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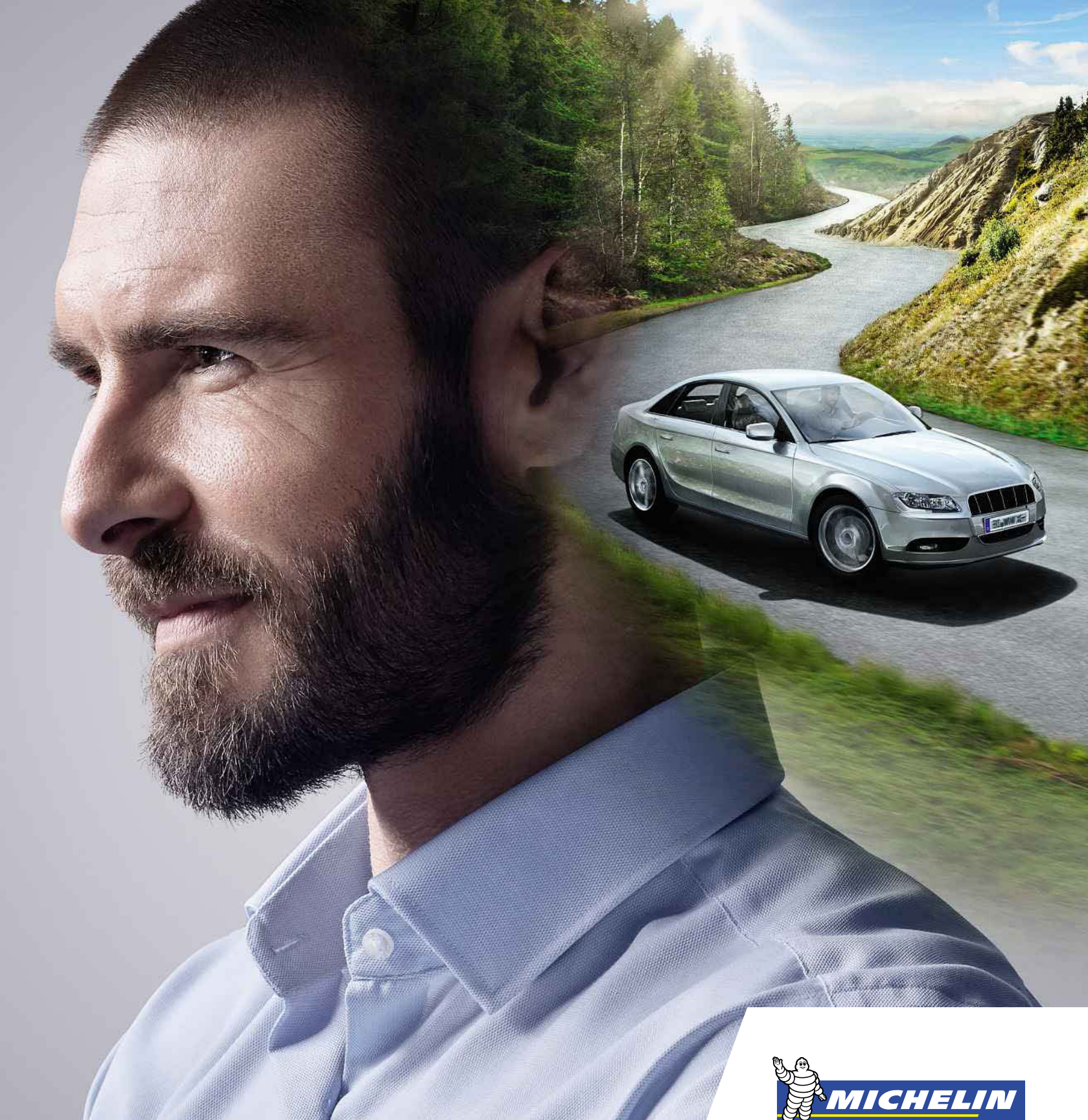
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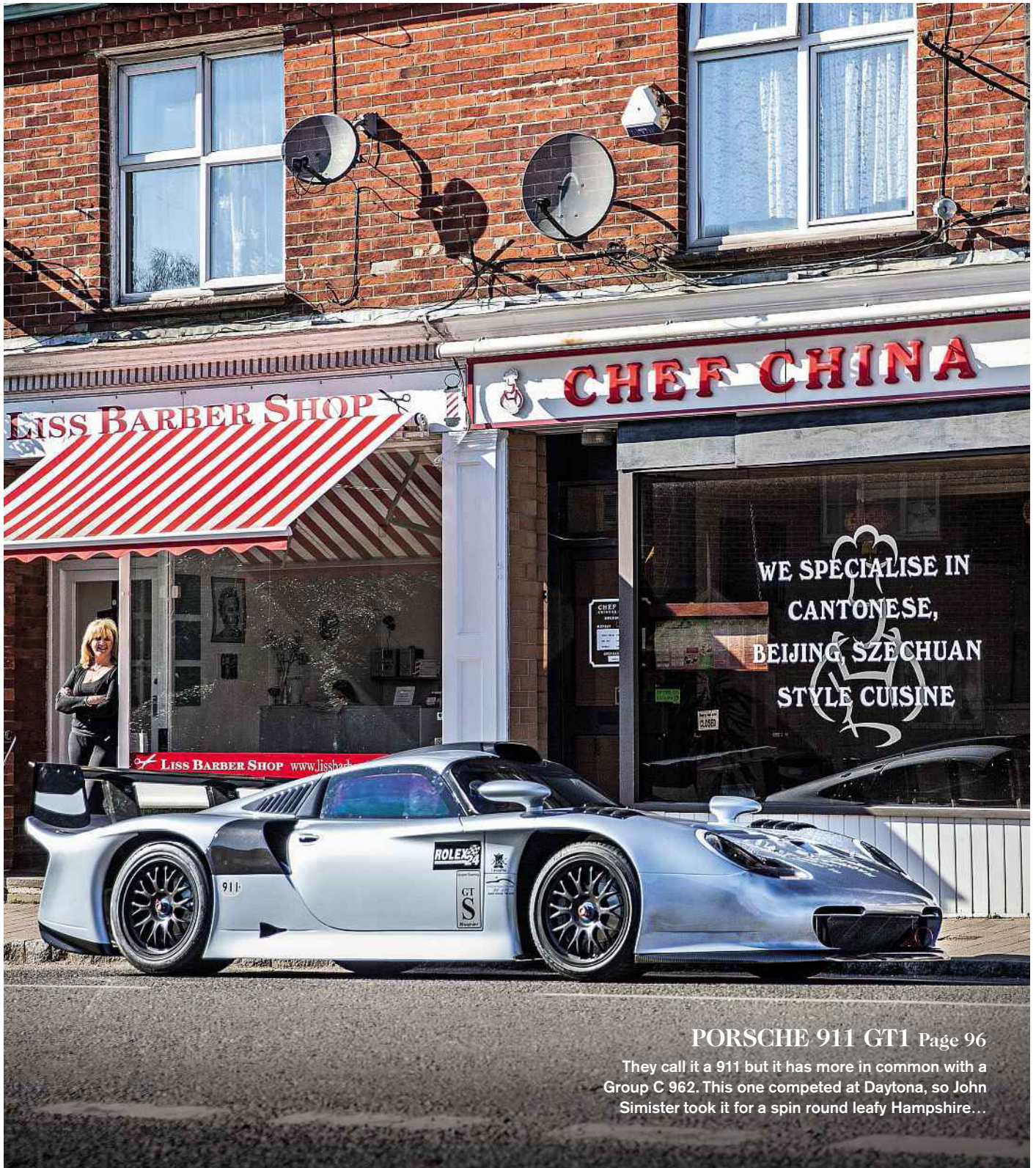
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They call it a 911 but it has more in common with a Group C 962. This one competed at Daytona, so John Simister took it for a spin round leafy Hampshire...

