones and precious metals, but even I would have struggled to find the right occasion to wear some of those bobbydazzlers. Even the complications that came out, while interesting, lacked the charisma that I remember as a teenager looking through the Rolex catalogues in the early 1980s. I still cannot get worked up about the Yacht-Master II and, while the ingenious month indication system of the Sky Dweller impressed, it was again not a watch I would wear. Yet it would be unfair to suggest that recent years have thrown up absolutely no watches I would want; the revamped 39mm Rolex Explorer I and the *homage-à-Steve-McQueen* Explorer II are both fine watches.

But this year Rolex is on fire. First there was the half-century of the Daytona. The Paul Newman Daytona has become not so much an icon as an institution – one everybody seems to have an opinion on. And one tampers with an institution at one's peril.

I must admit that I am not a huge expert on the Daytona; back in the latter half of the 1980s I wrote a short article about how prices for secondhand models were eclipsing those of new production and, with the new 50th-anniversary model, Rolex has decided to narrow the huge price gap existing between current and past production, by bringing out a platinum Daytona with the '70s colour combo of ice blue dial and chestnut ceramic bezel. This, my friends, is a proper Rolex, rugged and unapologetically expensive without being unwearably ostentatious (though still not one I would wear myself). A platinum Rolex on a platinum bracelet makes even raising a cigar to one's lips a full upper-body workout.

I would however happily strap any one of the new Day-Date models to my wrist. First, Rolex is to be praised for being ahead of the curve when it comes to case diameter. While in general we have seen the high tide of case

diameters – until a couple of years ago they were routinely nudging 48-50mm – recede, most makers seem to think 40mm is about right for a man's watch. The issue of case diameter is something I intend to dilate upon in a future column, but with the new Day-Date Rolex finds itself a standard-bearer of horological right-sizing, making a 36mm case that looks perfectly balanced and is perfectly legible (thanks to the big day window at 12 o'clock and the magnified date window). Of course this is no real surprise as, at 36mm, it is the same diameter as the legendary ref 1803, which when I was growing up in the late 1960s and early 1970s was the classic Rolex, on the gold Presidential bracelet with concealed clasp.

Indeed, the story of the Day-Date, launched in 1956, is closely entwined with the American presidency, and is said to have been worn by

Ike, JFK and LBJ; as one of Texas's most famous sons, LBJ's fondness for the marque may well have given rise to the moniker 'Texas sundial' when speaking of Rolex.

However, what makes the new crop of Day-Dates so attractive is not their links to the US presidency nor their size but the coloured dials, inspired by the so-called Stella dials of the past – vividly hued timepieces from the 1970s. With an inspired touch of genius Rolex has issued its new Day-Dates in green, cherry, chocolate and cognac dials with matching crocodile straps. Not quiet watches, but since when did you buy a gold Rolex *not* to get noticed? And rather like the prodigal son whose straying has made his return more welcome, this storming return to form by one of the most storied horological marques is to be not so much applauded as given a thunderous standing ovation.

'These are not quiet watches, but since when did you buy a gold Rolex not to get noticed?'



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VINTAGE TYRES

Great mates think alike

Don't under-estimate the value of a confidant when you're shuffling through the shadows of the automobilia world

AS A CAR-MAD teenager living in the sticks in the late 1970s, my obsessive interest made for a slightly uncomfortable inner me. Dad liked vintage Bentleys, and grandpa devoured a succession of choice cuts including a Lancia Fulvia, an Audi 100S Coupé and an Alfetta GTV. Yet somehow neither of them could chew the fat with the required automotive intensity. School friends could do 'fanatic' on footie or heavy metal (of the head-banging variety), but the closest I could find to a kindred spirit was some kid three desks back who vaguely liked fire engines.

I tried to get to know people in my local neighbourhood with old nails. There was a chap nearby with a Rover 105S, someone else with a Metropolitan, and two old biddies who pottered about in a black-and-purple pre-war Wolseley. Of enthusiasm, though, there was little, just taciturn impatience at a youth on his bike asking too many weird questions.

Then one day, in the local rag's classifieds, I espied for sale a Sunbeam-Talbot and an MG Midget. The phone number was identical in both ads. Having never seen either 'in the metal', I called up to bag a viewing.

The gruff voice at the other end of the line sounded uncertain. Well, yes, okay, he finally and reluctantly agreed; if I turned up at his lock-up at 9:30 this coming Sunday morning then he'd be there working on his cars, anyway, and I could inspect them briefly.

I was there at the allotted time after a brisk half-hour cycle. To make it look like I had some purpose, I took some snaps of the cars; indeed, I've still got them, and here they are. I wonder where these two beauties are today? Meanwhile, once the formality was dispensed with, the owner and I got on famously. Fred Barker was his name, and to me he was ancient – probably in his thirties. He explained the subtle differences between ZAs and ZB Varitones, and 90s and Sunbeam MkIIIs. He'd owned them all at various times, as well as some fascinating cars I barely knew, such as a Jensen 541S. I tried to impress with what scant knowledge I had, and eventually he told me that he was here, spanning, most Sundays, and that I'd be welcome to drop by again.

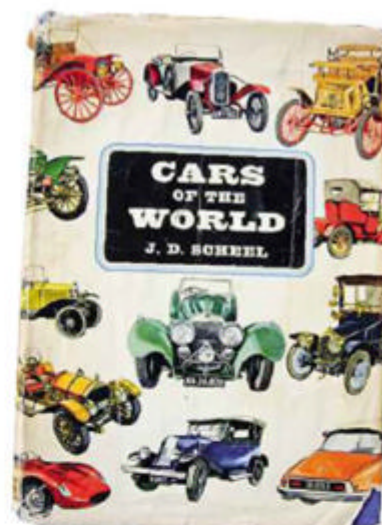
So I'd rock up and we'd talk cars, and more cars, and life in general, and we soon became good friends. Teenage boy and older man alone at the lock-ups; grounds for raised

eyebrows, you might think. But there was nothing iffy about it. We were just two enthusiasts, one eager to soak up information about cars and the other familiar with their mysterious inner workings. Decades later, I discovered that he'd phoned my parents that first Sunday just to say where I'd been and to introduce himself. I think they were more bewildered than relieved.

But, you may reasonably ask, why relay all this self-indulgent nostalgia?

Well, Fred turned out to be quite a collector. He was someone with whom I could share my car-related finds from junk shops, skips and old garages, and he would completely 'get' an old Dinky Toy found at a church jumble sale or a battered enamel sign pulled from nettlesworn undergrowth. He liked the qualities these things possessed. Present a 1950s issue of *The Autocar* to a peer and they'd think I was a weirdo; show it to Freddie and he'd be flicking through with as much glee as me. On my birthday, he'd often give me a book from his own childhood, like the picture-packed *Cars of the World* by JD Scheel (above). I read and re-read them, and I've still got them all.

Being a sometime antique dealer and weekend furniture restorer himself, he was glad to show me the intrinsic value of quality wood, beautiful inlay or original features. And he taught me the value of having a cheap, tough estate car on standby (a Hillman Avenger in those days), essential for wheeling and dealing. Later on, we'd go off to car shows or antique markets, and his keen eye and



lighthearted cynicism provided me with an arsenal of priceless info. With all the cars and bargains and laughing at dealers and general banter, a convivial time was guaranteed.

You need to know people like this to enjoy the fun to be had around old cars. There's nothing like having a mucker to go to an auction or an autojumble with – someone to share the excitement of a 'steal' or provide good-natured ribbing when you land a dud. They are automobilia in human form, ready to help you carry your treasure home, and looking forward to the payback pint.

A week ago, Freddie's missus phoned to say he'd died in hospital. Typically, as it wouldn't have led to a jolly time, he never let me know about his cancer. So all my memories remain intact of a great mate who loved sharing all things old car simply because, I believe, he recognised his own younger self in me.

I miss him already.

Below and above

The young Giles Chapman struck up a lifelong friendship with local collector Fred Barker when he was selling his Sunbeam-Talbot and MG Midget; *Cars of the World* was a gift he's always kept.





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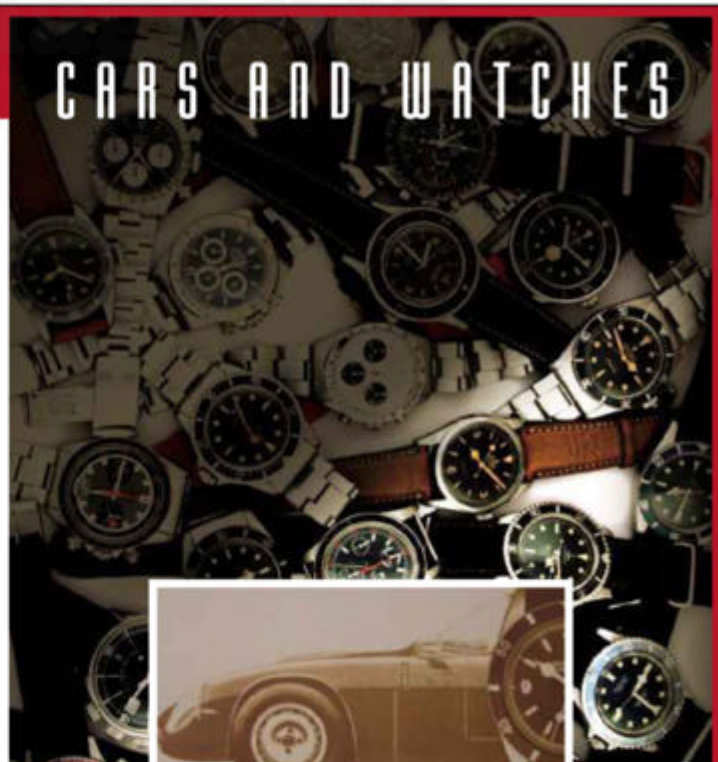


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YES, THAT'S AN awful lot of money for a half-scale toy, even one with a three-speed gearbox, limited-slip differential and Brembo brakes. But as regretful old millionaires and irresponsible young spendthrifts so often tell us, you can't take it with you, and given that this brilliant little car is capable of more than 80mph in tuned form, you're probably going to die (happy) about 20 minutes after taking delivery. Other models are available from Pocket Classics, too, including a Ferrari 250 GT California Spider, which, predictably, is even more expensive than the Cobra at £15,000.



Chopard Mille Miglia 2013 chronograph

£4480. www.chopard.com

AS OUR dear publishing director learned last month (see pages 110-115), using a mobile phone to keep time on a rally is not a fantastic idea. Much more reliable is Chopard's Mille Miglia chronograph, which has been completely redesigned for 2013 and features a new, easy-to-read dial and a rubber strap that echoes the tread pattern of Dunlop racing tyres of the 1960s.



Suixtil helmet bag

£240. +44 (0)1865 701244
www.suixtil.co.uk

PAST A certain age, a firesuit tends not to flatter, but show up at the track with this handsome number slung over your shoulder and it's unlikely that anyone will be looking at your paunch. Made of cotton canvas and leather, it offers ample space for your helmet and other race day essentials.



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£475. +44 (0)800 210 0302, www.belstaff.co.uk

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Patek Philippe 5170J chronograph

£57,340. +44 (0)800 111 4116
www.watches-of-switzerland.co.uk

'YOU NEVER actually own a Patek Philippe,' the ads claim, 'You merely look after it for the next generation.' I hope that's not a condition of sale, because if I ever get my hands on one of these wonderfully elegant, yellow gold, hand-wound beauties, I'm taking it with me to the grave.



Signed Stirling Moss 'Corker' helmet

Guide price £450. +44 (0)1932 268448
www.thesignaturestore.co.uk

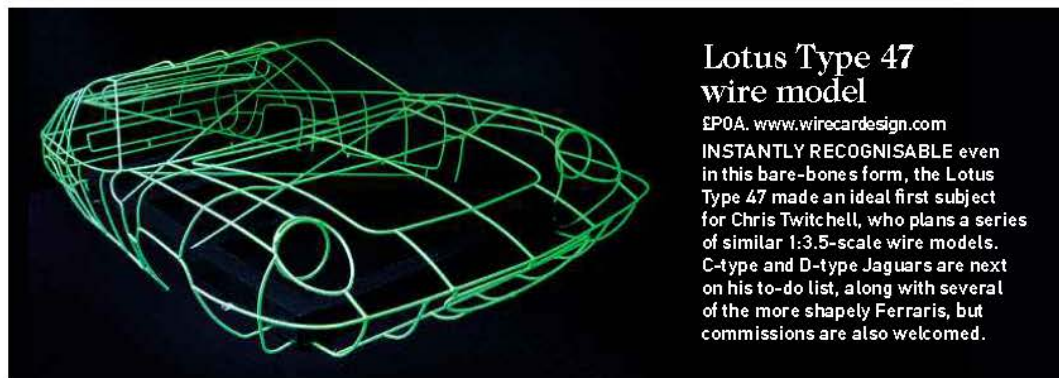
IT MIGHT have been about as useful as a chocolate teapot in the event of a serious, high-speed accident, but Moss's polo helmet became almost as iconic as the man himself. Now The Signature Store is offering period 'Corker' helmets signed by Sir Stirling, which vary in price according to their condition and make, with a 'Grade A, hardly-used' example selling for around £450.



Aston Martin DB3S drawing

£100. paul.chenard@hotmail.com, www.automobiliart.com

WITH A centenary to celebrate this year, it is unlikely that Aston Martin will be making too much of a fuss about the 60th anniversary of its win at the 1953 Dundrod TT, but artist Paul Chenard has penned a lovely tribute to Peter Collins and his victorious DB3S. While the original has already been snapped up, prints are now available.



Lotus Type 47 wire model

£90A. www.wirecardesign.com

INSTANTLY RECOGNISABLE even in this bare-bones form, the Lotus Type 47 made an ideal first subject for Chris Twitchell, who plans a series of similar 1:3.5-scale wire models. C-type and D-type Jaguars are next on his to-do list, along with several of the more shapely Ferraris, but commissions are also welcomed.

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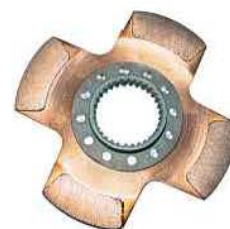
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www.minispares.com

AP RACING has discontinued its four-finger race clutch plates for the Mini, but this Mini Spares part is just as reliable, and more affordable, too.

Silverstone

The home of British motor racing

CHAS PARKER, Haynes, £40, ISBN 978 0 85733 072 7

WE HAD BEEN GREATLY LOOKING FORWARD to the arrival of this latest work by astronomer-turned-journalist Parker. It's an easy-to-digest history of the airfield-derived circuit which goes all the way back to its early post-war years when oil drums denoted the perimeter of the course. The narrative also takes in the countless changes to the track layout and the political rumblings that seem to kick off each time the latest F1 calendar is announced. And don't forget this was the track that hosted the first ever World Championship Formula 1 race back in 1950.

Predictably, F1 czar Bernie Ecclestone features prominently, not least for his outspoken views on Silverstone's keepers, the BRDC. Indeed, the chapter covering the last decade begins with a pull-out quote from the never-knowingly-understated Ecclestone cruelly describing the British GP thus: 'It's a country fair masquerading as a world championship event.' The story also comes full circle with the story behind how the venue momentarily lost out to Donington as the host of the F1 round, only to land a reprieve when it became obvious that the new promoters at the rival track were patently out of their depth and incapable of delivering on bold promises. Commendably, Parker has also canvassed countless top drivers for their opinions and memories of Silverstone, not least Nigel Mansell, David Coulthard, Mika Häkkinen, Sir Jackie Stewart, Mark Webber and *Octane's* own Derek Bell.

It's far from being a blow-by-blow account, yet Parker has uncovered some wonderful nuggets, presented in bullet-point form, which cover the myriad other categories and disciplines that have ventured trackside in Northamptonshire, including motorcycles, karts and trucks. There are also numerous hitherto unseen photos from the BRDC archives (see pages 104-108 of this magazine), not least those denoting the very first race – a half-litre F3 encounter – held at Silverstone on 2 October 1948, won by enigmatic racer/promoter Alvin 'Spike' Rhiando. A fitting tribute.



Retirement Manual: mid-life onwards

STUART TURNER, Haynes, £21.99
ISBN 978 0 85733 161 8

OK, SO THIS isn't exactly the sort of book you'd expect to find reviewed in these pages, but it is rather brilliant. Written by legendary BMC and Ford competition chief and king of after-dinner speeches Turner, it offers valuable info on how to prepare for – and enjoy – your retirement. It's highly informative on everything from how to stay physically and mentally fit to making the most of new leisure time, the pros and cons of downsizing, legal affairs and planning for that final send-off/coping with the loss of a loved one. It's highly accessible and, as is to be expected from Turner, written with wit and warmth.



Near the motorways

HUGH CANTLIE
Cheviot Books, £14.95
ISBN 978 0 9539920 9 6

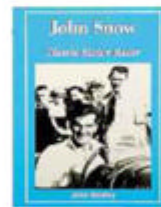
AGAIN, THIS ISN'T exactly heartland *Octane* fare but it is a superb effort. For those of us who spend far too much time on the road, there is nothing more soul-destroying than 'dining' in a motorway service station – '£1.20 for a can of Coke? A quid for a packet of crisps? Really?' – and this offers a welcome alternative: pubs and places to eat just five minutes from an off-ramp that have been personally selected by the author. And not only that: there are directions, maps, website addresses and opening times. We welcome the inclusion of the Olde Leathern Bottel, just off Junction 6 of the M40 – end of plug. Essential glovebox furniture.



Essential buyer's guide MGA 1955-1962

ROY CROSIER & DAVID SEAR, Veloce
£9.99, ISBN 978 1 845843 91 5

YET ANOTHER fun-size paperback in Veloce's unstoppable *Essential Buyer's Guide* series. In 64 A5-size pages, it covers the 1500, 1600 and Twin Cam roadsters and coupés; the key differences and their respective histories. Info runs to advice on choosing the right model to suit your needs, key checks – how to buy a good 'un privately, via a dealer or an auction – upgrading your car (and indeed whether or not you should), what to do with your A once you've acquired it, and also market and value data. As with previous works in this series, it offers terrific value for money at just shy of a tenner. Well worth a read before you buy the car.