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RICHARD MILLE

A RACING MACHINE ON THE WRIST



CALIBER RM 11-02



EDITOR'S WELCOME

Set your alarm for an early start

WE GET AROUND a fair bit at *Octane*. It's a perk of the job, if writing about cars can really be classified as an actual job (best that you refrain from commenting on that, please).

During this issue I was lucky enough to head to Florida for the Amelia Island concours, squeeze in a photoshoot of the *Rain Man* Buick, return to the office for a few days, spend a day at Stuttgart's Retro Classics show (it helps that it's a few minutes' walk from Stuttgart airport), then drive straight to the Goodwood 74th Members' Meeting. Others in the office went to Techno Classica Essen, Circuit Déjà Vu in Ireland and a few smaller local events.

Why tell you this? Because, not for the first time, we were struck by how incredibly good all these events are – small, local ones included. I've written this before (sorry), but it still excites us that every year the events get better and better. If there's a downside it's that the queues get longer and the entry prices tend to increase well above the rate of inflation.

The Stuttgart and Essen shows were huge, the former winning on location, the latter a little bigger. Goodwood was cold but wonderful, helped along by the Saturday evening open-to-all party – with added bands, side shows, wall of death, stiltwalkers and more.

At Amelia Island, which was brilliantly eclectic, friendly and relaxed, I'd have been happy simply with

the sight of the alligator in the lake in the middle of the concours (yes, really) and the Saturday's free show – which finally brings me to my point...

Which is that, amid all these incredible car events, less formal gatherings are growing in stature too, following the original Los Angeles Cars 'n' Coffee model of meeting early and dispersing in time to spend the rest of the day with the family.

It's no surprise that the best of these in the UK is the Goodwood Breakfast Club (above), but others aren't far behind – Brooklands, Prescott, Shelsley Walsh, Bicester Heritage and now Salon Privé, along with countless pub-based meetings. Get along, have a bacon roll and a cup of tea, mooch around the cars – and check out the Luftgekühlt Porsche gathering on page 39 to see how big these things can be. Wow!



David Lillywhite,
Editor

CONTRIBUTORS



JOHN SIMISTER

'The hype and the hubris have always overshadowed the car in the DeLorean story, so it was very moving to drive a DMC-12 around the derelict Dunmurry test track and discover a very enjoyable machine. Not a single flux capacitor was activated in the making of this story.'

Turn to pages 66-76.



AMY SHORE

'Where we were going for the DeLorean shoot, we didn't need roads... We did need Dunmurry's abandoned test track though. The site was a perfect location for this exotic machine, which shot through layers of settled leaves and stirred visions of the once-bustling home of DeLorean.' Amy's pictures accompany John Simister's story.



RICHARD BREMNER

'The DeLorean story has long been clouded with cocaine dust, FBI framings and tales of embezzlement. But the industrial story is just as much of a cliffhanger – and an agonising one too. The good news is that if you wanted to see the car saved, there's now a new and happier ending.'

Find out on pages 78-86.

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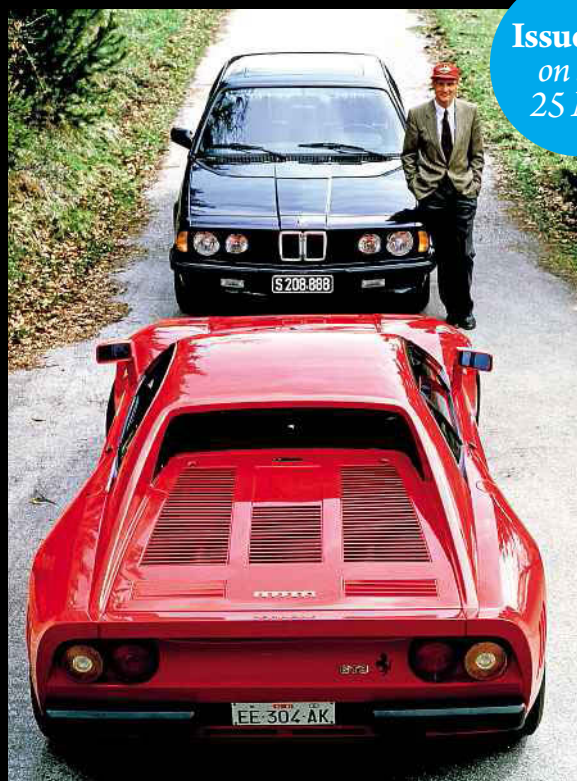
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NEXT MONTH

NIKI LAUDA'S FERRARI 288 GTO

We drive the F1 legend's personal car
and compare notes with its test driver



Issue 157
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PLUS

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NEWS + EVENTS + OPINION

XKSS – it's the next new car from Jaguar

Six decades after a fire that consumed nine unfinished road racers, Jaguar Classic will make nine new ones

Words John Simister Photography Jason Furnari, Jaguar Classic

IT WAS NEVER GOING to stop at a run of 'continuation' Lightweight E-types using previously unallocated chassis numbers. Having developed the expertise to recreate and refine analogue-era body data on computer, to 21st-century levels of accuracy, Jaguar Classic will now use it on another high-profile project and tie up some more of history's loose ends.

After Jaguar pulled out of racing with the D-type at the end of 1956, it decided to convert the last 25 unfinished and now superfluous D-types into roadgoing versions, dubbed XKSS. Sixteen had already been completed from their D-type starting points when, in February 1957, a huge fire at the Browns Lane factory put paid to the final nine, and a lot else besides. That was the end of the XKSS project.

So nine XKSSs were never made. Now, six decades on, they will be. The first of the nine is scheduled for completion in February 2017 and the last around a year later but, instead of being assembled at the Jaguar Classic facility in the old Browns Lane complex, they will have their bodies and chassis built at Jaguar's new Experimental Shop in Warwick. Painting, trimming and finishing is likely to be at Browns Lane, in the Classic section of Jaguar's Special Vehicle Operations, but Jaguar Classic is still evaluating the fine detail of the production plan.

There are two obvious questions. Which of the 16 completed original XKSSs (plus two later

converted by Jaguar from D-types after the fire) will the new ones mirror, given that each one's handbuilt body panels are slightly different, probably even more so than those of the original Lightweight E-types?

And will the chassis numbers be those of the fire-destroyed cars, or a continuation sequence? →





Left and below
Jaguar Classic director
Tim Hannig, standing by a
Lightweight E-type, promises
complete authenticity; original
XKSS shows how the new
ones should look.