John Snow

JOHN MEDLEY
Self-published, £15
ISBN 187695362 4

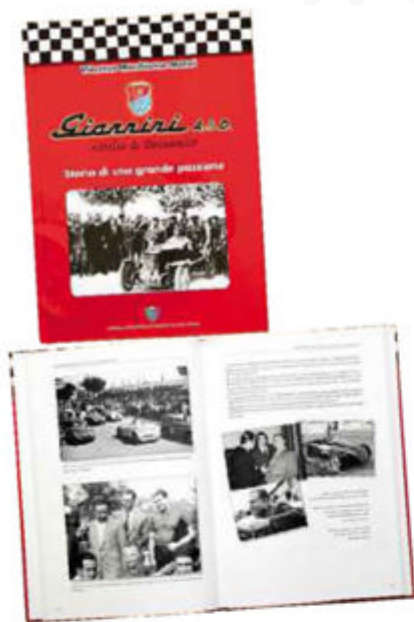
WE MUST ADMIT to having had fairly low expectations at first sight of this 211-page softback. This stemmed in part from the poor photo repro, and the blobs of glue binding our review copy together. But get past those deficiencies and you'll find a fascinating story of an Australian racer who, as the author points out, bridged the time between aces Bill Thompson and Jack Brabham. The depth of research is remarkable, the narrative covering not only Snow's competition career (which stretched to Europe) but also his war years. This is a compelling read, as is to be expected given the author's prior efforts.



Ferrari racing activities 2012

www.media.ferrari.com, £115

THIS IS VERY much a manufacturer-sponsored effort: a pricey, large-format 415-pager that covers Ferrari's officially sanctioned racing programmes, Formula 1 naturally dominating. It offers a race-by-race rundown of a season during which, truth be told, lead driver Fernando Alonso carried the car – and carried the Scuderia – only to lose out *again* at the final hurdle. This isn't the most objective read but it's still better than many of this ilk. The second half of this super-glossy effort covers the company's GT bids, assorted one-make series, plus the trackday showings with the F1 Clienti and XX programmes.



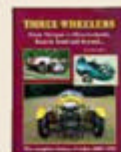
Giannini A&D

VINCENZO MARCHIONNE MATTEI, ASI, £25, ISBN 978 889834400 0

FOR THOSE OF US WHO LOVE *etceterini*, this is a joyous read. There has already been one prior history of the marque, but this is more a look back at the principals behind the firm best known for hotting-up Fiats rather than a list of achievements. What is clear from reading this Italian-language hardback is that the marque has been poorly served by history. For starters, there are the little-known record bids on both land and water. We were also unfamiliar with the firm's activities away from tuning and racing, which stretched to 4x4 utility vehicles and, briefly, beach buggies. There is also plenty of insight into the firm's association with running Lotus and Brabham chassis in junior formulae. While perhaps not the most attractively laid-out of works, this was still very much a contender for Book of the Month.

COLLECTORS' BOOK

Three-wheelers

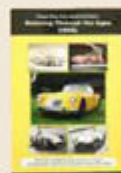


CHRIS REES, Blueprint Books, published 1995, value £35

THREE-WHEELERS are very much a British institution, and this celebration of trikes in all their many flavours is a cracking read. Rees is an expert on the odd and the arcane, and beyond the expected Morgan, BSA and Berkeley coverage, he dedicates plenty of text to the many weird and wonderful microcars, kit cars, one-offs and assorted show teasers. If you want to learn more about the mighty Turbo Phantom, then look no further. There were two print runs, but only the cover images differed.

DVDs

Motoring through the ages



www.auto-heritage.co.uk, £14.99ea

THIS QUARTET of DVDs – volume one for the 1890s-1930s, then one each for the 1940s, '50s and '60s – offers around 80 hours of footage in total. It's an intriguing mix of documentary-style film and newsreel vignettes, covering anything and everything, from the 1904 Vanderbilt Cup race to Adolf Hitler visiting the 1937 German motor show to flying cars via 1950s Detroit Autorama-era concept queens. But really it's the motor sport footage that appeals, in particular the street race through Moscow. Buy them individually, or as a set for £49.96.

The VW camper van: a biography

MIKE HARDING, Aurum Press, £14.99, ISBN 978 1 84513 605 5



GIVEN THE AUTHOR'S day job as a folk DJ (his night jobs being stand-up comedy and banjo plucking), this was never going to be a conventional history of the much loved but now egregiously costly Veedub camper. Harding

variously visits restorers, owners' club meetings and all manner of other fellow devotees as he attempts to get to the nub of why this remains the most celebrated vehicle of its type ever made.

It's as much a cultural history as one of the vehicle itself, Harding recalling his first dalliance as an owner, falling in love with 'Molly' on first sight in the romantic environs of Preston: 'She was lurking like a Lancashire strumpet down a back alley in a narrow, terraced, red-brick street in that desperately over-trafficked town...' A fun read.

Sartorelli engineer & designer

GIULIANO SILLI, ASI, £35, ISBN 978 889834402 4



IT'S ABOUT TIME! Sergio Sartorelli has long deserved a retrospective in book form and ASI's latest designer profile recounts the former Ghia/OSI/Fiat man's career in reasonable depth. Though an engineer and stylist, he is perhaps best remembered as a manager. He help establish – and ran – OSI in the 1960s as an offshoot of Ghia and the story behind how this marque came into being makes fascinating reading. It's remarkable how the firm achieved so much in such a short period of time within a former munitions factory. OSI's assimilation into the Fiat empire is also covered and there are some wonderful renderings from Sartorelli's sketchpad. A fitting companion to ASI's works on Franco Scaglione and Ercole Spada.

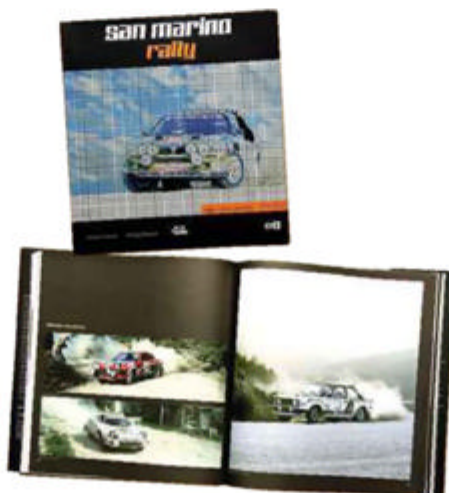
San Marino Rally 1970-2012

ANDREA CORDOVANI & GIANLUIGI RAIMONDI, EDK Editore, £75, ISBN 978 8863 68223 6

THERE HAS BEEN a welcome flurry of glossy rally histories of late, this look back at a classic event being very much of the coffee table variety. Which does rather beg the question: do rally fans own coffee tables?

In Italian language only, it offers a potted history of how the San Marino Rally came into being, along with a year-by-year rundown of each running. But, truth be told, it's the photos that captivate. We were initially unsure about the use of semi-matt finish art paper but in some instances it works well, not least when the pictures depict Walter Röhrl kicking up dust in a Fiat Abarth 131 Rallye wearing Alitalia warpaint.

If you love your Italian classics, you will never tire of the incongruity of Ferrari 308GTBs being aviated on special stages, or fall out of love with the tragically shortlived, Autodelta-built, Montreal V8-engined Alfettas that made sporadic appearances in the late 1970s. Not cheap, but this book holds your attention.



Agriculture, furniture & marmalade

GREG MILLS, Macmillan, £19.99, ISBN 978 1 77010 323 8



WE'RE FANS OF Mills' previous driver bios, and this chunky paperback is his best yet. It celebrates a century of Southern African achievement in motor sport, the many names covered including

such talents as Zimbabwean John Love, the immensely gifted Tony Maggs and, needless to say, Desiré Wilson. But Mills also profiles drivers who rarely get a mention in the international press, in particular Ian Scheckter, who, aside from being elder brother of F1 champ Jody, was a superstar at home. His first-person insights prove fascinating. It was also a pleasure to read about his long-time rival Sarel van der Merwe, the supreme all-rounder who took countless titles in rallying in addition to winning the Daytona 24 Hours. A good read.

Model of the Month

Unless stated otherwise, models shown are available from Grand Prix Models, +44 (0)1295 278070, www.grandprixmodels.com.

1:18 AUTOART Lancia S4

PRICE £214.95 MATERIAL Premium diecast QUALITY ★★★★★ VALUE ★★★★★

GROUP B rally cars, with their clam-shell bodywork and lairy graphics, make striking models; and AutoArt has chosen one of the most evocative of Group B cars for its latest release. The four-wheel-drive Lancia S4 was the machine Lancia hoped would give it back the advantage lost to its rivals by the two-wheel-drive 037 – and it certainly made

a promising debut, with S4s finishing first and second on the 1985 RAC Rally.

AutoArt's model depicts that first-placed car, crewed by Henri Toivonen and Neil Wilson. It's a gorgeous replica, with fine panel fit (better than the real car's?!), full engine and interior detail. Particularly nice touches are the telescopic stay for the rear

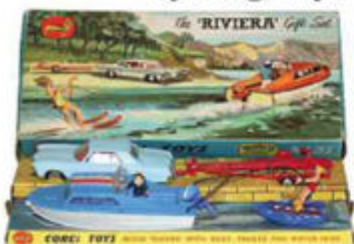
clam-shell, thin and flexible mudflaps, and soft rubber straps securing the spare wheel. As usual with an AutoArt model, the steering is turnable via the steering wheel.

Toivonen lost his life in an S4 in 1986 and in so doing helped precipitate the end of Group B – so this model is significant in more ways than one.



CLASSIC MODELS

'Riviera' Gift Set by Corgi Toys



A CLASSIC BUICK RIVIERA towing a Dolphin cabin cruiser sounds like a very pleasant combination for a summer holiday trip. Corgi Toys certainly thought so in 1964, when it issued the 'Riviera' Gift Set.

The Buick itself had first appeared in the Corgi range some months earlier. This was the era of intense competition between Dinky and Corgi and at that time each model had to boast of some new gimmick. In the case of the Buick, it was 'Trans-O-Lite' headlights, the idea being that a panel on the back window allowed daylight to be filtered through clear plastic tubes so that the lights appeared to illuminate – all without batteries!

What was new about the Gift Set was simply that it brought car and boat together and packaged them in an irresistible way. The outer box carries a picture of the cabin cruiser in action, towing a water skier, and the models inside are mounted on a cardboard plinth which shows the boat in the water and the car and trailer parked on the quayside. Plastic figures of a water skier and the boat's skipper add life to the scene.

The set was Corgi's response to Dinky's similar offering, christened the 'Fun Ahoy' set and featuring a rather less exotic vehicle – a Ford Corsair – towing a Healey sports boat. While Dinky introduced this in July 1964, in

time for the holiday season, by the time the Corgi set appeared it was December.

Strange timing? Perhaps not. Expensive gift sets were more likely to sell over the Christmas period and, in any case, the depth of winter is when people most like to dream of warmer climes.

One way or another, Corgi was on to something, for sales records kept by its chief designer Marcel van Cleemput (who died earlier this year) indicate that 372,000 examples of the set were sold before it was withdrawn in 1968. A 'Riviera' Gift Set is every bit as desirable today, with mint and boxed survivors fetching up to £350 at auction.

1:43 SCALE

1 // BUGATTI T101 BY IXO

PRICE £33.95 MATERIAL Diecast QUALITY ★★★★★ VALUE ★★★★★

You can't fault these Chinese-made models for value: superb paint and fine brightwork complement a crisp casting.

2 // McLaren M1A BY SPARK

PRICE £49.95 MATERIAL Resin cast QUALITY ★★★★★ VALUE ★★★★★

Spare wheel and spaceframe visible through the huge wraparound 'screen' are highlights of this well-finished model.

3 // ASTON MARTIN VANTAGE GT3 BY EBBRO PRICE £54.95

MATERIAL Resin cast QUALITY ★★★★★ VALUE ★★★★★

Amazing replica of the 2012 Japanese Super GT winner, with ultra-fine printing and delicately modelled rear wing.

4 // FERRARI 375MM SPECIAL BY FAENZA 43 PRICE £161.50

MATERIAL Resin handbuilt QUALITY ★★★★★ VALUE ★★★★★

Handbuilt model of the Arciero Special, raced at Nassau in 1959; casting is a little heavy but there's good interior detail.

5 // ALFA ROMEO HYDROPLANE

BY RACER WAKE PRICE ETBA

MATERIAL Resin handbuilt QUALITY ★★★★★ VALUE ★★★★★

Wood decking of this hydroplane, raced by Frenchman Michel Baron in 1972, is gorgeously depicted. Something different!

6 // ROLLS-ROYCE PHANTOM V BY TRUESCALE MINIATURES

PRICE £71.95 MATERIAL Resin cast QUALITY ★★★★★ VALUE ★★★★★

Not the most understated of Royces, but the Sedan de Ville body style shows off this model's lovely interior well.

7 // PORSCHE 911RSR BY ARENA

PRICE £211.95 MATERIAL Resin and metal handbuilt (kit also available) QUALITY ★★★★★ VALUE ★★★★★

Complicated livery of this 1974 Tour de France entry has been well reproduced – and there's full interior detail, too.

8 // MASERATI QUATTROPORTE BY BBR PRICE £139.70

MATERIAL Resin handbuilt QUALITY ★★★★★ VALUE ★★★★★

Metallic grey suits the Quattroporte well, but this handbuilt model of the latest QP is available in other colours too.

9 // VOLVO P1900 SPORT BY NEO

PRICE £60.95 MATERIAL Resin cast QUALITY ★★★★★ VALUE ★★★★★

Impossible to fault this charming and unusual model, immaculately finished and with a finely etched 'screen frame.

The Legendary Lotus 49

Japanese makers Ebbro are choosing their 1:20 plastic kit subject superbly and are following their extremely popular Lotus 72 kits with one of the most significant cars in the history of F1, the magnificent Lotus 49. Jim Clark's 1967 Italian Grand Prix mount shown here is one of seven decal option in the kit and the well designed parts have plenty of very fine detail making this an ideal project for the novice or expert builder alike.



Go on - treat yourself! Just £49.95*

*Postage £4 UK, £4.60 EU & £5.50 Rest of World.

Contact us for further details on this and many other fine scale models and our model car magazine, Four Small Wheels.



Grand Prix Models
4 Thorpe Close, Thorpe Way
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Tel: 01295 278070 Fax: 01295 278072
mail@grandprixmodels.com

www.grandprixmodels.com

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ASTON MARTIN V8 – 1969-89

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THE ASTON MARTIN DBS was always intended to be powered by the Tadek Marek V8, which powered the unsuccessful Lola T70 at Le Mans in 1967. With further engine development clearly required, the

DBS initially appeared with the old straight-six and it was not until 1969 that the clamour for eight-cylinder power was satisfied in the DBS V8.

A top speed in excess of 160mph and a 0-60mph time of just 6 seconds, plus Bosch fuel injection, chassis design by Harold Beach and styling by William Towns, made this a truly distinctive and worthy successor to the DB series, and at under £7000, too. But the oil crisis in 1972 and the increasingly fragile world economy hit Aston Martin hard, with a change of ownership that would lead ultimately to receivership and subsequent new custodians in a resurrected company in 1975.

The DBS V8 became the mildly restyled AM V8 in those troubled years, with its price rocketing upwards to £9000 and the troublesome fuel injection replaced by Weber carburettors. An 18-month production gap preceded the Oscar India cars of 1978 and the introduction of the Volante drophead. Further refinement followed in the fifth series of cars, with Weber-Marelli fuel injection.

The high-performance Vantage version, with a top speed of 170mph, was essentially the final derivative of the DBS V8 line and was produced in both saloon and drophead form. The Virage, launched in 1988, was its successor, the classic Beach chassis design appearing for the final time, with the Marek V8 reworked by Reeves Callaway as a catalysed four-valve unit.

Andrew Roberts

PAUL HARMER



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1987 ASTON MARTIN VANTAGE

ENGINE 5340cc V8,

DOHC per bank, four

Weber carburettors

POWER 320bhp @ 5600rpm

TORQUE 350lb ft @ 4500rpm

TRANSMISSION

Five-speed manual,

rear-wheel drive

STEERING Power-assisted

rack-and-pinion

SUSPENSION Front: unequal

wishbones, coil springs,

telescopic dampers, anti-roll

bar. Rear: de Dion axle, coil

springs, radius arms, trailing

links, telescopic dampers

BRAKES Girling vented discs,

inboard at rear

PERFORMANCE Top speed

170mph. 0-60mph 6.0sec



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Town and country



1991 RANGE ROVER

ROBERT COUCHER
@OctaneRobert

YEARS AGO, growing up in far-away Africa, barefoot in khaki shorts, I would occasionally come across copies of the impossibly smart *Town & Country* magazine from America. Everyone in the magazine looked beautiful and handsome and, when away from the nightclubs and society restaurants of New York or LA, they'd seemingly spend their weekends waterskiing or playing polo and tennis in the grounds of their country estates. Apart from jodhpurs and a lot of tweed, many photo shoots included a Range Rover.

Most noticeably the protagonists appeared so clean and polished, with not a greasy fingernail to be seen. At that time I was covered in oil, lying underneath an old Lancia Aurelia B20GT trying to join up all the bits to make it work. I dreamt of elegant days of quiet repose. Which is why I bought this effortless Range Rover Vogue in *Town & Country* Green (OK, actually it's Ardenne Green). It is in extremely good condition, requires nothing more than careful maintenance, and has covered just 78,000 miles from new. Being a 1991 model, that equates to a genteel 3500 miles per year. The fully stamped and documented service book indicates that it has been properly looked after by Land Rover main dealers and specialists all its life.

I have driven about 3000 miles so far in the Range. You might have read in past issues about

skiing trips to the Alps (it was rustproofed before I left) where it behaved beyond expectation – it's the perfect country vehicle in the snow.

Now it's back in London and proving to be the ideal town vehicle as well. The high-seated driving position, allied to a huge glass area, power-assisted steering and an automatic gearbox makes the Range ideal in snarled traffic. Don't need a sat-nav; you can just look over the top of backing-up traffic and duck off into sidestreets to avoid the clog.

The next service is due and I must keep the FSH bang on. It needs two new Goodyear tyres (see *Letters*, last month), a full-fluid service and rear brake pads. Oh, and the steering box needs adjustment as my diminutive wife finds it a bit loose on the motorway at 90mph. Yes, she drives it much faster than I do!

Clockwise from top right
Coucher's Range Rover acts as the perfect transport in snowbound Switzerland during skiing season; equally at home in springtime London.