**Above and left**

New XKSS body curves will take the best contours from several scanned originals; rear view is a clear pointer to the shape of the E-type, launched four years later, but lacks a luggage boot.

'IT'S A MATTER OF HISTORIC NEATNESS AND A KIND OF CLOSURE, RATHER THAN AN ATTEMPT TO UNDO WHAT HAPPENED IN THE FIRE'

The answer to the first is that several XKSSs were scanned, and the data arrived at was combined and processed to create the best-looking bodywork. As for the second, the XKSS numbers (starting at XKSS 701, which began its intended life as D-type XKD 563) didn't comprise a single continuous run. The 25 XKSS chassis numbers were spread out among a longer sequence, and the never-used numbers in that sequence will identify the new cars. The construction of nine cars is a matter of historic neatness and a kind of 'closure,' rather than an attempt to undo what happened in the fire.

'Each of the nine cars will be completely authentic and crafted to the highest quality,' said Tim Hannig, director of Jaguar Land Rover Classic. At least that will be the starting point, but it's possible that the nine buyers who have already

cornered the production run will insist on modifications to make what is essentially a fierce 1950s sports racer more usable in a world of evolved expectations.

What the owners will not be able to do is drive their new XKSSs on the road, because Jaguar is a maker of new cars and the new XKSSs would have to pass today's approval tests before gaining registration. As a 1950s design, the XKSS clearly can't comply. That's not to say that ways couldn't be found in some territories, but they won't be sanctioned by Jaguar, which intends these cars for collectors who might exercise them on track or private land.

That won't stop the new XKSS from being a highly covetable machine. Although each is slated to cost over £1m, it will still be much cheaper than an original which, as Jaguar's most valuable road car, can fetch twice that figure. Whether any of the new XKSSs will be raced remains to be seen; a few of the originals were raced in the US, where all production was destined, because they met regulations for roadgoing sportscar classes which the D-types did not.

Mechanically, though, the XKSS is pure late D-type. Its body uses the D-type's short-nose format, but the centre section is modified by the removal of a dividing bar between driver and passenger, the incorporation of a passenger door and the fitment of a taller, wraparound windscreen. There is some leather trim but no luggage boot in the flat, rather E-type-like tail deprived of its D-type head fairing; just a luggage rack on top of it. There are slender bumpers, again giving a hint of the E-type to come, and bright-metal outlining for the headlamps and removable sidescreens. There is also a rudimentary hood.

The XKSS was no more suited to the role of roadgoing sports car than was its D-type sibling, but an original XKSS is a great track machine and remains the most prized of Jaguar's sports cars. Will the arrival of nine new ones dilute that aura or add to it? Our guess is the latter.



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NEWS FEED

The latest happenings, from World Motoring Heritage Year to an outing for the Bugatti Type 32 'Tank' Grand Prix car

FIVA announces awards for Best Preserved Vehicle

The Fédération Internationale des Véhicules Anciens has declared 2016 to be World Motoring Heritage Year, not least because it's also the 50th anniversary of its parent body, the FIA. To celebrate this, FIVA is to bestow an award on the best-preserved vehicle at each of the top concours events around the world. It will recognise vehicles that 'retain such a high degree of their original components, materials and finishes that they can be seen as important cultural artefacts'. The first award was presented in March to the 1930 Cord L-29 of Dan Davis, displayed at the Amelia Island Concours.

Breakfast at Blenheim Palace

Salon Privé is already established at Churchill's birthplace in Woodstock, Oxfordshire (1-3 September), but the organisers have now come up with three pre-event tasters in the form of 'Cars and Coffee' breakfast meetings. Each will have a display of around 30 selected, themed 'best of breed' cars, for which owners need to apply in advance, although the meetings are open to everyone. Dates are Supercar Sunday on 12 June; 60s & 70s Classics on 3 July; Speed & Style on 21 August. More on www.salonpriveconcours.com/cars-coffee.

Miura history: filling the gaps

Three decades of work has culminated in the Miura Register, with input from test drivers Valentino Balboni and the late Bob Wallace. Specifications, production and sales history, ownership and more are now recorded for many of the 762 Miuras produced. If you own one of the 230 Miuras with a sketchy history or one which is not recorded, the Register would like to hear from you. Contact it via www.miuraregister.com or on info@miuraregister.com.

Tank Bugatti enters Tours tour

In 1923 a Bugatti Type 32, known as the 'tank' Bugatti thanks to its streamlined but slab-sided body, finished third in the Grand Prix de Tours in Touraine, France. In June the same car, one of the four made, will return as a participant in today's Grand Prix de Tours, which has become a classic car tour. A Voisin Laboratoire, one of the Bugatti's main adversaries in the 1923 race, is also entered. Dates are 25-26 June and entries are still available at €500 per car. Details on www.grandprixdetours.com.

Rest and recuperation for supercars and classics

One-stop shops for storage, transport, maintenance, improvement and paperwork are

gaining ground among ever-busier owners of high-value cars, and the newest arrival in this sector is V Management. It has been set up by Ferrari consultant Tony Willis and endurance-racing legend (and *Octane* columnist) Derek Bell. It has space for 150 cars and is based in Berkshire. V Management also organises European tours and trackdays at 'iconic circuits'.

What is a historic vehicle? FIVA tries to tell us

Stung by the negative reaction to its attempts to clarify the definition of a historic vehicle, FIVA admits that the need to keep things simple for a non-expert audience (including EU legislators, worryingly) has backfired.

Spokesman Gautam Sen says: 'It is not FIVA's policy to exclude historic vehicles on grounds of age, use or condition. Neither do we differentiate between a Morris Marina and a Blower Bentley. But it would be difficult to defend a vehicle that has been highly modified into a hot rod or something else. We have to convince a bunch of non-enthusiasts about the importance of preserving motoring heritage as a driving museum, rather than leaving them behind closed doors or reduced to trailer queens driven from one auction to the next.'

THEY SAID

'Hello crazy car people! I could have sold the cars all in one day but I wanted to be here with you'

Jerry Seinfeld at the \$22m sale of his cars at Gooding & Co

'I just jumped in and went for a drive. It felt pretty nice but not that fast; in fact I thought my time was a mistake...'

Nick Padmore on achieving a record 1min 17.079sec lap at Goodwood, in a Lola T70

'He is the greatest living exponent of the TT, with 23 victories to his name'

The Royal Automobile Club citation to Isle of Man TT racer John McGuinness, as he was awarded the Segrave Trophy

'These vehicles are really sculptural art, and we are proud to exhibit some of the jewels of that wonderful era'

Peter Mullin, opening the Mullin Automotive Museum's new exhibit of horsedrawn carriages

'I'm at war with Chris Evans? That's funny, I thought we were pals'

Matt LeBlanc on talk that the Top Gear duo have fallen out

'Yodel-ay-eee-oooo, yodel-ay-eee-oooo, yodel-ay-eee-oooo'

Hans-Joachim Stuck at the Amelia Island concours

Win a pair of Piloti driving shoes

Competition to mark the return of Piloti to the UK

Italian shoemaker Piloti is back in the UK, with three new lines of driving shoe now available: Casual, Performance and Luxury.

All the Piloti driving shoes feature a 'Roll Control' spherical heel cushion designed to make heel-and-toe gearchanging easier and smoother, as well as providing lateral support to reduce vibration. They have fire-resistant Nomex linings and thread, and a sole pattern in the style of a classic race tyre. Styles vary from the trainer-like Casual range to a slip-on loafer in the Luxury range and the high-cut dress shoe Campione. See www.piloti.uk.com.

For details on how to win a pair, visit the *Octane* Facebook page.



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Left and below
The Sunbeam Tiger returns to Southport Sands for the 90th anniversary celebrations; Henry Segrave on the sands in 1926.

NORWYN

Sunbeam returns to the sands

Nine decades to the day, Segrave's record-breaker blasts along Southport beach again

Words David Lillywhite

SIR HENRY SEGRAVE'S record-breaking Sunbeam Tiger returned to Southport Sands on 16 March, 90 years to the day since it set a World Land Speed Record of 152mph.

The Sunbeam was driven along the famous Lancashire sands in front of large crowds as part of a week-long celebration of the 90th anniversary organised by Southport's Atkinson museum.

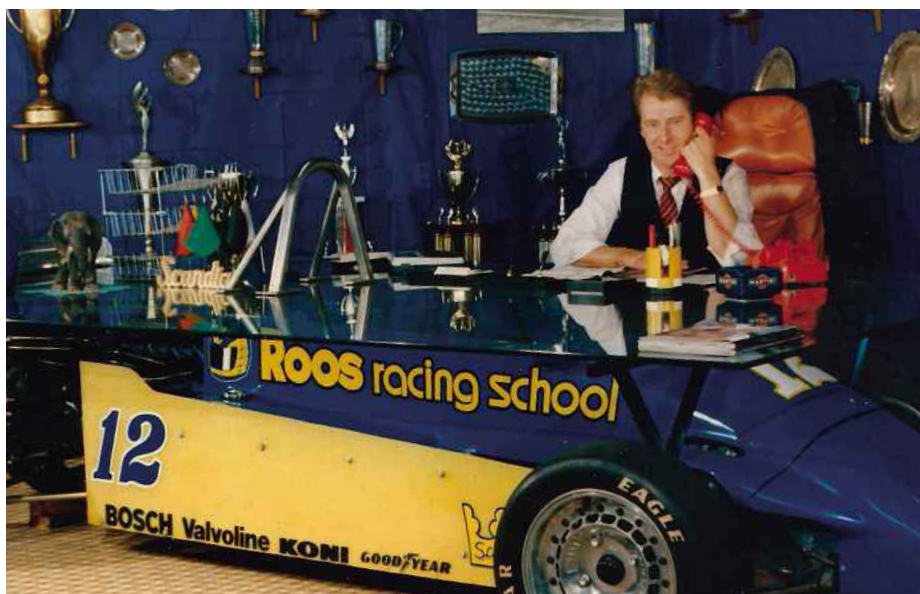
It was then joined on the sands by its sister car, the Sunbeam Cub, and 26 other cars from the Sunbeam Talbot Darracq Register.

Stephen Segrave, great nephew of Sir Henry Segrave, was at the event. 'It's very special to be part of an event that is retelling the story of my great-uncle, who lived a very fast, full-packed life,' he said. 'I'm amazed by the turn-out, the support of the locals and the knowledge of the car enthusiasts here.'

The Southport run was Segrave's first speed record, a diversion from his motor racing career, but it held for just one month before being beaten by JG Parry-Thomas in *Babs*. Segrave went on to achieve two more Land Speed Records and two Water Speed Records before losing his life, aged 33, on Lake Windermere during a record attempt.

A DVD of the 2016 Southport Run is available from www.onefivetwoatninety.co.uk.





Bertil Roos 1943-2016

Words David Lillywhite

Bertil Roos is one of those drivers who made only a fleeting impression on Formula 1 but whose name is known worldwide – partly because it's so unusual, but mostly due to how much he achieved outside of F1.

His early life, on a remote fishing island off the coast of Sweden, couldn't have been more different from the world of Grands Prix either. An interest in racing saw him moving around Europe and then to the USA, despite his limited knowledge of the English language.

He competed in Formula Super Vee there, as well as Formula 2 in Europe and Formula Atlantic in Canada. Having won the Formula Super Vee

championship in 1973 he moved to the Shadow F1 team for the 1974 season.

As it turned out, his only F1 start with the team was at his home event, the 1974 Swedish GP, from which he retired with mechanical issues, and he would never again make an F1 start.

Roos returned to the USA and within a year had started his eponymous racing school in Pennsylvania, near Pocono Raceway, to teach circuit racing rather than the country's more familiar oval racing. He continued to race into the 1980s, mostly in Can-Am, retiring from the race school (which continues to thrive) in the '90s.

He died in April, following a long illness.

Alan Henry 1926-2016

Words John Simister



As one of the greatest motor sport writers, Alan Henry had the knack of asking killer questions without ruining relationships. It is said that when he found a particularly juicy morsel, he was sometimes unable to keep it to himself – which was great news for fellow Formula 1 journalists.

People with deep knowledge and sharp wit often live life by winging it from crisis to crunch, and 'AH' – as was his sign-off right from his early days on *Motoring News* – often gave the impression of close shaves survived. This writer shared a hired Mercedes 190E with AH to drive to the unveiling of the Ferrari F40 in 1987, which turned out to be Enzo's last public appearance. To be in the presence of such lightly worn erudition was a formative experience.

Today's Formula 1 can be a coldly corporate world, but genial Alan Henry humanised it brilliantly. The sport will miss him, and so will we. He died in March after a long-term illness.

HOW TO...

Restore chrome



It's a black art, chrome-plating, though the basic principle is well-known: a metal component is dipped into chromic acid, and an electrical current used to attract the metal in the solution to the part being plated. The longer current is held, the thicker the plating.

Automotive plating is generally 'decorative'; softer and thinner than the 'hard' plating used for engineering purposes. The best quality automotive plating is triple-plating, which involves three separate stages – copper, nickel and then chrome plating – with plenty of work between each stage. That's why it's expensive to have parts rechromed. Cheap jobs won't use triple-plating, and therefore won't have a deep shine and won't be as corrosion-resistant.

Here's what goes on for your typical chrome-plated part. First, it's chemically dipped to get it back to the bare, unplated metal, and it's then machine- and hand-sanded to get it down to a smooth surface – or as smooth as it can be, according to the degree of corrosion, scrapes and dents that the part has suffered.

From that point, the part may have to be repaired, and then it's simply a matter of how much you're willing to pay, because serious pitting and unwanted holes can be weld-filled, dents and scrapes knocked out and sections can sometimes even be replaced.

The next step is to prep the repaired surface for plating, using a fine abrasive mop, before the first session of electroplating. For a relatively undamaged part, this is likely to be copper flash-plating, a light application of copper to increase the conductivity of the part, to help with the next plating process. But if the part was badly corroded or damaged, the platers may suggest copper heavy-plating – a thicker application that acts as a filler, smoothing out the surface of the part. If heavy-plating is chosen, the part will certainly be repolished before the next stage.