OCTANE'S FLEET

These are the cars – and motorbikes – run by the magazine's staff and contributors



DAVID LILLYWHITE Editor

1971 MGB GT, 1971 Saab 96,
1973 Citroën SM,
1976 Zip Shadow Kart



ROBERT COUCHER International editor

1938 Bentley Sportsman,
1955 Jaguar XK140



SANJAY SEETANAH Advertising director

1998 Aston Martin DB7 Volante



MARK DIXON Deputy editor

1927 Ford Model T, 1927 Ford hot
rod, 1963 Fiat 2300S coupé, 1987
Bentley Turbo R, 2001 Honda Insight



GLEN WADDINGTON Associate editor

1983 Porsche 944,
1989 BMW 320i Convertible



DELWYN MALLETT Contributor

1936 Cord 810 Beverly, 1946 Tatra
T87, 1950 Ford Club Coupe, 1952
Porsche 356, 1955 Mercedes-Benz
300SL, 1957 Porsche Speedster,
1963 Abarth-Simca, 1963 Tatra T603



LYNDON McNEIL

All on-track bar the driver



1983 PORSCHE 944 GLEN WADDINGTON @OctaneGlen

WELL, I bought the Porsche last summer and I'd yet to use it in anger. So when the *Octane* trackday loomed, I figured it was time for some action. Truly torrential rain marred the drive down and made me realise what a tricky road the A3 through Surrey can be with feeble headlamps and the world's slowest wipers. So it was a surprise when the following morning dawned with hazy sunshine that got stronger and warmer throughout the day. And an even greater surprise to find that I wasn't all that at home in the 944 at Goodwood. It felt a bit big and roly-poly compared with the Mazda MX-5 I had when I last went, the engine was too quiet through my helmet, the revcounter (yellow-on-

black, sun-in-face, perfect) hard to read, the gearshift long-winded, and the driving position oddly high. I was slightly bamboozled by the temperature gauge too, which always settles a smidge above the halfway mark but, even driving flat-out, barely budged above a third. So I pulled in prematurely, convinced that something was amiss.

It wasn't. And I couldn't point a finger at airflow, as there'd been plenty on the A3. Perhaps driving hard had shifted some gunge. Whatever, when I went back out I felt more confident, stringing my lines together more easily, learning to flow with the car rather than bludgeon it into submission, enjoying the strength of its (uprated) brakes, the unassisted steering's feedback, and the immense balance brought about by its rear-set engine and transaxle. Fun, but different fun than I had two years ago in the Mazda.

So I'm moving off the bottom of the learning curve – and can't wait for November's trackday. Fancy coming? See www.octane-magazine.com and click on 'shop'.

Ahead by a nose



1973 CITROËN SM DAVID LILLYWHITE @OctaneDavid

I BOUGHT my SM from the States, which meant it came with four fixed front lights, rather than with the six lights (four moveable) under glass shrouds of the European SMs.

But this month I've fitted a Euro front end, which was tracked down by Andrew Brodie for €1500. Even at that price it needed work; there was surface rust and a couple of broken studs to sort before painting in the dark silver that all Euro fronts came in, regardless of body colour.



MARK DIXON

I was going to do the job myself but saw sense eventually and handed it to Bodyshop 3000 near Peterborough, where the body was restored. They've done a great job, for just over £200.

Deputy editor Mark Dixon visited to help me fit the front to the car, once I'd bolted on the front bumper. It's an easy

job, but needs care simply because of the weight of the thing.

Now I'm busy fitting the six lights and the mechanisms for the swivelling inners and the self-levelling outers, all of which were included in the €1500 price. Then wings, front valance and bonnet on and we'll have lift-off...



Bye-bye Bentley?



**1987 BENTLEY
TURBO R**
MARK DIXON
@OctaneMark

CHANGES IN WHAT we'll euphemistically call my 'domestic situation' are prompting a rethink about the Dixon fleet. Something has to give – and at the moment it looks as though the Bentley will be the first to be culled.

It's a fantastic car, the Turbo R, and I'll be sorry to see it go. Being a 1987 example, it's one of the last to have the 'FAB 1' style rectangular headlights and the first to have the more economical fuel-injected V8; I regularly get 17mpg on a run, and have achieved 20mpg on a motorway cruise. Just as importantly, it's the perfect colour combo of metallic blue with blue leather interior. Nearly all Bentleys of this era came with magnolia or cream leather as standard, but I think the navy blue looks so much classier.

I've also been toying with the idea of selling my Fiat 2300S Coupé. Trouble is, these cars are so undervalued

that I'll never be able to buy anything else that's half as nice for twice the money. So I'm going to try to hang on to this one for the time being. Either way, though, I need to make it road-legal once more, and that means getting the engine back together (see *Octane* 120) and sorting out the mechanical maladies – seized dynamo, leaking front crank seal – that took it off the road in the first place.

With this in mind, I took the Fiat's cylinder head over to engineer and classic car fettler Derek Magrath (+44 (0)1684 541279 – that's him clutching the head to his bosom, above), who is almost as keen to see the 2300S roadworthy again as I am. He'll have the head overhauled, with new valve guides and springs, and meanwhile I'll tidy up the Fiat's engine bay. The exhaust manifold has already been beautifully refinished by heat-resistant coating specialist Zircotec (www.zircotec.com), so I have an added incentive to bring its surroundings up to scratch.

The trip to Derek's was a good excuse to give the Bentley an airing; I drove it 6000 miles last year but have barely been able to use it during our dreadful winter. Forgive the sales pitch, but it goes like the proverbial dream and is in really beautiful condition throughout, with just 54,000 miles from new. I need to get about £10,500 for it: email me on mark@octane-magazine.com.

Going by the books



**1963 TRIUMPH
TR6SS TROPHY**
MARTYN GODDARD
PHOTOGRAPHER

THE TRIUMPH was an impulse buy so I needed to track down a suitable reference book. Time to browse the Motor Books store in Cecil Court, London, and discover *The Triumph Trophy Bible* by Harry Woolridge. It just had to be on my bookshelf. A comprehensive year-by-year publication on the model from 1949 to 1983, it's 140 pages of Veloce Publishing magic.

While I was sifting through the paperwork that came with the bike, I noted that 983FGC had been delivered to a dealer in Tooting, South London, on 22 February 1963. And on the 50th anniversary of this momentous event I was at Race Retro at Stoneleigh Park – in the freezing barn where the autojumblers tough it out. At a stall crammed with vintage auto literature, I asked if the vendor had a 1963 Triumph 650 handbook. He bent down, moved a couple of brochures and revealed an original pristine *Unit Construction 650cc Twin Handbook*. And £15 later, my Trophy reading matter was complete.



OCTANE'S FLEET



TONY DRON
Test driver
1932 Austin Seven



ANDREW ENGLISH
Contributor
1965 Aston Martin DB5, 2000 Triking



JOHN SIMISTER
Contributor
1934 Singer Nine Le Mans, 1959 Morris Mini-Minor, 1961 Saab 96, 1987 Peugeot 205GTI 1.9



SARAH BRADLEY
Contributor
1929 Ford Model A hot rod, 1956 Chevrolet 3100 pick-up, 1969 Plymouth Roadrunner, various bikes



RICHARD MEADEN
Contributor
1992 Porsche 911RS



MARTYN GODDARD
Photographer
1963 Triumph TR6SS Trophy, 1965 Austin-Healey 3000 MkIII



STEVE HAVELOCK
Contributor
2003 Corvette C5 Coupe

Down to the West for a hot rod hillclimb



**1929
FORD MODEL A
HOT ROD**
SARAH BRADLEY

DODGING FLOODS, fallen branches, an ocean of rain and what felt like gale-force winds, I hung on grimly to the wheel of my 1929 Ford Model A hot rod as I endeavoured to keep the meaty tail of Julian Balme's roaring Carrera Panamericana 1954 Lincoln Cosmopolitan in my sights. Along with our respective other halves Karen and Jake, we were navigating through the Cotswolds en route to the Vintage Hot Rod Association's inaugural GOW! Speed Hill Climb weekend at Prescott in deepest Gloucestershire.

We'd decided to make our mini road trip even more picturesque by sticking to B-routes – and from what little I could see through the rain, mist and my mud- and water-streaked, wiper-less windscreen, the scenery was certainly beautiful. We just hadn't banked on storms in late May...

My flathead V8-powered roadster's minimalist soft-top and lack of side curtains meant motorcycle waterproofs were de rigueur, yet Jake and I were still damp, freezing and a little miserable. The Ford's bench seat was none-too-comfortable, either; after thousands upon thousands of miles' driving across Europe as well

as throughout the UK, its collapsed squab needs refoaming. Another task to add to my list of things to do.

Thankfully, as you can read in our report on GOW! elsewhere in this issue (see Events), the weather made a miraculous about-turn. In the company of 70-plus traditional rods and customs, I had an exhilarating time charging up the legendary Prescott Hill. The runs were not officially timed, of course, but it was superb fun challenging myself to go faster and faster, coaxing ever-more raucous bellows from the rod's straight-through exhausts, ever-louder squeals from the crossplies. Or was that me, yelping with the adrenaline rush?

The hot weather and hard running caused the Model A to overheat once or twice during the weekend – despite a radiator recore and cooling system clear-out the other year, its tendency to boil up has returned. I am also planning some rear-end re-engineering, as I've finally had enough of the current weedy lever-arm dampers, which aren't up to the job.

Our next big event together will be the VHRA's First Annual Amateur Hot Rod Races at Pendine Sands in September. Let's hope the weather co-operates for the drive down.

Below
Charging the hill: Sarah takes on the legendary 1127-yard Prescott course.



JOHN ISAAC

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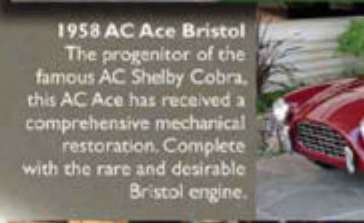


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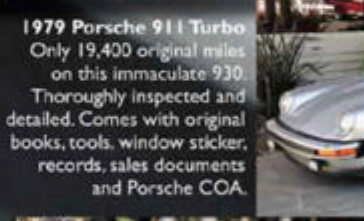
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PETER MCFADYEN

Astons and friends

1 June Donington Park, Leics, UK

A VERY FULL and varied grid of HRDC Pre-1960 Touring Cars provided excellent entertainment at the Aston Martin Owners Club meeting, the lead being disputed between the Austins A35 of Neil Brown and Richard Dutton and A40 of Mark Daniell, and the Jaguar Mk1s of Peter Burton and Les Ely. The A40 won from the A35 and Burton's Jaguar while Ely retired.

Darren McWhirter's Tojeiro-Jaguar won the 1950s Sports Car race ahead of Steve Hart's Maserati 300S and Brian Arculus's Lotus Elite, Chris Keith-Lucas winning the XK Challenge section. In the 30-minute Equipe GTS race, Brian White tried valiantly to wrest the lead from John Andon,

both in TR4s, just failing by $\frac{3}{4}$ sec. Tom Bradshaw (Boxster S) won both Porsche Club Championship races.

For the GT4 Challenge race, which opened the seven-race programme, Calum Lockie put the Track-Club.com car on pole by nearly two seconds only to see co-driver Kevin Norville put it into the barriers on lap one, bringing out the safety car. When racing resumed, two more cars were eliminated before reaching Redgate Corner and the 100-minute race eventually resulted in another win for the Stratton Motorsport entry driven by Andrew Jarman and Olivier Bouche.



Coppa Intereuropa 1 June Monza, Italy

FORMULA JUNIOR and Formula 3 captured public hearts as the only open-wheelers at Monza and, in the second round of the 2013 Challenge Formule Storiche series, Manfredo Rossi di Montelera with his Lotus 22 and Bruno Ferrari with his Branca FJ again shared the victories, as they did in the first round at Imola circuit two months ago.

In race one, Ferrari dropped out early with an electrical fault, putting Christian Traber and the Italian Paolo Marzatico with his Branca FJ on the podium. In race two, Rossi had to stop while leading with sinister engine noises, putting Alessandro Ripamonti with his Wainer FJ in front of Andrea Guarino with his Lotus 22.

Challenge Formule Storiche promoter Tommaso Gelmini organised a special display of Branca cars in commemoration of their creator Aquilino Branca, who recently passed away.

La Vie en Bleu

1-2 June Prescott, Gloucs, UK

MORE THAN 30 Bugattis were among the entry for the seventh La Vie en Bleu, the Bugatti Owners Club's annual French celebration at Prescott, arriving from New Zealand, Argentina and California as well as the British Isles. Charles Knill-Jones in Nick Mason's T13 Brescia was fastest in the up-to-1500cc division, while Tom Dark's T73C was fastest in the GP class. Edmund Burgess had a very lucky escape when he overturned his Brescia at the Esses but the car will require some work before we see it racing again.

A well-supported 500cc F3 class was won on scratch by John Brough's Cooper Mk5 while, at the opposite end of the capacity scale, Robin Baker's Hispano-Amilcar Special was quickest of the over-4000cc pre-war cars.



PETER MCFADYEN

Barrie 'Whizzo' Williams arrived in an electric Renault, its 'capacity' given as 15kVA, and managed a fastest climb of 61.06 seconds, constituting a newly established class record.

Saturday's hillclimb was given over mainly to British cars including

Austin-Healeys, TVRs and Morgan three-wheelers. In the Bert Hadley Championship round for Pre-War Austin Sevens, Stewart Arklay was fastest of the road cars in his Ulster Special and Terry Griffin topped the track cars division with his 1931 single-seater special.

In brief

FLEMING CLAIMS ANOTHER THREE-HOUR

Nick Fleming was the star of the Historic Sports Car Club's annual race weekend at Snetterton with another victory in the Autosport Three-Hour race. The Scot raced his Chevron B8 solo to repeat his 2012 single-handed victory and wrap up a hat-trick of wins in the race that recreates one of the Norfolk track's most popular events of the 1960s. He had to push hard for his success as Neil Burroughs, also driving a B8 solo, was less than 14sec adrift at the flag after 79 laps.



BHRC LEADERS

Gareth James and Steffan Evans have become the new young stars of the Mintex MSA British Historic Rally Championship, winning outright the second and third rounds, the Pirelli Historic Rally and the following Jim Clark rally a month later on 31 May/1 June. The Pirelli was only their second forest event, and their first in Kielder, followed by the tarmac event based around Clark's home town of Duns. They now jointly lead (in Category Three, 1975-81 cars) the race to become 2013 British Historic Rally Champion with pre-1968 Category One leaders Rikki Proffitt and Phill Harrison (Porsche 911).



KEVIN BALDWIN

THE MONSTER RETURNS

Tim Arfons brought out the recreated *Green Monster 19* for its first public appearance at Quaker City Motorsports Park, Salem, Ohio, as part of Quaker City's Nostalgia Classic on 26 May, running 7.23sec at 197mph. The front-engined gas-turbine slingshot dragster is a recreation of the car Arfons and his father Art raced in the '70s, and had already made several passes at over 190mph.



Motorsport at the palace

26-27 May Crystal Palace, London, UK



MIKE LAMBERT/GRISHOTS

EIGHT THOUSAND people attended this now-annual classic event in south London. And though the field was mostly made up of classics, inevitably the modern single-seaters were fastest. Organising club Sevenoaks and District MC's own Jason Andrews topped class 4 in his Sunbeam Tiger with a time of 42.6sec, while Andrew Webber won class 5, setting a new class record of 39.15sec in his Lotus Elan Plus 2. Record holder Gary Thomas shaved almost a second off his previous best, powering his Force PT around the figure-of-eight course in just 32.87sec. Tony Beesley took Sunday's FTD in his Jedi Mk4, at 34.84sec: 'This was my first visit to Crystal Palace in 40 years and it was full of nostalgia, wonderful camaraderie and a fantastic atmosphere.'

// www.motorsportatthepalace.co.uk

Masters Historic Festival

25-27 May Brands Hatch, Kent, UK

THE JD CLASSICS-supported Motor Racing Legends Historic Touring Car Challenge shared a grid with the Masters '70s Celebration runners, providing a fantastic mix of cars in a dual-circuit double-header during the seventh Masters Historic Festival.

Michael Lyons – who races a modern Ferrari 458 GT car and dominated the FIA Masters Historic Formula 1 Championship rounds – planted father Frank's 308GTB on pole and was just 0.246sec quicker than HTCC pacesetter Chris Ward in JD's 3.4-litre Broadspeed Ford Capri-GA.

Ward started JD's ex-TWR Jaguar XJ-S (handing it to Alex Buncombe), then took over the ex-Vince Woodman Broadspeed Capri-GA from John Young, and thus finished winner and runner-up in HTCC, third and fourth overall. But at the back of the 26-car grid, having missed practice, was eventual winner Manfredo Rossi di Montelera's Porsche 935 K3, which finished fourth in the 1981 Le Mans 24 Hours. The Italian, racing it for the first time, picked his way to the front and led a Porsche 1-2 with reigning '70s Celebration champion Mark Bates' 911 RSR.



£100,000-500,000



2.0-litre sports racers

They're stylish, quick and (relatively) affordable, and several championships across Europe cater for these fleet lightweights

WORDS: PAUL HARDIMAN

THESE LIGHTWEIGHT but quick closed-wheelers punch nearly at the weight of the Group C cars that replaced them in 1983 – but without the massive costs and (sometimes) the complication that those piledrivers involve.

Their popularity in the late '60s as an alternative to the 3.0-litre and 5.0-litre classes led FISA to create a championship specifically for them in 1970. Ford-powered Chevrons won the inaugural Championship for Makes, Lola triumphed in 1971, and then Osella entered the series in partnership with Abarth, driver 'Little Art' Merzario dominating in 1972 with five victories. Lola won the championship once more in 1973 with Chris Craft before the new Alpine A441-Renault swept the 1974 season with nine wins in nine races for Alain Serpaggi.

To reflect the rekindling of interest, two years ago the HSCC launched the Martini Trophy, its European championship for these 2.0-litre sports cars, a five-round series finishing this year at the Oulton Park Gold Cup on 25-26 August. It's allowed to use the name by permission of the trademark owner Bacardi, all of which helps to retain the period feel. These lightweights fit into many other series such as those run by Masters (Bonnier, Siffert and Marko classes, named after the era's greatest drivers), Classic Endurance Racing and just about any vintage racing organisation in the USA – and they're not too bulky for hillclimbs, either.