Next, the nickel plating, which up to the 1920s was the final finish. This is then polished before the chrome plating is applied, which adds a deeper lustre to the shine. Finally, the part is inspected and polished. So if you were wondering why you've had to pay so much for your chrome, now you know.

David Lillywhite

Celebrations of Hunt anniversary

UK events to mark 40 years since World Championship win

Words David Lillywhite



GP LIBRARY LIMITED / ALAMY STOCK PHOTO

ON 24 OCTOBER 1976, at the Japanese Grand Prix, James Hunt won the Formula 1 World Championship after an epic season-long battle with Niki Lauda. Now, 40 years on, his achievement will be marked at several UK events, with sons Freddie and Tom closely involved.

The biggest are expected to be at the Silverstone Classic and the Goodwood Festival of Speed, with further celebrations at the British Grand Prix and the Masters Historic Festival at Brands Hatch.

For the Festival of Speed on 23-26 June, Goodwood is promising examples of every significant car of Hunt's career, including the Surtees, Hesketh, McLaren and Wolf, as well as his beloved Austin A35 van. Freddie and Tom will be joined by Hunt's family, friends, team members and mechanics.

At Silverstone Classic on 29-31 July – Silverstone being where Hunt won his first F1 race – there will be a display of Hunt's cars plus his race suit, helmet and

trophies from 1976, including the third-place pot from Japan. Once again, both Freddie and Tom will be attending, and Freddie is expected to be racing a Hesketh-liveried Mini in the Masters Touring Car races.

There will be similar tributes to Hunt at the Masters Historic Festival on 28-30 May at Brands Hatch – where Hunt raced a Mini in 1967 and had his last ever race, in an Escort XR3i in 1984 – with demonstrations of his cars, as well as racesuit, kit and trophies on display.

At the British Grand Prix, again at Silverstone, on 8-10 July, it's expected that Hunt's McLaren M23 will be demonstrated, and the BRDC will be hosting a members-and-guests-only 1976-themed James Hunt and Barry Sheene party.

The Royal Automobile Club in Pall Mall, London, is also planning a 40th anniversary dinner in June, and artist Jeremy Houghton has been commissioned to produce paintings of every 1976 season victory.

Also in 1976

Racing highs and lows

John Watson wins the Austrian Grand Prix in a Penske PC4, his first (and the team's only) GP victory, and shaves off his beard in celebration. Chris Amon bows out of Formula 1 having never won a Grand Prix, despite stellar ability. Johnny Rutherford wins the shortest-ever Indy 500, curtailed by rain to 255 miles.



In with new, out with old

Significant car launches include Ford Fiesta, Rover SD1, Lancia Gamma, Porsche 924, BMW 6-series, Mercedes-Benz W123 – and the wedge-shaped Lagonda. But it's goodbye to the feisty little Hillman Imp after 13 years of missed sales targets.

Re-thinking the revolution

Chinese Communist party chairman Mao Tse-tung, or Mao Zedong as revised translation restyled him, dies at the age of 82. He would have found today's China almost unrecognisable.



Birth of the modern computer

Steve Jobs and Steve Wozniak found Apple Computer, on whose products this magazine is produced.



THIS MONTH WE LOVE...

Twin-shock trials bikes

If there's anything positive to come from the sad news that Yorkshireman Martin Lampkin, the first ever FIM World Trials Champion, has died aged 65, it's a reminder of the appeal of his era of trials motorcycles – and the simple fun of manoeuvring a bike over rocks, trees and other obstacles.

Lampkin dominated trials during the 1970s and '80s, and played

a large part in the increasing appeal of trials across the world – to such an extent that in the UK the BBC aired the popular *Kick Start* and *Junior Kick Start* trials programmes on primetime from 1979 to 1988.

The bikes were slim, simple and stylish, with twin rear shock absorbers rather than the monoshock of later machines. Now they're gaining a new

appreciation, driven through nostalgia and a need for more affordable entry into Historic Trials events.

Spanish-made Bultacos, Montesas and Ossas still dominate, but Hondas, Suzukis, Yamahas and others are cheaper and easier to run.

Clubs worldwide run classes that are sometimes simply defined as for any bike with twin shocks, or cut off at 1986. Often there are classes for the Spanish bikes, to even the field.

Prices of the bikes start at £1000, with entry fees often as low as £20 per event. A lot of fun for the money.



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GM GT concepts old and new

Lost Vauxhall design study co-stars with Opel counterpart

Words John Simister



SUSTAINING TWO separate brands from one product line-up has taxed General Motors' European operation for years, especially as all the creative stuff happens at Opel in Germany. But Vauxhall, Britain's oldest surviving marque name, is keen to keep its history alive. On the eve of the Geneva show, it pulled a neat trick as the latest Opel (or Vauxhall) GT concept car was revealed.

The compact GT (pictured below right), although forward-looking in having side windows seemingly part of the body skin, clearly takes inspiration from the mid-60s Opel GT styled by Erhard Schnell. Schnell's GT itself grew from the Experimental GT concept shown at Frankfurt in 1965. At that time Opel and Vauxhall worked independently, with no knowledge of each other's ideas, and Vauxhall was busy shaping the first design to come out of its new Design and Engineering Centre, opened in 1964. It was the GT Concept, a two-seater coupé styled by Wayne Cherry with a notchback shape.

It was never shown in public, unlike the futuristic XVR of 1966, but instead was shipped to Detroit for the parent company to assess. There it vanished, until now. Only photographs

remained in Vauxhall's archive, along with some dimensional information. Now GM Europe's advanced design team has created a split clay model, its left half reverse-engineered from Opel's Experimental GT, its right half computer-modelled from those photographs and dimensions of Vauxhall's GT Concept. Each half is as close as Engler's team could get to the clays from which the original concept cars were made.

Which do we prefer? Opel's production GT still looks great today, but it would have been good to see a production version of the Vauxhall with its design language that led to the handsome Victor FD and hot-rod Ventura. As for the new GT, it would have a 1.0-litre, three-cylinder, turbocharged engine mounted behind the front wheels and driving the rears. It has cameras and screens instead of rear-view mirrors, a technology about to become legal for road cars, and GM says it would love to build it. First, though, it needs a suitable platform – and a business case.

Anti-clockwise from above

Production Opel GT fronts split clay model in Geneva display; rear of clay shows notchback Vauxhall and fastback Opel concepts; new GT concept has neat red details, mad tyres.



AUTOMOBILIA

Autocar paperweight

Whether or not you're drawn to its present-day, Autocar is the most venerable of car magazines. It's even starting to make me feel ancient, as I was closely involved with both its centenary edition and its 5000th issue, over 20 years ago.

It was first published by Iliffe & Sons in November 1895, and there's been a new one on newsagents' shelves almost every week since. The definitive article was clipped from its title in 1961, at which point the organ had been presenting painstakingly detailed weekly road tests for 35 years.

At certain times of the year, *The Autocar*/Autocar swelled to doorstop proportions with classified ads and the must-have guide to the Earl's Court motor show. In those pre-internet times, the mag must have coined it in for Iliffe. Adverts were so important that they were still occupying the front cover in 1966.