So what's out there? Leading marques are Chevron (a B36 pictured above), Lola, Abarth, GRD, Huron, Osella, Sauber and Toj. The class structure is immense to cater for cars of different ages, with or without wings, so check organisers' websites (listed

right, with specialists). The Martini Trophy was originally limited to open sports cars but from 2012, with its new association with SuperSports, it was extended to include eligible closed cars, which brought in machinery such as the Chevron B8/B16, Lotus 47 and Porsche 906.

The B8 took the first three places at this year's annual Autosport 3 Hours, which has been running as long as the cars have. That race is part of the HSCC's Guards Trophy for Sports Racing, Sports Prototype and Competition GT cars built and raced before the end of 1968, though note that in this series continuation cars or replicas are not eligible.

The HSCC Martini Trophy encompasses a wider choice, open to all 2.0-litre, two-seater sports racing cars made before 1979, though there's an invitation class for cars built up to the end of 1985, which must conform to SRCC Sports 2000 Historic Class Regulations – and even a class for 'continuation' cars of modern manufacture, though they must adhere to the original design, construction and specification of the period model. In Masters, replicas carry a 50kg weight penalty.

Maximum rim size is 10x13in front and 15x13in rear and, for safety, all cars are allowed to run replica wheels. Tyre requirements vary according to class, reflecting differing specs according to age.

Prices start the wrong side of £100,000 for original cars, a little less for continuations. German dealer and racer Jan Lühn says: 'The 2.0-litre cars have actually gone down a little in price. They start at €150,000, going up to €300,000 depending on model and history. Most expensive would be something like a Lola T298 with Le Mans history.'

James Hanson, another racer whose Speedmaster Cars has for sale Art Merzario's 1973 Nürburgring 500km-winning Osella PA1, says: 'There's a lot of choice out there once you get into it. The Osella is £185,000 but that includes two fresh engines, one in the car, so we're valuing the car itself at £135,000, which is pretty much entry-level. There's nothing much around that's ready to go for less than £100-110k. Now that closed cars are eligible, I should think the ultimate would be a Porsche 904 or 906. You can get into a Group C car for this sort of money, but these are cheaper to run.'

Hanson reckons a good Chevron B8 is in the £200,000-235,000 range, a B16 a bit more, and a cast around the internet reveals a brand-new B16 continuation built by Kelvin Jones Motorsport for sale, US-owned but in Liverpool, UK, and ready to go for \$140,000 (£90,000).

Four-cylinder engines are in essence the same technology as in historic Formula 2. That means production-based engines mostly from Ford (BDG) or BMW (M10), making up to around 300bhp, and with similar prices: a complete new Lester Owen M10 is £24,000, with a rebuild by the man himself about £3500, while a new Geoff Richardson BDG with fuel injection is £38,400, with rebuilds up to £10,000.

And if you were thinking of a 904, you'll need even deeper pockets: they don't come onto the market very often and it's a case of 'If you have to ask...' as we're talking north of £500,000.

// www.speedmastercars.com

// www.janluehn.com

// www.kelvinjones-motorsport.com

// Martin Stretton Racing, +44 (0)1299 266966

// www.geoffrichardsonengines.com

// www.paulgardnerengineering.com

// Lester Owen, +44 (0)1952 616846

// www.hssc.org.uk

// www.themastersseries.com

// www.peter-auto-racing.com



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1978 Porsche 935 (930 890 0021)

"The Swap Shop" factory 935 with only 4 owners from new and excellent US race history. K3 body conversion in 1980. Fresh cosmetic & mechanical overhaul incl. engine rebuild. Stunning & race ready. Spares & FIA HTP. P.O.A..



1969 Chevron B8 (CH-DBE-75)

The ex-John Lepp car with excellent in-period race history. Continuous, well documented ownership. Rebuild and race prepared by specialist S. Hadfield with fresh L. Owen BMW engine. Needs nothing! Extensive spares & FIA HTP. P.O.A..



1967 Lola T70 Mk3 (SL73/114)

Excellent race history and continuous documented ownership. Restored with both coupe and spyder body. Totally race-ready and comes with extensive spares package. FIA HTP. P.O.A..



1979 Lola T298 LeMans (HU-104)

Well known Primagaz car which raced in 1981 Le Mans 24hr. Continuous history from new. Fresh gearbox and BMW 12/7 engine. Beautiful, on-the-button and needs nothing. FIA HTP and spares. P.O.A..



1973 Lola T292 (HU-55)

Chris Craft (Crowne Racing) 1973 European Championship winner. Excellent condition with fresh BDG engine, extensive history paperwork. Stunning! FIA HTP and 2 sets of spare wheels. Euro 225,000



1964 Ford Fairlane 427

Built in 2003 for the current owner by Holman & Moody identical to the unique (non surviving) H&M 1964 Daytona running Fairlane. On-the-button, reliable and faster than a GT40! Spares & FIA HTP. Euro 185,000.



1963 Jaguar E-type Roadster race spec (RHD)

Steel lightweight chassis; alu 3.8 litre Rob Beere engine. Stunning in Meteorite Silver and ready to go. Road Registered, FIA HTP and Heritage ID. Euro 195,000.



1964 Lotus Elan S1 / 26R spec

Long term ownership and multiple Italian championship race winner. Freshly prepared for the 2012 season but not raced due to illness. On-the-button with extensive spares package and FIA HTP. Euro 115,000.

We have a wider variety of great cars for sale. Please call or visit our web-site for more information.

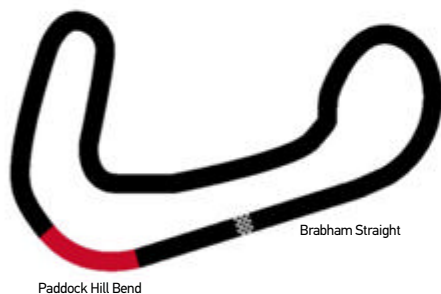
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Paddock Hill Bend

MARK HALES ON THE DIFFICULTIES OF BRANDS HATCH'S MOST CHALLENGING CORNER



Paddock Hill, seen here during the British Grand Prix on 18 July 1970, which Jochen Rindt won in the Gold Leaf-sponsored Lotus 72. Thanks to MotorSport Vision for the picture.



THERE'S NO DOUBT that the Brands Hatch Indy circuit is a great place to drive and a great place for your chums to watch you do it, but it's not easy. The natural amphitheatre among the hills south of the Dartford crossing is what makes the difference and a seat in the grandstand above Paddock Hill Bend reveals a view of almost the whole track.

Of course, it's exactly the sweeps and dips that are absent from most airfield circuits in the UK that add the intrigue; and then, when you see that there are almost no straights on the short 1.2-mile Indy circuit (so named after the American CART Indycars made a visit there in the '80s) and that the layout offers complex and interesting sequences with at least two overtaking opportunities every lap, you have a blueprint for a busy and entertaining day. Almost too busy at some trackdays, when you never get anything even approaching a clear lap.

Paddock Hill Bend lies at the end of the short pit straight, past the pits and the start/finish line; the road here slopes in two directions, but that much is easy to miss until you look for it. There's an obvious gradient along its length up towards Paddock, but there's another across its width, sloping from the

north end of the circuit down towards the pits, and whether or how you take advantage of this has always been a matter for conjecture.

The Formula Ford experts would exit Clark Curve (leading into the Brabham Straight) like a multicoloured centipede, diving immediately right across the road to hug the pit wall before sweeping back left as they crossed the start/finish line. The claimed advantages were that the air they had to penetrate was fenced on one side by the pit wall and was thus less turbulent, and that the route across the track as they climbed towards Paddock was steeper so it helped with braking, even though it might tighten the turn. They could have added that it blocked the road to the right so that anyone who made a better exit from Clark couldn't get alongside and claim the road into Paddock, but that, of course, sounds much less sporting.

The experts also knew that water runs downhill and use of this technique was not recommended when the weather was wet – or even more relevant when it was half-wet and you were on slicks – and they knew that the gradient across the road grows steeper just as you cross the start/finish line. This is why pole position at Brands was not always an advantage. A touch too much wheelspin and the tail would slither down the slope. It is why pole-sitting

regulars sometimes lined up with the car at an angle and the nose pointing towards Gravesend. On a flying lap, the advantage in braking is simply because, if you are heading up a hill, the suspension is already compressed and there is more weight on the tyres. The possible downside is that heading away from the turn makes that turn slightly sharper when you get there. As always, it's a trade-off.

Let's assume you have negotiated the intricacies of the straight and are heading for Paddock Hill Bend. The main problem is that its crest makes it blind on approach and, as always, that invites you to brake too early, although exactly where will still depend on what you're driving. It also depends on how fast you are going when you get there but, if you can get to the top of the rise before treading the pedal, suddenly it all feels much more comfortable. It still may not be possible at all in your car, so don't try it too soon...

In the first case, though, you should still try to brake in a straight line – even if that appears to head you away from the turn – where you still won't be able to see the apex. This much is an important detail because once again the temptation is to aim for an apex – or clipping point – that is visible and this will always be too early. You will definitely understeer wide as the car goes light over the crest and you start to pile down the hill and you'll end up running over the kerb and on to the dirty bit to the left. Since they pulled the circuit away from the barriers in the 1990s, that simply means a trip to the old track, but if you do it more than once in a while it tempts the organisers to hang out a black flag with your number on it.

Patience is key. Aim for an apex that lies just out of sight to the right beyond the summit, then drive towards it. A little practice to build the confidence and you'll find you can keep your foot hard in while the apex comes sweeping towards you, then, provided you look up the hill rather than stare at the end of the bonnet, you can wind off lock and allow the car to use up the rest of the road. Which it will. The exit kerb will hopefully also come sweeping towards you – and the aim is to have the car straight as you just rub the two outside wheels along the ripples and listen to the satisfying rasp that says you are there.

There's a lot of time to be made at Paddock and it really isn't difficult – just a little daunting because of the lack of visible clues.

IN ASSOCIATION WITH



The private bank for historic motor racing
WWW.EFGINTERNATIONAL.COM

MARK HALES

Octane's resident test driver is also a track instructor, and regularly races famous historic cars, including Nick Mason's Ferrari 250GTO.

HALL & HALL



Jim Houlgrave

1955 Vanwall VW2 Unique and competitive.



1949 Nardi Danese Alfa Romeo 6C 2500 Eligible for almost everything. Engine just rebuilt and ready for road or track.



Jim Houlgrave

1961 Ferrari 156 Built around an original engine and transmission. Well known in historic racing.



Jim Houlgrave

1966 Lola T70 Mk II Chevrolet. Denny Hulme/Sid Taylor. Excellent history and highly competitive.



1966 Porsche 911 #304841 Factory competition car. Built for Edgar Herrmann. Spa 24hrs/Marathon de la Route/Acropolis Rally/East African Safari/ London to Sydney Marathon etc.

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Blackhawk Collection

1929 Duesenberg J Lebaron "Sweep Panel" Dual Cowl Phaeton Chassis # 2158, Engine # SJ-292



This beautifully restored supercharged example was originally owned by Mr. Martin Alzaga Unzué, who had homes in Buenos Aires, Argentina and New York City, New York. He was a renowned playboy and race car driver. He participated in numerous competitions such as the Indianapolis 500. In 1931 he opened "El Morocco". That was the most celebrated cabaret which catered to the famous people of the era, including Humphrey Bogart, Marilyn Monroe and Truman Capote. Martin Alzaga Unzué married twice, the second wife Kay Williams, a famous model who later married Clark Gable.

Other former owners include Mr. John Denlinger of Lancaster, Pennsylvania and the Imperial Palace Auto Collection in Las Vegas, Nevada.

This design, by Ralph Roberts of Lebaron, featured an inset panel which began at the radiator cap, broadened toward the cowl and swept into the door to terminate in a reverse curve. This demarcation line was often used for two-toning. It was the first of the Phaetons to be offered on the J, and was one of two designs selected from several submitted by Lebaron in 1928.



THE MARKET

BUYING // SELLING // OWNING

Ferrari frenzy

Bidding goes bananas at RM's €27-million Villa Erba sale



WITH ITALY'S economy in dire straits and forecast to shrink by a further 1.4% this year, according to Istat, we wondered whether RM's Villa Erba auction in May might feel like a sad fire sale, with hard-up collectors forced to offload some of their most prized possessions.

In the event, that wasn't the case at all, and the air crackled with excitement as one high-quality car after another exceeded its pre-sale estimate.

Unsurprisingly, many of the deep-pocketed bidders in attendance were only interested in the 15 Ferraris that

were offered, but there was also a spirited scrap over a 1967 Lamborghini Miura P400, which sold for €425,600, and a veritable bidding war broke out when an absolutely immaculate 1962 Mercedes-Benz 300SL Roadster went under the hammer. It eventually sold to a very determined individual for the sum of €1,114,400, and was the only non-Ferrari among the top ten sellers.

Yes, the day was very much won by the Prancing Horse, and four Ferraris made €1 million or (much) more. A bid of €1,069,600 bought a 2004 Enzo. A 1965 275GTB went for

€1,120,000. The final price of a 1962 400 Superamerica SWB Coupé Aerodinamico was €2,184,000. But these cars seemed almost affordable in the company of the 340/375MM Berlinetta 'Competizione', chassis 0320AM, which set a new world record for a closed berlinetta Ferrari sold at auction when it hammered for €9,856,000, the price driven up and up by its competition history.

All told, RM generated more than €27 million in sales. A few more auctions like this one, and the Italian economy will soon be back on track.

TOP 10 PRICES

MAY 2013

£8,476,000

1953 FERRARI 340/375 MM
BERLINETTA 'COMPETIZIONE'
RM, Villa Erba, 25 May

£3,249,500

1960 ASTON MARTIN
DB4GT BERTONE 'JET'
Bonhams, Newport Pagnell, 18 May

£1,878,000

1962 FERRARI 400 SUPERAMERICA
SWB COUPÉ AERODINAMICO
RM, Villa Erba, 25 May

£963,000

1965 FERRARI 275GTB
BY SCAGLIETTI
RM, Villa Erba, 25 May

£959,000

1962 MERCEDES-BENZ
300SL ROADSTER
RM, Villa Erba, 25 May

£920,000

2004 FERRARI ENZO
RM, Villa Erba, 25 May

£837,500

1964 FERRARI 250GT LUSSO
RM, Villa Erba, 25 May

£828,500

1985 FERRARI 288GTO
RM, Villa Erba, 25 May

£790,000

2010 FERRARI 599XX
RM, Villa Erba, 25 May

£776,500

1964 FERRARI 275GTB
Bonhams, Spa Classic, 25 May

HAGI Mercedes-Benz Classic index



HAGI
MBC-INDEX

MONTH/YEAR
Vertical axis is based on a benchmark of 100 set at 31 December 2011.
The MBC index charts the prices of key collectable Mercedes-Benzes.

FOLLOWING TWO months of consolidation, the HAGI MBC-I benchmark for Mercedes-Benz classic models marks its debut in *Octane* with a return to growth, having advanced 4.49% in May to a new high of 132.19.

While year-to-date (YTD) growth of 18.4% broadly aligns the Mercedes-Benz segment with other HAGI indices, our market back-testing reveals that just four months into 2013 the MBC-I is already running at double the 9% annual average growth recorded since 1980.

The YTD figures reflect the current overall strength of the upper strata of the market, and this is further highlighted by comparison with global equities, which have posted YTD growth of 9.46%, as measured by the S&P Global 1200.

Since inception in December 2011, the MBC-I has shown a measure of separation from

other HAGI marque indices. In part, this is a reflection of the MBC-I's broader model base, which includes mainstream collectibles as well as rarer high-end pre- and post-war models.

The consolidation through March and April may be attributed to lower prices in the 'mass' market including Pagodas and 190SLs and, to a lesser extent, the 300SL Gullwing and Roadster segment. The minor correction will have made sense to many given that collector-grade 190SLs had advanced beyond £100,000 and considering what else that kind of money buys.

Meanwhile, growth in May was driven by the strong performance of 300SL Roadsters and pre-war 'icon' models such as the S/SS/SSK and the more desirable 500K and 540K show ponies. For further analysis, see www.historicautogroup.com. Dave Selby

Magnificent 'mongrels'

RM, Monterey, USA 16-17 August

THE GOOD PEOPLE at RM have a problem: having generated a staggering \$96 million in sales at Monterey last year, and €27 million at Villa Erba in May this year, expectations for this summer's Monterey auction are, to say the least, rather high.

It's a good job, then, that they've managed to get their hands on some truly fabulous cars. Ferrari collectors were put on notice recently by a press release announcing that eight cars from the estate of the late William H Tilley will go under the hammer, including a wonderful 1954 500 Mondial Spider. The sixth example built, chassis 0418MD rolled out of the factory on 8 April 1954, and less than a month later the 2.0-litre, four-cylinder waterbug found itself chasing the big boys in the Mille Miglia.

It continued its competition career in Venezuela and the USA before being restored to concours standard in the 1990s. Pedants will gripe that the engine, while an authentic Mondial unit, is not original, but we don't expect there to be any shortage of suitors for the car (pictured inset), which is estimated at \$2.75-3.25 million.

Among the other lots is a gorgeous 1935 Hispano-Suiza K6 Cabriolet and a 1955 Jaguar D-type (whose estimate, ominously, is 'available on request'), but the car that has us goggle-eyed and giddy is another quite brilliant 'bitsa'.

The impossibly perfect Frua Spyder body of the Maserati A6G/2000 shown below was removed from the original chassis (which was then likely used for racing) in the late 1960s and transferred to a Triumph TR3. The current owner reunited

the body with an authentic but non-original matching-numbers A6G/2000 chassis and engine after acquiring the body in 1999. Call it a mongrel if you like, but we think it's worth every penny of its \$1.2-1.5 million estimate, and then some.

www.rmauctions.com



ONE TO WATCH

Jensen C-V8

H&H, Buxton, UK 24 July

STARTLINGLY RAPID, with looks to shatter mirrors and a delicious, malevolent road presence, this steel toe-capped bruiser is the perfect weapon of choice for harrying DB Astons, Ferraris and other far more expensive road-going Gucci loafers.

With its 5.9-litre Chrysler V8, clothed in a wild, glassfibre four-seater body, the slant-eyed C-V8 of 1962 was among the vanguard of V8 Anglo-American hybrids. It was bespoke yet brutish, and exclusive, too, for just 461 were built though to 1966. For the Series 2, the engine grew to 6.3 litres, pushing out 330bhp to deliver 140mph. Most evolved and most valued is the last-of-line Series 3



with dual-circuit brakes, improved ventilation and other refinements.

That's what we have here; in fact it's one of the last of the last, for this sage green 1966 C-V8 is one of the final 10 built, and one of only two fitted with electric windows.

With one owner since 1988, it's recently been recommissioned and has a new stainless-steel exhaust, uprated radiator, cooling fans and carburettor, new carpets and sound-deadening, and the front seats have been re-trimmed. The fuel system, brakes, electrics and suspension have also received attention. It's not quite perfect, however – the paintwork, for example, has the odd stone chip.

The highest auction price paid for a C-V8 is £39,200, for a Mk3 with 2000 miles since restoration; that was at H&H in July 2012. Against that benchmark, the estimate of £28,000-32,000 seems entirely reasonable, even enticing. Bearing in mind that C-V8 Mk3 opportunities are rare, as a mere 141 were built, that does not seem a lot to pay to bait DB5s and Ferrari 250GTes. Not only is it a fraction of the price of those cars, the C-V8 is also way more exclusive.

Dave Selby

ALSO LOOK OUT FOR...

TWO ITEMS give an idea of the diverse machinery on offer at Cheffins' annual mega-auction of all things 'vintage' in Cambridge on 27 July. A restored 1938 V-twin Matchless Model X valued at £20,000-25,000 could be a smart buy, considering the same Matchless engine is used in a Brough SS80 – a bike routinely worth more than double that. Or how about a two-inch-scale working steam traction model complete with scale tools – a real connoisseur's model – at £7000-8000?



In brief

PLACE YOUR BETS

Bonhams, The Quail, Carmel, USA. 16 August
The American Motor Car Company advertised its Underslung as 'the car for the discriminating few', and the marketing guff was apparently all too persuasive: few indeed were sold, and this Tourer variant is the only example of its kind still in private ownership. For many years it was part of the collection of the fabulously wealthy casino and hotel magnate William Harrah, and with Bonhams valuing the car at \$550,000-700,000, any prospective new owner will also need to be a real high roller.
// www.bonhams.com



GREED IS GOOD

Bonhams, Goodwood, Chichester, UK. 12 July
'It is the greediest motor of the touring type that I have driven,' a *Times* journalist said of the Vauxhall 30-98 in 1921. 'I do not mean in petrol but in a straining desire to go ever faster.' Presumably there was a footnote to his story that read: 'It does drink like a fish, though.' If you can afford to buy a 30-98 these days, however, its thirst is unlikely to worry you: this 1921 example, chassis RE8/E303, which will be sold by Bonhams at the Festival of Speed, is expected to make as much as £200,000. Anyone with that many pennies to their name and a penchant for vintage machinery ought to be interested, for this is a superbly restored car that will guzzle its way through all the best historic rallies with glee – and at a furious clip.
// www.bonhams.com

ONE MAN'S JUNK...

Silverstone Auctions, Silverstone, UK. 27 July
If you're on the hunt for a low-mileage classic Mini, this might just be the one for you – assuming, that is, that you don't expect your new acquisition to be in concours condition. Or to have an engine. Or a gearbox. Or wheels. This particular Clubman 1275GT has covered only 11 miles, but is not really in a position to cover many more. It was used as a runabout by workers at the Longbridge Mini plant in the 1970s until it suffered an accident and was dumped in the tunnels underneath the factory. It was recovered last year, shortly before the tunnels were filled in, making it the last ever Mini to leave Longbridge. Clearly it's worth nothing as a car, but as a historical artefact? Lord knows. We'll find out on 27 July.
// www.silverstoneauctions.com



Variety show

Mecum, Monterey, USA 15-17 August

AS IMPRESSIVE as they are, the consignment lists for the world's ritziest sales rarely surprise these days. Opening the average posh auction catalogue is like opening a bag of Skittles to find only red ones, which, while ordinarily yummy, become rather cloying when eaten by the dozen. Thankfully, metaphorical orange, green, yellow and purple Skittles will abound at Mecum's Monterey event in August, with a wonderfully eclectic group of cars set to cross the block.

The confirmed lots range from a 1908 Isotta-Fraschini Tipo FENC Two-Seater (one of just two known to exist) to a 1990 Ferrari F40 that has done just 473 miles, but we're particularly taken with a couple of racing cars.

The Jaguar XJR-5 pictured below was the very first to be constructed. It was built in 1982 by the racing team Group 44 Inc, which might have folded had owner Bob Tullius not struck a deal with Jaguar to create an IMSA GTP- and FIA Endurance Championship-eligible car.

It was an immediate success, taking a GTP win at Road America on its debut in August of '82, with Tullius and Bill Adam sharing the driving. Despite its power – the V12 engine generates 625bhp – it is, allegedly, quite polite,

and has been lovingly restored by the current owner, who purchased it direct from Group 44. It's a neat slice of Jaguar history and is estimated at \$550,000-650,000.

Similarly priced (\$500,000-750,000) is Nigel Mansell's 1984 Lotus 95T John Player Special F1 car, the car in which he led a GP for the first time: he was pulling away from the pack at Monaco, having started from second, when he slithered off the track in the rain.

Cooler than both of these cars, though, if historically less significant, is a 1971 McLaren M8E CanAm racer expected to make \$175,000-225,000. It was originally campaigned – and crashed – by Vic Elford during his stint with Roy Woods Racing, but has since been fully restored and boasts an all-aluminium Keith Black big-block Chevrolet engine. It's a Hot Wheels toy come to life, and we wish it was ours to play with.

// www.mecum.com



Auction calendar

- 29 June**
Mecum Champaign, USA
- 29 June**
Coys Blenheim Palace, UK
- 12 July**
Bonhams Goodwood Festival of Speed, Chichester, UK
- 17 July**
Brightwells Leominster, UK
- 21 July**
Charterhouse Sherborne, UK
- 22 July**
Artcurial Monaco
- 24 July**
H&H Buxton, UK
- 27 July**
Silverstone Auctions Silverstone, UK
- 27 July**
RM Plymouth, USA
- 28 July**
Mather Collectables Broadway, UK
- 30 July**
Barons Esher, UK
- 1-3 August**
Auctions America Burbank, USA
- 2 August**
Richard Edmonds Toddington, UK
- 3 August**
Silverstone Auctions CarFest North, Oulton Park, UK
- 8-10 August**
Barrett-Jackson Hot August Nights, Reno, USA
- 10 August**
Coys Nürburging, Germany
- 15-16 August**
Bonhams Carmel, USA
- 15-17 August**
Russo & Steele Monterey, USA
- 16-17 August**
RM Monterey, USA
- 17-18 August**
Gooding & Co Pebble Beach, USA
- 24 August**
Anglia Car Auctions King's Lynn, UK
- 25 August**
Silverstone Auctions CarFest South, Laverstoke Park Farm, UK
- 29 August – 1 September**
Auctions America Auburn USA
- 31 August**
Historics at Brooklands Weybridge, UK
- 31 August – 1 September**
Lucky Collector Car Auctions Tacoma, USA
- 7 September**
Bonhams Beaulieu, UK

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UK AND EUROPE COMMENT

Simon de Burton on the pain caused by a booming market

BEING A BIT slow on the uptake, I've only recently twigged that my carefree days of buying old cars – 'classics', I think they're called now – appear to be gone for good. The reason is that (like many other people, I expect) I've been priced out of the market to the point where any future purchases are going to be less spontaneous, and therefore less exciting, because I'll need to seriously consider whether or not I can justify them financially.

The three old cars I now own – a Triumph TR6, a Porsche 911 and a Series II Land Rover – were all 'impulse' buys at a time when their values made it feasible to get them purely for the fun of it. That's how I've always bought cars, from the Fiat 600D I paid £15 for at the age of 13 to the 200 or so other jalopies I've owned in the intervening 36 years. None has been especially exotic, but all of them satisfied those peculiar criteria that make a defunct automobile enjoyable to drive around in.

And, because they were all relatively inexpensive, it was part of the fun to sell them on – sometimes for a small loss, sometimes for a decent profit – before putting the cash towards another set of 'characterful' wheels. But now that it seems to cost £10,000 to buy a Frogeye Sprite of the same calibre as the ones that went for £2000 15 years ago, some serious consideration has to be given as to how much you really want to buy an (other) old motor.

The problem, of course, stems from the fact that classics are now fully accepted as having investment value, and that there are plenty of extremely wealthy people on the scene who have the wherewithal to buy an old car for £50,000 or £100,000 just for fun – unfortunately, the fact that I scrape a living as a hack means that I'm not among them. Sob.

The realisation that I'm probably out of the game hit me during May's round of auctions. The first sale of the month, at Brightwells, saw a Ford Escort 1300E fetch £10,600, a Jensen C-V8 restoration project make £11,000 and a tidy Triumph Stag change hands for £10,000. The only up-and-running offerings that went for what could be described as 'pocket money' prices were a couple of Porsche 924s, some uninspiring MGs and, if £3900 qualifies as pocket money, a staid but appealing Austin A40 Devon. 'Modern classics' on the other hand – 1980s/90s Bentleys, BMWs, Jaguars and the like – were going for relative peanuts.

But it was at the Bonhams Aston Martin sale that my sideline status in the prevailing world of classic car

auction buyers was well and truly confirmed. The room was rammed with hordes of people looking affluent, and when the bidding started it quickly became clear that they weren't pretending: lot one, a 1958 DB MkIII, easily quadrupled its low estimate to fetch £214,000, after which the prices quickly began to exceed that of the value of my home (which, incidentally, I could also not afford to buy today) as a barn-find DB5 went for £320,700, a 2000 SWB Vantage Volante 'special' made £404,700 and a 1968 DB6 Volante and a 1965 DB5 each realised £460,700.

Murmurs during the pre-sale viewing that the star lot, the magnificent DB4GT Bertone 'Jet' coupé, might struggle to find a buyer were quickly dispelled when more than half-a-dozen would-be owners jumped into the fray and sent increments rising by £100,000 a time – without auctioneer Jamie Knight having to prompt them. The hammer finally fell at a premium-inclusive £3,249,500. I was not among the bidders.

Eager to make myself feel even more of a non-player, exactly a week later I headed for the glittering waters of Lake Como in order to take in the fabulous Concorso d'Eleganza at Villa d'Este, which, as you'll read elsewhere in the issue, was won by Ralph Lauren's eye-wateringly valuable Bugatti

'Eager to make myself feel even more of a non-player, I headed for the glittering Concorso d'Eleganza in Italy'

57SC Atlantic Coupé.

RM's evening auction along the lake at Villa Erba has become part and parcel of the weekend and, with RM's ebullient European MD Max Girardo wielding the gavel, it certainly made for good entertainment. Playing to a crowd of what must have been 1000 people, he was clearly having fun (and thinking of the commission) as he hammered down car after car for high six-figure sums. The sale grossed a remarkable £27 million, with £1.1 million being paid with alacrity for an admittedly stunning 1962 Mercedes-Benz 300SL Roadster, while €2.1 million was spent on a 1962 Ferrari 400 Superamerica, seemingly without a second thought.

All told, six lots exceeded the €1-million mark, with the outright star of the show being the 1953 Ferrari 340/375MM which, helped by its superb racing history and direct link to three world champions, soared all the way to €9.8 million.

But when a 1965 Ferrari 275GTB sold for €1.2 million and failed to re-start having been driven to the rostrum, the air was far from being heavy with irony.

After all, if you're only spending a low seven-figure sum on your classic these days, you can hardly expect perfection, can you?

SIMON DE BURTON has his finger on the pulse of the auctions and sales rooms, having been *Octane's* founding market editor for five years.

European highlights

ARTCURIAL, PARIS, FRANCE.
10 JUNE



This 1938 Type 57 Coach Ventoux was the last Bugatti to be delivered before the outbreak of WW2, and was put on the road the day before Hitler invaded Poland. It later spent so many years in storage, however, that it was offered here with just 70,000km on the clock. Benefiting from a full body restoration in 1971 by Henri Chapron, the car eclipsed its high estimate to fetch €523,400.

BONHAMS, SPA, BELGIUM.
25 MAY



Despite its diminutive size, Fiat's Balilla is enjoying an ever-growing stature in the collector car market, and this lovely 1935 'Coppa d'Oro' Spider version made €172,500 at Bonhams' Spa auction. Simple, versatile and relatively brisk, Balillas are also desirable due to their eligibility for events such as the Mille Miglia and the Targa Florio. This one took part in the former when it was new, but retired before the finish.

HISTORICS AT BROOKLANDS,
BROOKLANDS, UK. 1 JUNE



There can be few fans of the golden era of British sports cars who wouldn't love to own a Jaguar D-type, but the rarity and value of the real thing precludes it for most of us. This replica wasn't exactly cheap, either, at £52,920, but the Revival Motorsport-built recreation of OKV 3 (which became the first D-type to win a race when it took the laurels at the Reims 12 Hours in 1954) is so good that it came with a free 12-month warranty.



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1967 Ferrari 330GTS

One of only 99 made and in today's market one of the most sought after open classic 12 cylinder Ferrari.

The 330GTS is considered by many to be the best handling and performing open Ferrari of the 60's. This car is in very good condition, located in Europe with all taxes paid. It has covered only 16,000 original miles from new. New Borrani wheels and complete original toolkit and of course fitted with the original, matching numbers engine. A joy to drive and a solid long term investment.



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US COMMENT

Dave Kinney on the merits of mega-auctions and small sales

THERE ARE A number of auction sales to report on, but none bigger than Mecum's Indianapolis event, held over a six-day period. The number of cars on offer continues to astound at these large auction events: in total, over 1700 crossed the block, and remember, as this is an American-style auction, every piece actually does drive across the block.

Interspersed with the usual Chevy- and Ford-badged vehicles were eight Bentleys, ranging in age from a 1952 Mark VI that brought \$27,820 to a one-year-old Continental GT coupé that failed to sell. Although such large classic car sales are unlikely to catch on outside of the US, we've become accustomed to them, and to some, buying at a mega-auction is no different to buying fresh veg at the supermarket instead of the greengrocer.

As usual, there was a great collection of the unexpected available amid the sea of Detroit iron. Two Delorean cars made it to the sale, including a late-production 1983 DMC 12 that sold for \$28,890, while a more common 1981 brought more at \$31,030. Obviously condition and equipment differed between the two cars, and arguably the 1981 had a better spot in the sale and thus produced the higher result.

Another car of note was a seldom-seen Opel GT, this one a 1969 model with 1900cc motor and manual transmission. Well cared-for cosmetically, it sold for \$9250 and was the most talked-about car at the venue, which is less surprising when you consider that only one other has shown up at auction so far this year.

If you accept the premise that all auction events are theatre, then you can understand why companies such as Mecum welcome spectators, with ticket prices that are friendly to the casual observer. Of course, they also offer 'VIP status' to the more serious buyers and sellers, almost always as an extra-cost option. Both Mecum and Barrett-Jackson have broadcast their auction programming on nationwide cable TV, and now RM Auctions subsidiary Auctions America has announced a television programming deal as well, with NBC Sports.

Not only does this dramatically extend the reach of each sale, it also makes the auction process a bit more transparent and easier to understand for those who have never been to a sale. You can expect that more auction events will be televised in the future, even in an era when almost all sizable events are streamed live to the internet.

The Mecum sale weighed in at \$48 million – not up on last year's total of just over \$50 million, then, but

certainly in the same neighborhood. The final sales rate approached 70%, and one can only give a large tip of the hat to whomever designed and maintains the company's logistics systems. If you're at all familiar with the process of completing the paperwork needed to transfer a vehicle from one owner to the next, you'll be able to imagine the challenge of doing that 1700 times over.

Bonhams staged its annual event in conjunction with the Greenwich Concours d'Elegance in Greenwich, Connecticut, under warm and sunny skies. This is a Sunday sale held on the same grounds as the Concours, which features North American cars on the Saturday and European marques on the Sunday. While the Saturday presents an opportunity to preview Bonhams' offerings, on the Sunday it is serious business. Starting early in the morning with memorabilia and automobilia lots, they move onto the automobiles shortly after noon.

This year's sale had perhaps the widest variety of cars yet offered at this venue, and it's fair to say that there was something for almost everyone, even those of us who are more pauper than prince. For instance, if you just needed a ride home, in retro-Cadillac style, a 1978 Eldorado Biarritz could have been yours for an almost laughable \$550. If you were looking for something a bit posher, you could have had a 1967 Aston Martin DB6 Vantage Volante for \$825,000. This was one of two Aston Martins at the sale; the other, a DB4 Series 3 coupé, failed to sell, with the bidding never quite catching fire.

A very solid \$66,000 bid bought a 1958 MGA equipped with a Judson supercharger, while a 1936 Cord Model 812 Phaeton in one of Cord's signature hues, cigarette cream, was sold for \$135,000 – a figure that should have made both the buyer and the seller at least reasonably happy. One lucky bidder picked up a real bargain in the form of a 1936 Austin Seven Ruby, which sold for just \$1100, but a 1947 Tatra T87 – one of the best Tatra cars to be offered in quite some time from a cosmetic point of view – surprisingly failed to find a new home. A few more lots went unsold, too, but Bonhams nonetheless did good business, selling 75% of its consignments and taking a healthy \$5,340,000.

Two different sales from two different auction houses, which despite their different sizes turned in remarkably similar sell-through rates. While Mecum is a mid-western American company that focuses on volume, Bonhams retains a more personal approach and offers far fewer cars. Whichever approach you prefer, there continue to be distinct choices – for buyers and sellers – in the North American market.

'Buying at one of these mega-auctions is not unlike buying your fresh veg from the supermarket instead of the grocer'

DAVE KINNEY is an auction analyst, an expert on the US classic car auction scene, and publishes the USA's classic market bible, the *Cars That Matter* price guide.

Kinney's top three US cars

MECUM, INDIANAPOLIS, INDIANA. 14-19 MAY



This mint green 1954 Lincoln Coupe with white top had a few scars, mostly chips to the paintwork, and the brightwork was not exactly fresh either, but it looked great from a few metres away. Sometimes an older restoration like this presents an opportunity: this might be the perfect car in which to live out that Mexican road race fantasy, and at \$11,000 it sold for less than the average post-Panamericana hospital bill.