You can, therefore, imagine the interaction between the Brylcreemed sales lads at Iliffe and the huge number of car dealers around Britain. The chunky glass paperweight pictured above would have been, I am pretty sure, an attractive calling card for the reps, handed out to favoured clients. In those paper-heavy times, it no doubt played its part in keeping the desks of sales managers at Caffyns, Berkeley Square Garages, Henlys and HA Fox in tidy order.

Decades later I found this one, a little battered but mercifully unchipped, in a provincial antiques arcade with a £15 sticker. The flowing logo style, acid-etched into the base and distorting weirdly as you revolve its smooth contours in your hands, marks it out as definitely pre-war.

The vendor had no idea it was originally intended as a giveaway to promote Britain's oldest continuously published car magazine. 'I've never heard of that make of car – have you?' she asked innocently. I replied that I had not, and used the lack of a recognisable brand as a bargaining tool, along with the grazes to the top surface, to knock a fiver off the price. Looks great on my desk; if only there was more paper around these days to keep pressed...
Giles Chapman

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WOMAN & MACHINE

Roz Shaw and her Alfa GT

The 2015 BWRDC Gold Star winner still pedals the Alfa Romeo Giulia GT in which she started, 11 years ago

Words Paul Hardiman Photography John Gaisford

ROZ SHAW ADMITS it was her brother who got her into racing. Sibling Richard founded Laranca Engineering in 1988, which now manufactures high-precision CNC-machined parts for the motor sport industry, and is noted for its front-running BMW saloons in Historics. Of course Roz, who rides huge motorcycles and used to off-road Land Rovers for leisure, wanted a go, too. But she very much treads her own path.

'I'd always wanted a '60s Alfa – I think BMWs are ugly. I bought this one 11 years ago from H&H Auctions. It had been a rally car, with wins in the Safety Devices Historic Rally Challenge, and it's now prepped to Appendix K by GTS Motorsport in Solihull.'

Roz started racing in the Top Hat series and with the Classic Sports Car Club and now competes at home in HRDC and Masters, as well as internationally. Successes soon began to build with many class wins, plus outright victory in the 2013 Alfa Romeo Championship and the Victor Ludorum Trophy. There have also been wins and class awards in the Alfashop Challenge, the Peroni Race Series in Italy (in a Porsche 911 as well as Alfas), the Alfa Revival Cup in Italy and the Coppa Intereuropa (Monza). And most recently her successes in racing and promoting women in motor sport led to the award of the 2015 British Women Racing Drivers Club Gold Star on the MSA stand at Autosport.

And all pretty much on her own: 'I wanted to be independent from my brother. Hence I have my own truck and Class 1 HGV, and I load,

unload, spanner and help do set-up on the car. Tom at GTS Motorsport has always prepped my cars. The Alfa has done me proud for 10 years with hardly any failures, the engine is refreshed as and when required, and only the odd little bit of bodywork has needed to be done. GTS builds the engines for me.'

Roz has been a member of Scuderia del Portello, which numbers Alfa legend Arturo Merzario among its alumni, for more than 10 years, and has also been privileged to pedal cars from the Alfa Romeo Museum around its Balocco test track. 'There is a great spirit of Alfa in the Portello family – I am very proud to be part of it. Even better when you get to beat F1 racer Merzario around Monza...'

There's also been U2TC, and a GTAm, and despite not being keen on BMWs she has raced brother Richard's TiSAs at Donington, Silverstone and Castle Combe. 'I must admit I prefer the Alfa – the BMW engine is very cammy and a lot harder to keep alight. But they each weigh 1000kg so physically it's about the same.'

The red GT has even appeared on the Daytona banking, taking a class win in the Rolex Historic Challenge. 'When I went in 2007 with CSCC we had so much track time, with four or five races. Unfortunately in the last race the prop doughnut let go on the exit of Turn 4 while I was up the banking. It was like a bomb going off in the car and the tunnel opened up like a banana, with hot metal parts flying up past my leg and head – all quite dramatic.'

A century of BMW

Much celebration is planned for the 100th anniversary

Words John Simister

In 1916, BMW was founded as an aero engine manufacturer with a propeller motif as its badge – and a ready market, given what was going on across Europe. Motorcycles and cars followed the next decade. This year marks the company's centenary, celebrated in officially supported events across the world. Here's the pick of the big ones.

BMW Festival, Munich. 9-11 September

This free event, based in Munich's Olympic Park, will see over 2000 BMWs of all ages, from clubs around the world, converge in a celebration of BMW's past and future. The company's own displays will be based around 300 current or classic BMWs. Festival Nights (ticket required) on 9 and 10 September will feature musical acts from the classical to the popular (including, yes, Simply Red) plus a show compered by Thomas Gottschalk, who we are assured is 'a top German radio and television personality'.

Goodwood Festival of Speed, 24-26 June

BMW is the Festival's featured marque, with a central sculpture incorporating the 328 Mille Miglia coupé, the BMW-powered Brabham BT52 and the V12 LMR Le Mans winner. An 'M Avenue' will display the 40 years of M-badged BMWs, while hill runners will include an 1800 TiSA racer, a real BT52, the actual 1940 Mille Miglia 328 and a 1957 507.

Villa d'Este Concorso d'Eleganza, Lake Como, Italy. 22 May

BMW is a partner in this prestigious event and introduces a concept car each year. This year a 'homage' concept car inspired by the BMW 2002 is promised.

Pebble Beach Automotive Week, Monterey, USA. 16-21 August

The climax of this week of automotive indulgence is Sunday's Concours d'Elegance on 21 August. There will be a special BMW Centennial class and a celebration of BMW motorcycles, plus the informal Bavaria Park for BMWs not entered in the main concours.

Camden Roundhouse, London. 16-26 June

This is the UK stop-off for BMW's World Tour, looking to future 'mobility solutions' with BMW, Rolls-Royce and Mini but also marking past automotive milestones.





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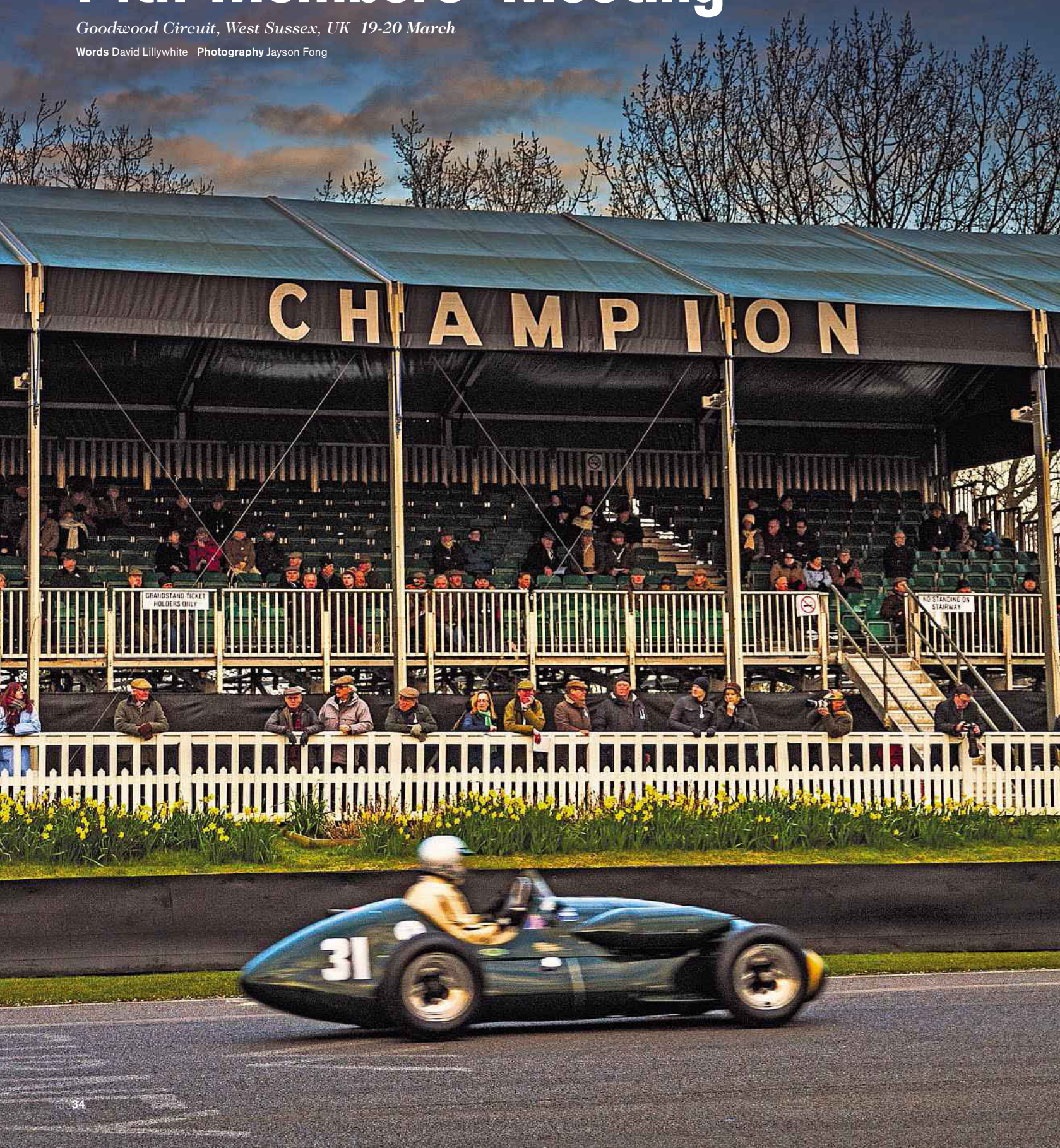
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74th Members' Meeting

Goodwood Circuit, West Sussex, UK 19-20 March

Words David Lillywhite Photography Jayson Fong





IT'S HITTING the spot, this Members' Meeting. After a slightly hesitant start, the third – or rather the 74th, given that it's a belated continuation of an age-old event – edition saw bigger crowds, stunning demo runs and spectacular racing.

Too spectacular at times, in fact, with three accidents on the Sunday proving that motor sport is indeed dangerous. Thankfully none of the drivers was badly hurt, but a Lola T70, a Cobra and a Lotus-Climax 18 were left in sorry states.

It's interesting that, largely unheeded, visitors are mostly arriving suitably attired in smart, 1950s/60s-style fashions: less fancy dress than at the Revival but evocative to see all the same. And the grassroots race cars that Goodwood was keen to promote, particularly in the Gerry Marshall

Trophy – that's SD1s, Capri Mk3s, Dolomites, Mini Clubmans etc – were all quicker this year, and notably higher-budget in preparation.

For spectators, it was hit after hit, compensating for the freezing weather. The parades of Ground Effect F1 cars, Super Tourings, and Group 5 Sports Cars (Porsche 917s, Ferrari 512s, Lolas...) were simply eye-popping, and the actual racing was out of this world, with the 60-minute Alan Mann Trophy all-GT40 race and the SF Edge Trophy for Edwardian racers the highlights.

Goodwood's deft touch extends to the open-to-all fireworks party on the Saturday night, the food halls and the paddocks. All brilliantly done – there's not as much to see as at the Revival, but the welcome pay-off is much less crowding.

Clockwise from far left
Connaught A-type in the
Parnell Cup; all-GT40 race;
Häkkinen in Mercedes-Benz
W196; Graham Hill Trophy;
ground-effect Lotus 88;
fireworks; Porsche 917s;
BMW and Dolomite Sprint
in Gerry Marshall Trophy;
Edwardian Darracq 200hp.



Clockwise from left
Best of Show Rolls-Royce and Pegaso; Hans-Joachim Stuck cars; Hans with event founder Bill Warner; Valentino Balboni in Miura; trophies and their matching cars.



Amelia Island Concours

Florida, USA 10-13 March

Words David Lillywhite Photography Dirk de Jager

IN THE WORLD of top-level concours, Amelia Island is surely the most charming, the most relaxed of them all – despite having grown beyond all expectations during its 21 years.

In the days preceding the main event, there are now five sales, by Bonhams, RM Sotheby's, Hollywood Wheels, newcomers Motostalgia and official event auction house Gooding & Co. There are manufacturers' test drives, automobilia sales, seminars and the free-to-enter Cars & Coffee.

Saturday's Cars & Coffee attracts big crowds and over 250 cars, a little downmarket from Sunday's concours but wildly varied, from a rally Hillman Imp to muscle cars to Ford GT Le Mans racers.

But that's nothing like as varied as the line-up for the Concours d'Elegance on Sunday: highlights

included all three Bizzarrini Spyders, a 50 years of Miura display, Corvette racers, one-offs including the Mohs Safarikah (Google it!), a line-up of Pegasos, BMW's race cars, the sinister Phantom Corsair and, best of all, a wonderful display of trophies and the cars that won them – Le Mans, Indianapolis, The Vanderbilt Cup and more.

Excited event honoree Hans-Joachim Stuck, who later proclaimed the concours as 'one of the best weekends of my life', drove a Porsche 962 across the show field to the display of his former race cars, jumped out and loudly yodelled – Austrian style – to the amusement of the crowd.

Best-of-show winners were the wonderful Nethercutt Collection 1930 Rolls-Royce Phantom II and Louwman Museum 1952 Pegaso Z-102.



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EMIRATES CLASSIC CAR FESTIVAL, 24-27 MARCH
Downtown Dubai show reflects the growing interest in classics in the Middle East.



BROMYARD SPEED FESTIVAL, 3 APRIL
Jeremy Holden blasts through the town in his Sunbeam Tiger.



ORIS RALLY CLÁSICO, 10-12 MARCH
Celebrations in Mallorca for the winning duo of Stefan Oberdörster and Olaf Heupel.



RETRO CLASSICS, 17-20 MARCH
One of eight huge halls at Messe Stuttgart, Germany, next door to the airport. Well worth a visit.