MECUM, INDIANAPOLIS, INDIANA. 14-19 MAY



Having been treated well by one owner for the past 20 years, this 1972 De Tomaso Pantera boasts an all-original interior, right down to the carpet and vinyl. Under the bonnet some minor alterations have been made, but this remains a great example of one of the few still reasonably priced Italian-bred and American-engined cars from the Disco Decade. It left Mecum's Indianapolis sale with a new owner having been bought for \$35,310.

BONHAMS, GREENWICH, CONNECTICUT. 2 JUNE



Those bidding on this 1967 Lincoln Continental Convertible must have known it was far from perfect. There were lots of dents and scratches, and the brightwork was anything but. Inside, the seats had been nicely retrimmed but not to original spec, while the engine bay was horribly grimy. Nevertheless, it proved irresistible to those who wanted a *Mad Men*-era convertible in the worst way, and made \$18,700.

PETER BRADFIELD LTD



1930 Bentley Team Car Rep

Prepared to "Speed Six" Le Mans spec with a cavalier disregard to expense and then uprated to 8 litres. Assemblage of original but non matching numbers, well endowed in all other departments.



1955 Frazer Nash Le Mans Coupe

Chassis 421/200/211 is one of nine built and was the works Motor Show car. Repainted but otherwise highly original and with a fully documented history. Mille Miglia eligible.



1933 Lagonda M45 T7 Tourer

This is a correct and highly original Tourer with the desirable factory T 7 coachwork. Fresh paint, cosmetics and enormous character. Would suit bounder with penchant for misbehaviour.

Also available:

1926 Bentley 3/4½ litre VDP Tourer • 1972 Ferrari Dino 246 GT

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MARKET INSIDER



Melvin Glanz

Director,
Legends Automotive,
UK and USA

LEGENDS HAS been in business since 2000, and my son Daniel came over from New York to join me in 2007, when my co-director passed away. We were involved in race support and restoration, but the business evolved into classic and race car sales. We do still take on restorations but outsource them.

We have a facility in Litchfield, Connecticut, and always have several cars available for sale there. Daniel and I take it in turns to spend time in the States, which means we both have an understanding of the market in the US and in Europe, where we source and supply most of our cars.

The strength or weakness of Sterling usually dictates the direction in which the cars are bought and sold. At the moment, with the pound in the low \$1.50s, it seems to be a level playing field. I'm currently in the US looking to buy a car or two and have just missed a good Pantera, which would sell in the UK for about £40,000. Equally, we are dealing with several US customers looking to buy racing cars from us. Most quality race cars from Europe are built to Appendix K, and cars sourced from the US need to be re-engineered to comply; we don't get involved with exporting non-FIA cars to the US as there are already so many there!

We've recently seen a resurgence in the Touring Car market and this is directly related to the series they are eligible for. Most popular is the '70s stuff – Capris, Escorts, CSs. We've sold several at strong money over the past year: Capris and Escorts at £30,000-40,000, and RS Escorts at £40,000-50,000, though of course original cars with history fetch more.

There's a ready market in Europe and the UK right now for mid-'60s Mustangs at under £30,000 – we've sold a few of those recently, too. We enjoy digging out quirky, overlooked cars like the early Panteras, and we always like to have an alloy-bodied Proteus C-type in stock. Over the years we've sold nine or ten, and they've risen in value quite steadily.

I'd like to think the market will maintain its current strength, but in reality I expect a tail-off in the level of appreciation classic cars have shown over the past seven years.

// www.legendracing.co.uk



'Keeping the British end up, sir'

There's little interest in Lotus Esprits across the pond, but in the UK Bond's other car is on the up

UK SPORTS CARS owner Paul Clugston, who sold Chris Evans his James Bond-clone Esprit S1 last year, reckons the Giugiaro 'wedges' are on the up. 'Just the best ones, though,' he qualifies. 'And they are few and far between.'

'You can still buy an average car for £8000-9000, but if you spend five grand more you're into a different league. This red 1985 turbo is a one-owner car with only 22,000 miles and it's exceptional, which is why I'm asking £18,995

– even better ones have sold for over £20,000.'

Clugston reckons about 50% of the UK's sales are sight-unseen via the internet, and the week before we visited he had sent another '85 turbo to Australia for the equivalent of £14,500. He also has in stock number 22 (of 147) of the rare commemorative JPS S2s (£25,000), but reports: 'There's no interest in Esprits from America at all.'

// www.uksportscars.com



YARD SALE PAR EXCELLENCE

With money swilling about at Bonhams' Aston Martin Works auction, Porsche specialist Mick Pacey hoped that some of the cash would spill over to the pop-up showroom on his driveway two doors down. Sadly, there were no takers for a very rare 356 Continental Cabriolet, which remains for sale with the asking price available on request.

// www.export56.com



W124 MERCS START TO MOVE

Engineered while the engineers were still in charge at Mercedes and rarer in RHD than you might think, W124 coupés and cabriolets are beginning to command good money. Specialist Charles Ironside says: 'You need to pay £16,000-20,000 for a cabrio with less than 50,000 miles, and last year I sold a 6000-miler for £36,000.'

// www.charlesironside.co.uk



NADDER VALLEY'S NEW DIGS

Nadder Valley Classics has moved a short distance to a new home at Unit 3B, Dinton Business Park, just west of Salisbury. It's only a mile from the old place, but the move has doubled the floor space. Richard Rawlingson remains at the helm, and current stock includes everything from a 1916 Chevrolet to a 1981 Porsche 911SC.

// www.naddervalleyclassics.co.uk

SHOWROOM STAR



1964 Volkswagen transporter €210,000 (about £178,500)

This 1964 Type 2 VW 'Bulli' boasts a 2.4-litre 914 Maxted-Page & Prill motor, upgraded suspension, steering and brakes, and as if it weren't cool enough on its own, it comes with a genuine Porsche/Formcar Formula V racer. The perfect Goodwood combo.

// www.janluehn.com



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PORSCHE 997 - GT3/TURBO / C4S / C2S / C2

2008 - 997 TURBO COUPE TIPTRONIC (MACADAMIA BRONZE) 28,000 Miles

ONLY 1 PREVIOUS KEEPER, Full Savannah Beige Lthr int. with Blk Lthr Dashboard, TPC/ PASM/PSM/PCM-Sat. Nav/Telephone/BOSE, Fully Electric Memory Seats/Sunroof/ White Dials/Rear Wiper /Xenons, Tracker, 19" Turbo Alloys, FFSH.

2008 - 997 TURBO COUPE TIPTRONIC (BASALT BLACK) 29,000 Miles

Full Black Lthr Intr, BOSE Upgraded Soundsystem, PASM/PSM/PCM- Sat. Nav. Telephone, Fully Electric Memory & Memory Seats/ Multi-Function S/Wheel, Sunroof, White Dials, Rear Wiper, Xenon's, Climate Control, 19" Turbo Alloys, Rear Parking Sensors, Tyre Pressure Monitoring System, Tracker, FFSH, Recently Serviced, with New Tyres Fitted.

2007-997 TURBO COUPE MANUAL (COBALT BLUE) 35,000 Miles

Metropole Blue Lthr Intr. PSM/PCM-Sat.Nav/Telephone. Htd/Electric/Memory/ Sprts Seats, BOSE/DVD/CD Player, Rear Wiper, Carbon Ceramic Brakes, White Dials, Xenons, Sprt Chrono Plus, iPod Connection, Sunroof, 19" Turbo Alloy wheels, FFSH.

2007 MODEL - 997 TURBO COUPE TIPTRONIC (ATLAS GREY) 43,000 Miles

Black Lthr Intr, PSM/PCM/Sat.Nav/Telephone, Sports & Heated Seats, Part Electric Seats, Sunroof, Rear Wiper, White Dials, Porsche Crested Headrest, Climate Control, Traction Control, Rear Parking Sensors, 19" Turbo Alloy Wheels, Full Porsche Service History.

2009 - 997 C2S COUPE PDK (GEN II) (METEOR GREY) 32,000 Miles

1 Owner From New, PDK 7 Speed Dual Clutch Gearbox, Full Black Lthr Intr, BOSE Upgraded Soundsystem, iPod Connector (Universal Audio Interface), Htd Seats, Sports Chrono with Sprts Exhaust, PASM/PSM/PCM with Touch Screen SatNav, White Dials, Fully Electric Memory Seats, 19" 5 Spoke Porsche Alloys with New Tyres and Coloured Crested Wheel Centres, FFSH.

2008 - 997 C4S CABRIOLET MANUAL (BASALT BLACK) 10,000 Miles

Full Savannah Lthr Intr, Sports Chrono Pack, Sprts Exhaust, BOSE, CD Changer, PSM/PCM- Sat Nav, Telephone M/F/S/Wheel, Memory Seats, Fully Electric Seats, White Dials, R.Park Assist, Xenons, 19" Porsche Sport Design Alloys with Colour Crstd wheel Centres, FFSH.

2007-997 C2S CABRIOLET TIPTRONIC (MIDNIGHT BLUE) 41,000 Miles

Savannah Beige Lthr Intr, 1 Owner from New, Original Wind Deflector Present, Hardtop available with the car, PASM/PSM/PCM Sat Nav/Telephone, Sports Chrono Plus, Heated Seats, Rear Parking Sensors, Fully Electric Heated Seats, Memory Seats, Bose Upgraded Soundsystem, White Dials, 19" Porche Turbo Alloy (Diamond Cut), Full Official Porsche Service History

2006 - 997 C4S COUPE MANUAL (ARCTIC SILVER) - 27,000 Miles

Cocoa Brown Lthr Intr, PSM/PCM-Sat.Nav/Telephone, BOSE sound system, CD changer, Switchable Sports Exhaust, 19" Alloy Wheels, Xenon Headlights, Full Service History.

2005/54 - 997 C2S COUPE MANUAL (ARCTIC SILVER) - 42,000 Miles

Metropole Blue Lthr Intr, PSM/PCM-Sat.Nav/Telephone, Computer, Heated/Electric/ Memory Seats/ BOSE Sound system/ CD Changer/Switchable Sports Exhaust/Sunroof/19" Carrera S Alloy wheels/Rear Park Assist/Full Service History.

2007 - 997 C2 COUPE MANUAL (SEAL GREY) 37,000 Miles

2 Previous Owners only, Full Black Lthr Intr, PSM/ PCM-Sat Nav/Telephone Module, CD Changer, Part Electric Seats, Rear Parking Sensors, White Dials, 19" Carrera Alloys, Colour Crested Wheel Centre Caps, Tracker Fitted, FFSH.

2005 - 997 CARRERA 2 CABRIOLET MANUAL (CARRERA WHITE) 57,000 Miles

Cocoa Lthr Intr, Coupe Coded Soft-top, "Carrera" Decals on doors which can be removed if preferred), PSM/PCM-Sat.Nav/Parrot Bluetooth Mobile Connector/iPod / AUX Audio connector fitted, Heated Seats/Part-electric Seats, Xenon's, 19" Porsche Carrera Alloys with Colour Crested wheel-centres, Original Toolkit, Only 2 previous keepers, Full Porsche Service History with a recent service (less than 3k miles ago)

2005 - 997 C2 CABRIOLET TIPTRONIC (ARCTIC SILVER) 41,000 Miles

Full Black Lthr Intr, PSM/PCM-Sat Nav/Telephone, Cruise Control, BOSE Soundsystem CD Changer, Multifunction Steering Wheel, Heated Sports Seats, Electric Memory Seats Xenon Headlights, 19" Carrera Alloy Wheels, Full Porsche Service History.

PORSCHE 996 - GT3 / GT2 / TURBO / C4S / C2 / C4

2003 - PORSCHE 996 GT2 (BASALT BLACK) 20,000 Miles

Full Black Lthr Interior, Electric Windows, Climate Control, Rear Roll Cage, Porsche Radio with CD Player, 18" GT3 Alloy wheels, Full Service History (Just been Serviced)

2004 - PORSCHE 996 GT3 (ATLAS GREY) 29,000 Miles

Comfort Specification, Full Blk Lthr Intr, Porsche Crstd Sprt Bucket Seats, Guards Red Seat Belt, Porsche CD Player & Radio, AC, 18" GT3 Alloy Wheels with Cloured Crstd W/Cntrs, On-Board Computer, FFSH, Only 2 Owners From New, Recently Fitted Tyres.

2004/54 - 996 TURBO 'S' MANUAL (BASALT BLACK) 19,000 Miles

Full Black Leather Int. AC, Bolt in cage-stdRd Porsche equipment cage, Bilstein PSS10 lowered suspension, Performance Friction 350mm Brakes, Porsche GT3 Nomex Buckets Seats With 5 Point Seat Belts by Willems, Had a Full Engine Rebuild, Standard K24 Turbos, Standard Fly Wheel With an Updated Clutch, Very Low Mileage, Only 1 Prev. Owner.

2003 - 996 TURBO COUPE MANUAL (BASALT BLACK) 45,000 Miles

Black Leather Interior, PSM/PCM-Sat.Nav/Telephone/On - board computer, Bose sound system, CD Changer, Cruise Control, Sports Seats, Heated Seats, Alcantara Headlining, Sunroof, Xenonns Rear wiper, Rainsensor, FFSH.

2003 - 996 TURBO COUPE TIPTRONIC S (COBALT BLUE) 33,000 Miles

Stone Grey Lthr Intr, PSM/PCM-Sat.Nav/Tel.Mdule, BOSE, CD Chngr, Sunroof, Porsche Aerokit R/Spoiler, Fly Electric & Memory Seats, Electric Windows & Mirrors, R/Parking Snrs, Xenon, FOPSH, (Just been serviced), 2 Former Keepers Only.

2002 - 996 TURBO COUPE MANUAL (MERIDIEN SILVER) 44,000 Miles.

Mid Grey Leather Interior (PCM/PSM/Sat Nav/Tel.Module) BOSE Sunroof White Dials Computer Climate Control Xenon Headlights 18" Turbo Alloys (OPC Service History)

2002 - 996 C4S COUPE MANUAL (MIDNIGHT BLUE) 48,000 Miles

Full Blk Lthr Intr, Fully Electric & Memory Seats, Bose Sound System, Climate Cntrl, PSM/PCM-Sat.Nav/ Telephone, Rear Wiper, FSH

2002 - 996 TARGA TIPTRONIC (ARCTIC SILVER) 52,000 Miles

Full Blk Lthr Intr, Fully Electric & Memory Seats, Bose Sound System, Climate Cntrl, PSM/PCM-Sat.Nav/Telephone, FSH.

PORSCHE 993 - TURBO / C2S / C4S / C2 / C4 / TARGA

1998 - 993 TURBO "S" COUPE MANUAL (SPEED YELLOW) 60,000 Miles

Black Leather/Carbon Fibre Interior, Litronic Lights, Sports Seats, Electric Seats, Electric Mirrors, Yellow Dials, Porsche Radio & Single CD Changer, Yellow Seat Belts, Sunroof, Rear wiper, Yellow Callipers., 18" Turbo S Alloy Wheels, Full Service History.

1998 - 993 TURBO COUPE MANUAL (FOREST GREEN) 34,000 Miles

Cashmere Beige Lthr Intr, Porsche Exclusive Carbon and Aluminum Pack, White Dials, On Board Computer, Sport Seats, Turbo Crests On The Back Seats, Alpine Upgraded Stereo, AC, Sport Classic 18" Wheels, 1Owner, FFSH

1995 - 993 TURBO COUPE MANUAL (ARENA RED) 31,000 Miles.

Grey Leather Interior Wood Package Electric Sunroof/Seats Sports Seats Cruise Control Upated Becker CD Player/ Bluetooth/Speakers/Sat-Nav Compatibility Climate Control 18" Turbo Alloys (OPC Service History)

1996 - 993 C2 COUPE TIPTRONIC (IRIS BLUE) (VARIORAM) 73,000 Miles.

Black Leather Interior On Board Computer Upgrade Stereo & CD Changer Electric Windows Electric Mirrors Electric Sunroof Climate Control 16" Carrera Alloys (OPC & Specialist Service History)

1996 - 993 C2 TARGA TIPTRONIC "VARIORAM" (TURQUOISE) 83,000 Miles

Marble Grey Lthr Interior, Electric Glass Targa Roof, Electric Seats, Electric Mirrors, Porsche Stereo, A/C, Rear Wiper, On-board Computer, 17" Targa Alloy Wheels, Full Specialist Service History with recent service (12/2011)

1995 - 993 C2 COUPE MANUAL (GRAND PRIX WHITE) 92,000 Miles

6 Speed Manual, Dark Grey Full Lthr Intr, Upated Kenwood Soundsystem, External Audio Connector (iPod, MP3 etc), Rear Wiper, Central Locking with Immobiliser, Sunroof, 17" Targa Alloys, New Tyres Fitted, Full Porsche and Specialist Service History.

1995 - 993 C2 COUPE TIPTRONIC (MIDNIGHT BLUE) - 55,000 MILES

"VARIORAM", Tiptronic, Marble Grey Leather Interior, Electric Mirrors/Windows, Uprated Sony Stereo Player, (AC), Rear Wiper, 17" Porsche Cup II Alloy Wheels, Full Service History, Recently Serviced

1994 - 993 CARRERA TIPTYPONIC COUPE (BLACK) - 92, 000 Miles

Black Lthr Intr, Upated Becker Radio system, Sunroof, onboard computer, Electric Spoler/windows/Mirrors/ Alarm, 17"Alloys, Rear Wiper, Central Locking with Immobiliser, Full Service History, Extremely Comprehensive Service History (Spare Key, Old MOTs and Tax Discs, Original Manuals, etc)

1989 - 911 CARRERA 3.2 CABRIOLET (G50 GEARBOX) 124,000 Miles

Manual Gearbox, Matching Numbers Exmple, Iris Blue Metallic, Full Beige Intr, Matching Dark Blue Hood, Fully Electric Softtop, Electric Windows/Mirrors, Period Correct Fuchs Alloy Wheels, Comprehensive Service History, 10 Years With The Same Owner.

1989 - 911 CARRERA 3.2 CABRIOLET (G50 GEARBOX) 92,000 Miles

Manual, Matching Numbers Exmple, Black Metallic, Full Black Intr, Matching Black Hood, Fully Electric Softtop, Electric Windows/Mirrors, Period Correct Fuchs Alloy Wheels, Full Service History, 21 Years With The Same Owner.

PORSCHE CAYMAN S

2007 PORSCHE CAYMAN S 3.4 MANUAL (ARCTIC SILVER) - 54, 000 Miles

Metropole Blue Lthr Intr, PSM,Telephone, Sports Seats, Heated Seats, BOSE Sound System, CD Changer, White Dials, Porsche CD Player & Radio, 18" Alloy wheels, FSH. One Previous Keeper

2007 - PORSCHE CAYMAN MANUAL (ARCTIC SILVER) 32,000 Miles

Full Black Leather Interior, PSM/PCM/Sat.Nav/Telephone/Computer/Heated Seats/ BOSE Sound system/ CD changer/White Dials/Chrono Pack/Rear Park Sensors/ Sport Exhaust/ One previous Owner/19" Turbo Alloy Wheels/ Full Porsche Service History.

PORSCHE BOXSTER S

PORSCHE BOXSTER (987 GEN II) 24V 3.4 S PDK 2010 (CARRERA WHITE)

Full Black Lthr Intr, Matching Black Hood, PDK 7 Spd Automated Gearbox, 3.4 L "S" Specification, Porsche Stereo with Colour Display, CD Changer, PSM/PCM/sat.nav/ Telephone/Computer/Sports & Heated Seats, Rear Parking Sensors, White Dials, Cruise Control, Xenon Lights, LED Daylights, 18" Carrera Alloys with Porsche Crests, Recently Replaced Set of Tyres, Full OPC Service History

FERRARI - MODELS FROM 1967 +

2006 FERRARI F430 SPIDER F1 (ROSSO RED) 15,000 MILES

Crème Full Lthr Intr, F1 Paddle-shift Gearbox, Launch Control, Scuderia Wing Shields, Sports Mode, Active Suspension (Manettino), El. Windows, Full Climate Control, Ferrari MP3 Radio, Ferrari Crested Headrests, Tracker, Trickle Charger Ready, 19" Ferrari 430 Alloy Wheels, Full Ferrari Service History.

2005 - FERRARI 360 SPIDER F1 (GRIGIO TITANO) 22,000 Miles

Crème Leather Intr, F1 Semi-Automatic Gearbox, Scuderia Shields, 18" Modena Alloys with Ferrari Crests, Challenge Stradale Grill, Stainless Steel Entry Door Guards, Original Ferrari Stereo, iPod Connector Fitted, CD Changer, Ferrari Crested Seats, El. Mirrors and Central Locking, Tracker, Climate Control (AC), Original Tool Kit, Original Manuals, Full and Very Detailed Service History.

2002 FERRARI 360 MODENA (MANUAL) TDF BLU 25,000 MILES

Crème Leather Interior, Stainless Steel Gated Shifter, Scuderia Shields, 18" Modena Alloys with Ferrari Crests, Challenge Stradale Grill, Stainless Steel Entry Door Guards, CD/DVD Player, Ferrari Crested Seats, El. Mirrors and Central Locking, Full Detailed Service History.

1998 - F550 MARANELLO COUPE MANUAL (SILVER) 53,000 Miles.

Navy Leather Interior Satellite Navigation with DVD ASR Sports Mode Electric Seats Upgraded Radio & 6 CD-Changer Climate Control (Ferrari Service History)

1996- FERRARI F355 SPIDER (MANUAL) GIALLO MODENA 28,000 Miles

Giallo Modena Yellow, Full Nero Blk Intr. Optional Sprts Mode, Electric Seats, Electric Hood, Tonnau Cover, AC, R/ Parking Sensors, Electric Windows & Mirrors, 18" Ferrari 355 Alloys, Original Toolkit, FSH, Recently Serviced, This car has been known to us for a period of 5 years.

1973 - FERRARI DAYTONA 365 GTB/4 RHD (ROSSO RED) 38,000 Miles.

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1967 - 275 GTB/4 MANUAL LHD (ARGENTO SILVER) 59,000 Miles.

Full Black Leather Interior Detailed Restoration History Full Original Build Sheets/Sales Invoice/Tool Kit/ Wallet/Hand Books Numerous Concours & Awards Winner Engine Rebuilt By Ferrari In Johannesburg 26,000 KMS Ago Comprehensive photos showing The Repaint & Work Done By Ferrari Exceptional Condition Throughout.

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1991 - AC COBRA LIGHTWEIGHT (BLACK METALLIC) 5,000 Miles.

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1978 - PORSCHE 911 TURBO 3.3L (GUARDS RED) Approx. 50,000 Miles

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1962 - JAGUAR 3.8 MARK II AUTOMATIC LHD (BLACK) 16,478 Miles.

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1964 - PORSCHE 356 SUPER 90 COUPE LHD (SIGNAL RED)

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2010 - PGO BUGGY BR - 500 RCN PGO BUGRACER (WHITE) 700 Miles

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2007 - LAMBORGHINI GALLARDO SPYDER (NERO BLACK) 21,000 Miles

Paddle shift Gearbox, Interior in Nero Leather with Yellow Stitching, 19 inch Lamborghini Crested Alloys with Yellow Callipers, Sat. Nav. Fully Electric Seats with Lamborghini Crests and Yellow Piping, Aluminium Crested Flat Bottom S/Wheel, Aluminium Dash Dials and Fascia Trims, Fully Electric Heated Seats with Lumbar Support and Lamborghini Logos Tracker Fitted, Bi-Xenon Lights, Full Official Lamborghini Service History, recently Serviced, New Lamborghini Continental Tyres Fitted An Immaculate Example



Rolls-Royce Silver Shadow

Ignore the critics who call it the 'Saddo'; no classic offers you more car for your money

THERE WAS A TIME when Rolls-Royce Silver Shadows made some oblique kind of post-ironic statement. Now they've moved beyond that. I wonder if that makes them post-post-ironic?

Fact is that the Silver Shadow is the car that democratised the brand, a ready-to-wear piece of luxury built in far greater numbers than any Rolls-Royce before. All told, Rolls made over 32,000 Shadows and Bentley T-series companion models from 1965 to 1980. Back then, you needed lots of money to own one, but these days Shadows are more populous at UK classic car auctions than Triumph Stags – and are around the same price! Shadows really have never been cheaper.

Of course, you'd have to be mad to want one but, when you consider just how much walnut, Wilton and well-being you get for so little, there's no doubt that madness makes a certain kind of sense.

The October 1965 debut of the Silver Shadow was a watershed for Rolls-Royce. For once a new model came about not through evolution, but revolution. As Rolls-Royce's first monocoque, the off-the-peg Silver Shadow was one more nail in the coffin of the remaining bespoke coachbuilders; this was a thoroughly modern Rolls for the modern world.

John Blatchley's elegant, understated, pared-back styling did away with the bludgeoning upper-crust pomp of the old Cloud. The Shadow also sported Citroën's self-levelling hydraulic suspension and braking system, with discs all-round, and there was independent rear suspension, too. About the only major components that weren't new were the 6.2-litre aluminium V8 and the GM automatic

gearbox. The appointments and workmanship were of the highest order throughout, for in one sense this was still an old-school Roller, built up to a standard rather than down to a price. It's said that one of the reasons the Shadow's gestation took so long was because of the edict that nothing should make more noise than the clock. Perhaps that's why the clock ticks so loudly – a clever bit of lateral thinking.

Rolls refused to sit back on its laurels, and in 1970 it enlarged the engine to 6.75 litres, before reworking the suspension in 1972 to significantly improve handling. On the 1977 Shadow 2, which sported rubber impact bumpers as standard, much more precise rack-and-pinion steering and split-level air-con were among the improvements.

Now that you want one, you're strongly advised to buy the best. Replacing rusty sills, for example, could easily cost £8000-plus (£4k per side) and entails removing doors, seats and carpet trim, plus a partial re-spray. With Shadows, ongoing proper maintenance matters far more than mileage. They made enough cars for there to be a competitive parts aftermarket, and buying a £2000 spares donor could save you money.

However, there is also the post-post-ironic approach. Buy a £3000-5000 'Saddo' with a few 'ishues', paint it in zebra livery with household emulsion and have a laugh with it. When it gives up the ghost, turn the seats into furniture, as they've done on BBC's *Top Gear*, and sell off the rest bit by bit on e-Bay. What with the cost of leather furniture these days, you could come out on top. How's that: Rolls-Royce ownership for free.

Dave Selby

Price points

1965: At launch the Shadow cost an enormous £6556, the price of a five-bedroom house; for no reason other than to preserve world order, the Bentley T1 companion was £60 less. A new DB5 at the time was £4412 and a MkX 4.2 Jaguar £2207. Even with punitive import duty a Cadillac Fleetwood was a mere £4313 – value indeed.

1980: In the final year of production the Shadow's price had risen to a monumental £39,219; secondhand prices for 1965-77 S1 Shadows were from under £10,000 for pre-1970 examples, rising to £20,000-plus for late models.

1990 and early 2000s: As the classic car market bottomed out then recovered, Shadow values remained more or less static. In the '90s, the majority of Shadows sold at auction made less than £10,000 and to be worth more, cars really had to stand out. The Shah of Iran's 1969 31,000km car sold in '97 for £12,160. In 2003 an S1 Shadow restored at a cost of £40,000 made £17,800, and an ex-Alfred Heineken '72 Shadow sold for £20,900. These were – and remain – exceptional sums for auction transactions.

Today: While upper segments of the classic car market are making strong gains, Shadow values are going nowhere. In real terms, Shadows have never been cheaper, with very few selling at auction above £10,000; even a well-bought £6k auction Shadow is not a nail – and there are plenty at that money and less. A 1971 Shadow that recently made £11,440 was a 57,800-miler of ex-titled ownership and well above ordinary. For fully documented Shadows, dealers are asking prices from £15,000 to £25,000-plus.



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Illustrated Example: 2119 GT - Rob Walker's 1960 TT winning SWB driven by Stirling Moss.

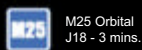
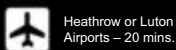
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1984 Aston Martin V8 Vantage Coupé
1 of 94 Produced



1965 Aston Martin DB5 Vantage
Left Hand Drive

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1970 Alfa Romeo GT 1300 Junior Coupe

1972 Alfa Romeo GTAm (Recreation)

1961 Aston Martin DB4: RHD

1993 Aston Martin Zagato Vantage Convertible: RHD

1985 Audi Sport Quattro SWB

1981 BMW M1 Coupe: LHD

1963 Ferrari 250 GTE LHD

1980 Ferrari 512 BB: LHD

1971 Jaguar E-Type S II Coupe: RHD

1954 Jaguar XK120 Fixed Head Coupe: RHD

1973 Jaguar E Type Series 3 V12 Convertible: RHD

1987 Mercedes-Benz 500 SL: RHD



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1939 Alfa Romeo 6C 2500 Sport Touring Berlinetta Chassis Number: 915030



Chassis 915030 is one of 13 similar examples built by Carrozzeria Touring of Milan between 1930 and 1940 and was imported into the United States by Earl Potter, of Chicago, Illinois, in 1962. It was later purchased by Mr. John Jumer, of Elkhorn, Wisconsin and Chicago, in 1965. In 1990, the Alfa was acquired by Charlie Morse & Malcolm Harris, who commissioned a restoration carried out by a number of Seattle-area craftsmen beginning in 1994, and it was finished just before the 1998 Pebble Beach Concours d'Elegance. Mr. Harris was personally involved with the disassembly and reassembly work, and over 1,500 of his own hours were invested in this masterpiece.

So intensive was the body-off restoration that the chassis was completely disassembled and every piece was refurbished to concours quality.

The results of the restoration were recognized by a Second in Class Award, as well as the Most Elegant Closed Car Award at the 1998 Pebble Beach Concours d'Elegance. At the 2004 Ironstone Concours and the 2004 Kirkland Concours, it was again awarded the Most Elegant Closed Car. Finally, at the 2012 Quail Motorsports Gathering, it garnered Best Pre-War Alfa Romeo, a testament to the elegant Touring lines, as well as to the quality of craftsmanship employed in the restoration.





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EPOA

2,114 miles



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Rosso Corsa with Crema Leather

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£109,950

6,837 miles



1988 Aston Martin V8 Vantage Volante

Royal Blue with Light Tan Leather and Dark Blue Mohair Hood

The evolution of this model resulted in a muscular, aggressive-looking car that was claimed to hold the world's fastest convertible title. It is believed Aston only built 166 Vantage Volante's. This example has a 4-Speed Automatic Transmission, Electronically Operated Hood & its condition & service history is exceptional.

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2012/62 Bentley Continental GTC Mulliner 4.0 V8

White Sand Metallic with Linen & Dark Bourbon Secondary Hide

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YCX68157 - 2000 Rolls-Royce Corniche 335 Hp Turbo. Triple Black, virtually new throughout. 7,861 miles, excellent collector pedigree. Written comprehensive mechanical warranty available.



BC22LCH - 1957 Bentley S-1 Continental Park Ward Sports Coupe. 1 of 33 left drives built. Cirassian Blue, Beige hides as first delivered to Stavros Niarchos. First time restoration in completion stages. Inquiries invited.

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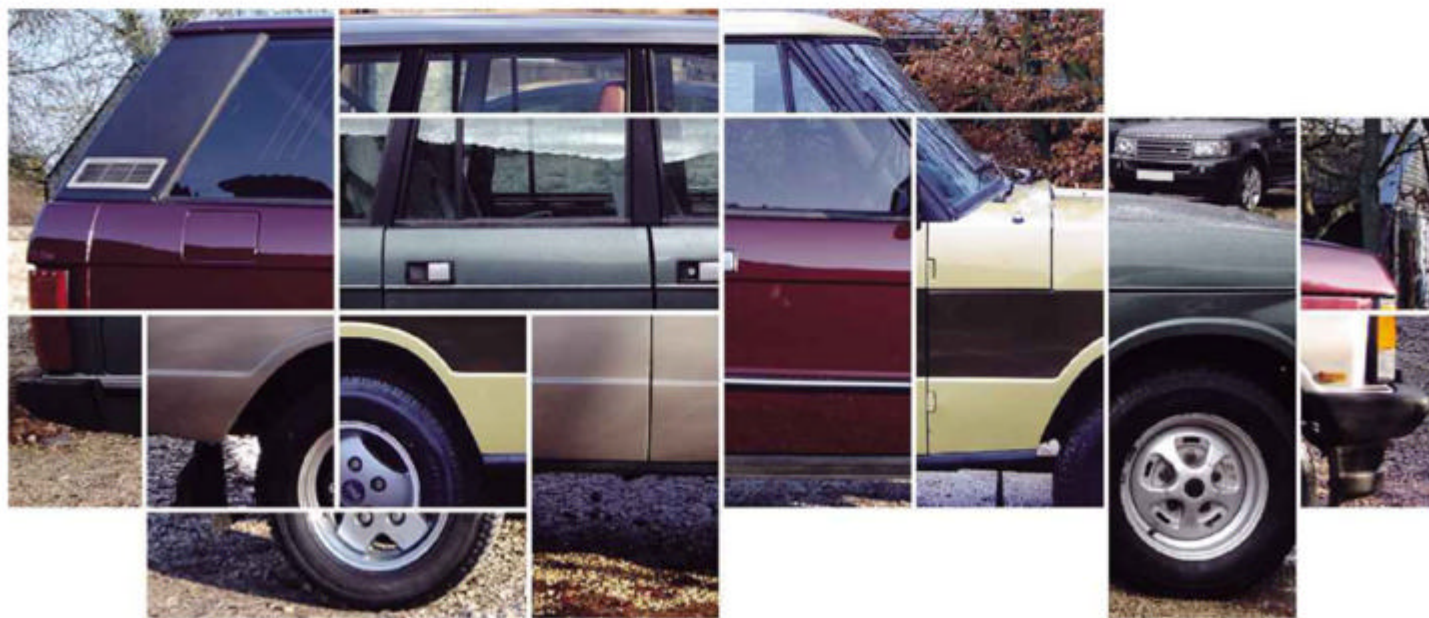


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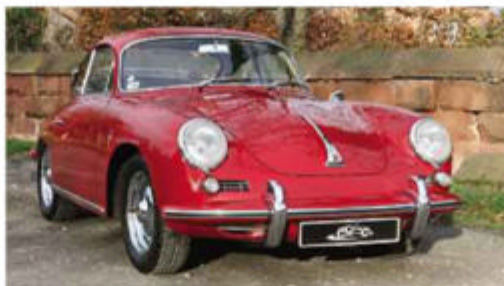


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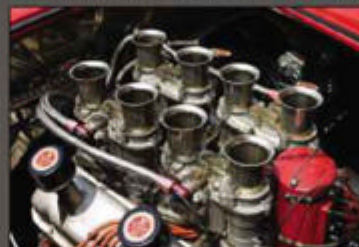




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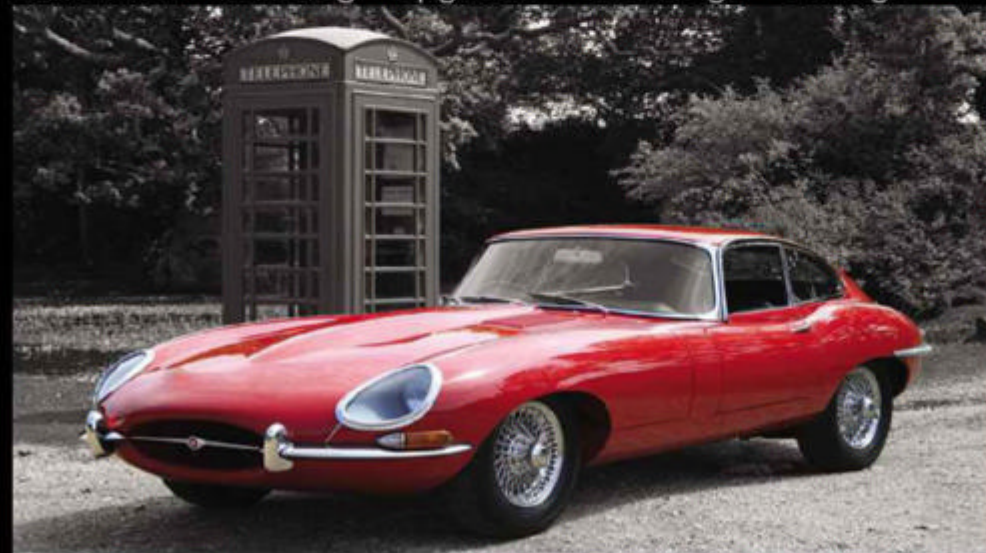
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1955 MERCEDES BENZ 300SL GULLWING

D818180 Silver Grey with 1.1 V16 MB T12/Paid wood, chassis number 198 040 5500000, delivered new February 1955 to Mercedes Benz Los Angeles, complete with full body pins, Buick knock-off wheels, fitted luggage, tool roll and jack, Becker Mexico radio with Hirschmann antenna, owner's manuals, used just 100 miles since 4,000 hour restoration to international concours standards, by Mercedes Benz specialist, matching numbers throughout and original colors.



1967 MERCEDES BENZ 300SE CABRIOLET

D818182 Dark Blue with dark blue flower leather, blue convertible top, 112 chassis number, S/N 112 023 12 009516, the final year of production for the elegantly appointed 300SE model which includes a high grille, additional bodied valance, additional exterior chrome trim, alloy 16 inch in-line 6 cylinder engine as desired from the 300SL roadster and Gullwing, air suspension, disc brakes and this 300SE optioned with automatic transmission, factory Kullmeister air conditioning, air suspension, limited slip differential, power windows, Becker Mexico radio, tool roll and jack, all systems fully tested and serviced by unique specialist on this wonderful cabriolet in original colors.



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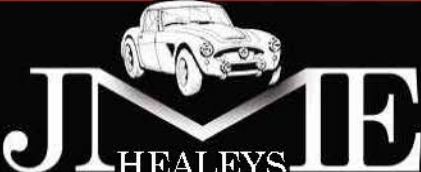


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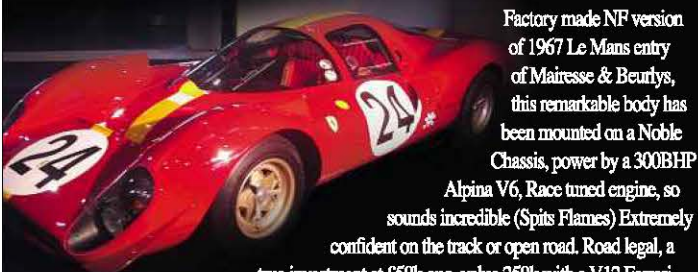


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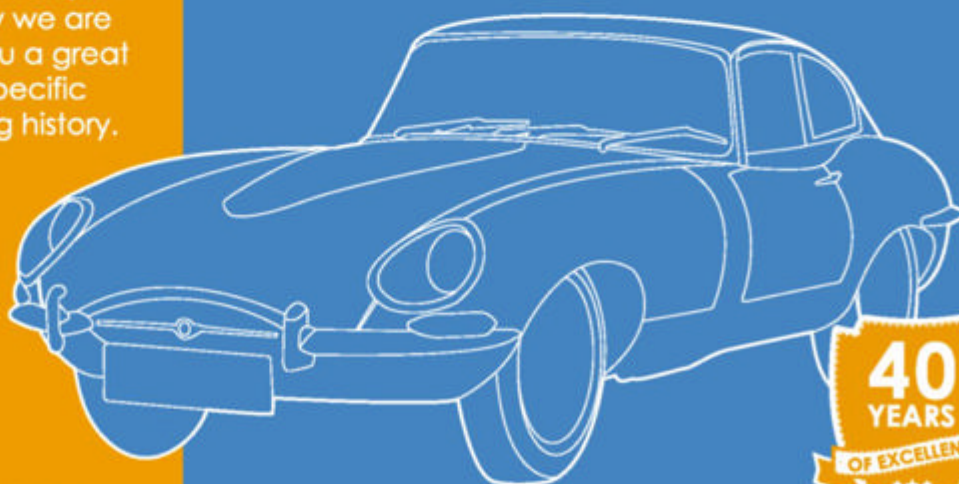
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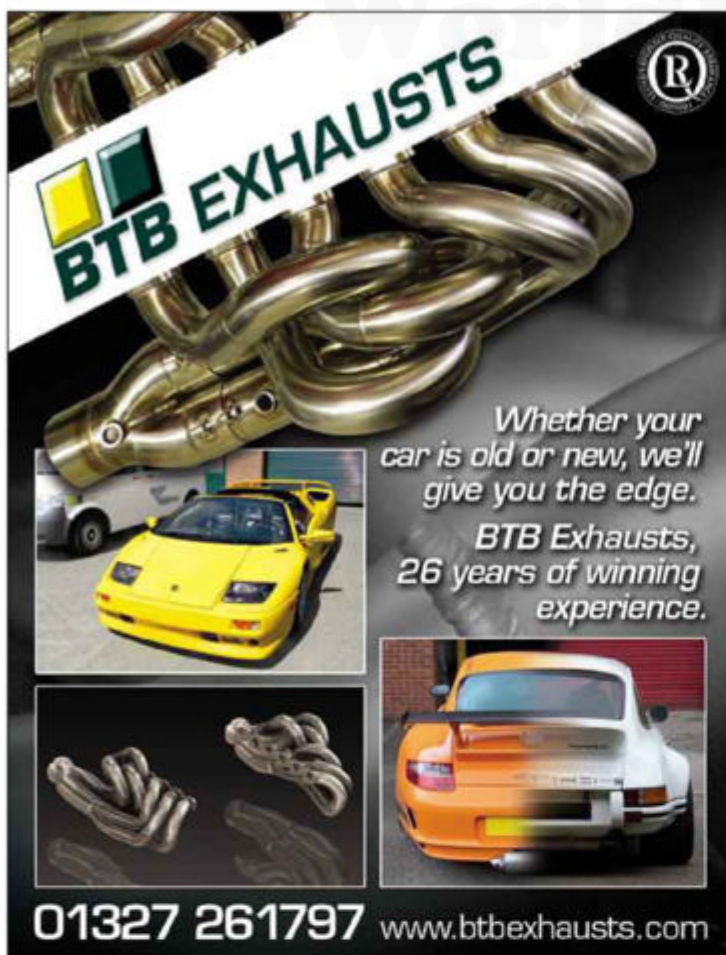
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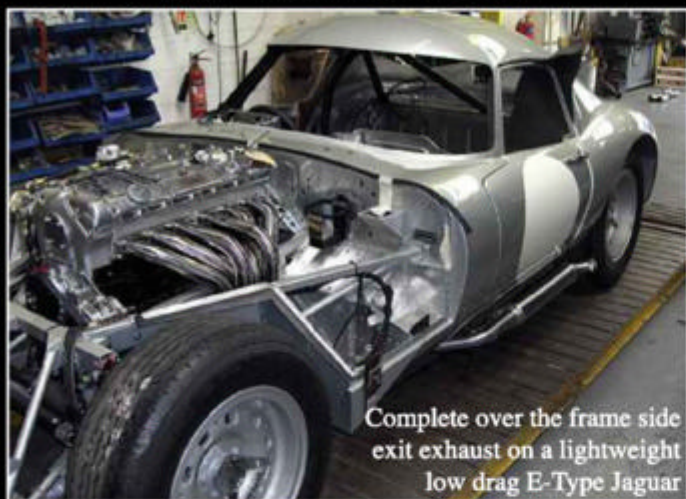


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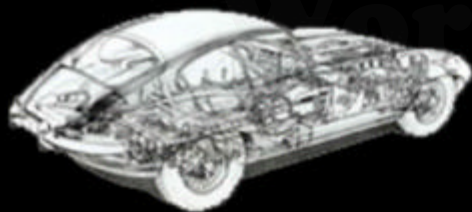
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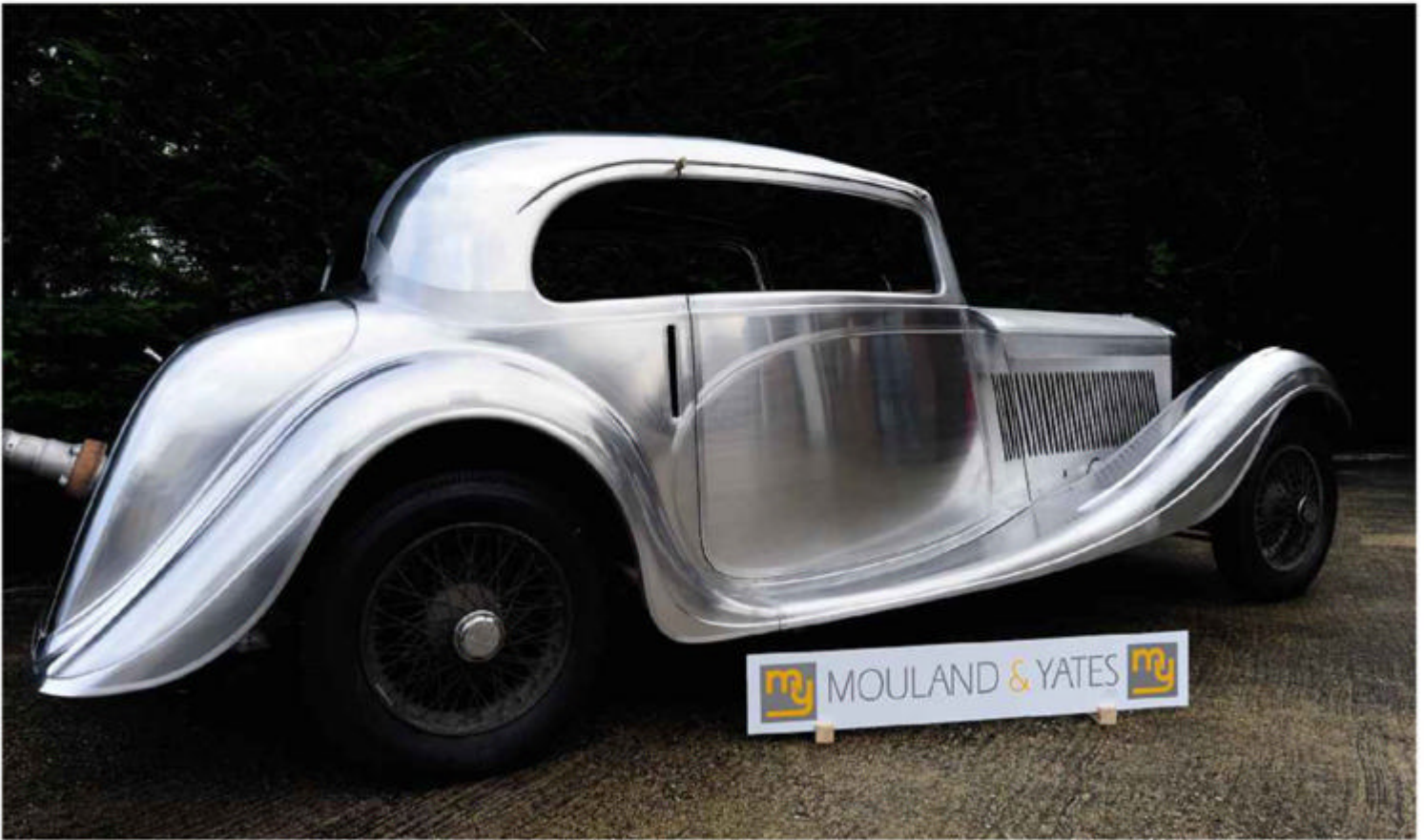



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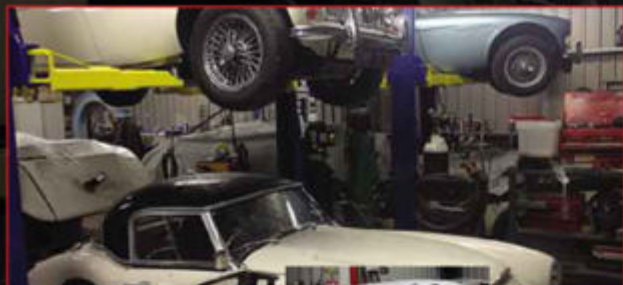


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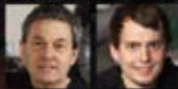
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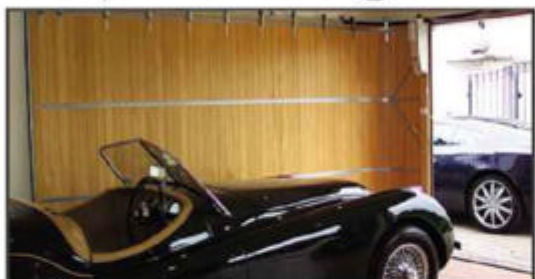
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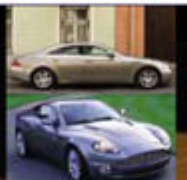
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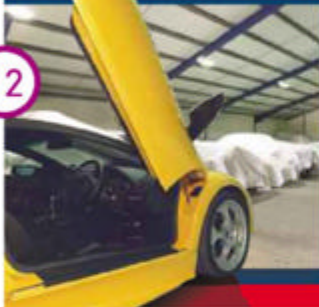
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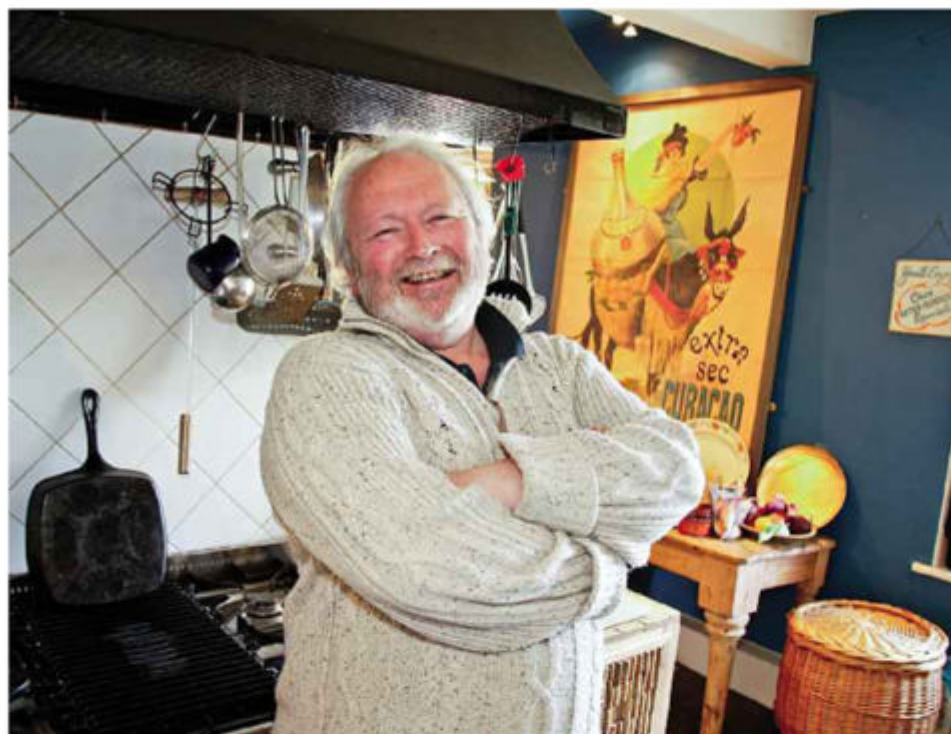
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'Less famous films throw up surprises: '70s Italian thrillers are a great source of Alfas and Lancias'

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The extraordinary thing is that movies in which cars feature prominently – the James Bond series, *The Italian Job* – often don't show them on the posters. It's the less famous films that can throw up surprises. Italian crime thrillers of the 1970s, for example, are a great source of Alfas and Lancias. French and Italian poster artwork of the 1950s-70s is also hugely evocative, whereas modern posters tend to be all CGI'd or just picture the stars of the film. A notable exception is the 'teaser' poster for the 2004 *Starsky & Hutch* movie, which has a fantastic graphic close-up of the red-and-white flank of the Gran Torino and a smoking tyre.

I'll typically start an evening by taking the cork out of the best bottle of red that I can find (or afford), cooking a meal and then sitting down with the cat – not that I have a choice in the last of those activities. I may watch a bit of television but usually it's when I catch up on movies. It may sound odd, given what I do for a living, but I generally prefer to watch films on DVD rather than in the cinema.

The last film I watched in a cinema – and the first one I'd seen in a cinema for ages – was *Skyfall*. For one thing, 'hell is other people', but the main reason is that I find the sound quality in cinemas very poor, particularly with regard to music and effects. Plus, of course, you aren't going to see most of the old films in the cinema – and in many cases they're so bad that you aren't going to see them on television, either! We have a decent-sized TV with surround sound, so watching DVDs works very well. And the cat doesn't mind if I cry.

VISIT Paul's website at www.drivepast.com to view and buy original posters – no reproductions allowed.

Paul Veysey

The proprietor of motoring movie poster business Drivepast loves films of all ages – but he rarely goes to the cinema

MY DEAR mother always swore that the first word I spoke was 'car', and that travelling on the trams in Wellington, New Zealand, where we lived at the time, I could name virtually every vehicle we passed. So I've always had an interest in cars. When I set sail from Australia to England in 1976, the main reason for my leaving was that I'd failed to turn up for my latest court appearance after a string of speed-related motoring offences, and knew that they'd throw the book at me if they caught me...

It was my very beautiful – but, as it turned out, very misguided – wife Helen who sparked my interest in movie posters. She bought me a British 'quad' for *Checkpoint*, and I absolutely loved it. This was about 15-20 years ago, at the time when the sun was setting on my career as a broadcaster – in other words, I was about to get fired – and, having a few bob in the bank at the time, I started looking at other movie posters. These days I spend most of my time searching the internet for rare posters, although I still do a lot of voiceover work and narration for documentaries, too, which pays the bills.

Helen is also a broadcaster and, truth be told, makes a much better living from it than I do, so during the week she's often away from home. I rise from my pit any time between 5 and 7am and sit at my computer, looking for new stock. I don't have breakfast so I stay fuelled with strong coffee and Berocca, which is a vitamin/mineral mixture designed to stop me from falling asleep again. If I get lucky, and can con someone into buying me lunch, then that's my meal of the day. You wouldn't guess it to look at me, but I frequently go right through the day on a lot of water, plus coffee, until I cook in the evening.

Most of the day will be spent on the computer, unfortunately. It used to be that I could track down stuff quite easily, but these days the supply is greatly diminished and anything that is really old and beautiful will often go straight into a collection and may not come out again during my lifetime. That said, I've just picked up a poster from a French dealer for which I've been looking for over ten years. If they get any car-related posters, many of the dealers around the world will get straight in touch with me. Not because they'll



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