CLOCKWISE FROM NEAR LEFT: RETRO CLASSICS; ORIS RALLY CLÁSICO; PETER McFADYEN; DAVE SAUNDERS; LUFTGEKÜHLT; LAURA MANNING/STEVE CROSS; DAVE SAUNDERS; LUFTGEKÜHLT; PETER McFADYEN



LUFTGEKÜHLT, 10 APRIL
Family fun on a Porsche tractor in Los Angeles.



BRDC AT SNETTERTON
20 MARCH
Early-season action in the BRDC's British Formula 3 Championship.



VSCC HEREFORDSHIRE TRIAL, 13 MARCH
Morris Minor Semi Sports smokes its way up Pelham's Penyard.

LIFE THROUGH THE LENS

Been out and about this month? Octane's photographers have; here's a selection of their favourite images



EMIRATES CLASSIC CAR FESTIVAL, 24-27 MARCH
Car enthusiasts old and very young flocked to the show.



LUFTGEKÜHLT, 10 APRIL
Around 450 cars on parade for the third running of the cult Porsche event in downtown LA, this year at furniture factory Modernica.

COMING UP

A selection of highlights from a motoring calendar that's fuller than ever before

5-8 May

Targa Florio Historic Rally

Crews head to Sicily for a flavour of one of history's greatest road races. targa-florio.it

6-8 May

Jaguar Simola Hillclimb

Seriously quick hillclimb action in picturesque Knysna in South Africa's Western Cape. speedfestival.co.za

7-8 May

1896 London Motor Show re-enactment

The De Dion Bouton Club turns back time at the Imperial College campus in South Kensington. dedionboutonclub.co.uk

12 May

Octane Drivers' Club trackday

A rare opportunity for readers to measure themselves against Goodwood's legendary circuit. octane-magazine.com

13-15 May

Spa Classic

Spa's famously fickle weather never dampens spirits at this super event. peterauto.peter.fr

13-15 May

Verona Legend Cars

Verona hosts a new event for 2016, with attractions including a display of historic Lancia racing cars. veronalegendcars.com

13-15 May

Grand Prix de Monaco Historique

Furious competition on the world's most glamorous racing circuit. acm.mc



Grand Prix de Monaco Historique
13-15 May

19-22 May

Mille Miglia

Brescia to Rome and back in a hurry, in the company of some truly special cars. 1000miglia.eu

20-22 May

Concorso d'Eleganza Villa d'Este

No other concours can boast a prettier location, and the cars that gather on the shores of Lake Como aren't half bad, either.

concorsodeleganzavilladeste.com



La Vie en Bleu/La Vita Rossa
28-29 May (Image: Peter McFadyen)

22 May

Sunday Scramble at Bicester Heritage

The many Scramble regulars from Oxfordshire and beyond will be joined by a large contingent from the Bugatti Owners' Club. bicesterheritage.co.uk

22 May

AMOC Spring Concours

Aston Martins as far as the eye can see at the Imperial War Museum in Duxford. amoc.org

28-29 May

La Vie en Bleu/La Vita Rossa

Prescott Hill Climb hosts an embarrassment of French and Italian riches, with notable entrants including the Fiat S76 known as the 'Beast of Turin'. prescott-hillclimb.com

29-30 May

Motorsport at the Palace

London's Crystal Palace, one of the world's oldest motor sport venues, welcomes cars for timed sprints. motorsportatthepalace.co.uk



Peking to Paris Motor Challenge, 12 June – 17 July

2-5 June

Jersey International Motoring Festival

A celebration of Jersey's motoring heritage and the island's famous post-war road race. jimf.je

3-5 June

Grand Prix de l'Age d'Or

Everything from Formula Juniors to Group C monsters at the fast and flowing Circuit Dijon-Prenois in the French countryside.

peterauto.peter.fr

3-5 June

Greenwich Concours d'Elegance

As usual, the Connecticut concours will feature separate days for US-built and international cars, as well as a Bonhams auction. greenwichconcours.com

4-5 June

The Race of Gentlemen

The beach at Wildwood in New Jersey is churned up by the wheels of all-American classic hot rods and motorcycles. theraceofgentlemen.com

4-5 June

Pendine Sands Hot Rod Races

Closer to home, the Vintage Hot Rod Association heads to Pendine Sands in Wales to race for as long as the tides will allow. vhra.co.uk

4-5 June

Coventry MotoFest

Ever-growing and enthusiastically supported by Jaguar – and, best of all, free to attend. coventrymotofest.com

7-12 June

Modena Cento Ore Classic

Rimini to Modena via some of Italy's best tracks, including Imola, Misano and Mugello, with several closed-road hillclimbs thrown in for good measure. modenacentooreclassic.it

10-12 June

Choldmondeley Power and Speed

The event formerly known as the Pageant of Power might have a new name but, happily, the recipe of spectacular track and aerial displays remains unchanged. cpop.co.uk

10-12 June

The Elegance at Hershey

One of Pennsylvania's biggest and best classic car events, and all in aid of several very worthy causes. The 'Concorso Bizarro', for automotive misfits, is particularly good fun. theeleganceathershey.com



Choldmondeley Power and Speed
10-12 June

12 June – 17 July

Peking to Paris Motor Challenge

Rightly billed as 'the greatest motoring adventure', this 8510-mile rally crosses some of the most jaw-dropping and inhospitable terrain on Earth. endurorally.com

15-19 June

Passione Caracciola

The regularity rally dedicated to racing giant Rudolf Caracciola runs from Zurich to Lugano on stunning mountain roads.
passione-caracciola.com

17-19 June

Vernasca Silver Flag

Always among the most keenly anticipated historic hillclimbs on the calendar, and in its 21st year the Vernasca Silver Flag will celebrate the competition cars of Alfa Romeo.
vernascasilverflag.it

18-19 June

Brooklands Double Twelve

A joint production of the VSCC and Brooklands Museum, the Double Twelve features speed trials, driving tests and a concours at the iconic motorsport venue and the adjacent Mercedes-Benz World.
brooklandsmuseum.com

19 June

VMMC Banbury Run

Five hundred pre-1931 motorcycles set out from the British Motor Museum in Gaydon for their annual jaunt around the local lanes.
banbury-run.co.uk

19 June

St John's Wood Classic and Supercar Pageant

The cars, of course, are reason enough to attend this annual gathering in North London, but visitors this year will also enjoy a fun fair and the opportunity to rub shoulders with guest of honour Sir Stirling Moss.
stjohnswoodnw8.com



Goodwood Festival of Speed
23-26 June

23-26 June

Goodwood Festival of Speed

The daddy of motoring festivals has chosen BMW as the 'Honoured Marque' for 2016, and organisers have confirmed a theme, too: 'Full Throttle – the Endless Pursuit of Power'. Safe to assume, then, that it will not be a sedate affair...
goodwood.com

1-3 July

Schloss Bensberg Classics

'Very important cars only' including many one-offs at this exclusive gathering near Cologne.
schlossbensberg-classics.com

2-3 July

Concours d'Elegance Paleis Het Loo

The 17th Century Dutch palace of Het Loo is the backdrop for a concours featuring around 60 world-class cars.
concourselegance.com

2-3 July

Flywheel Festival

Offering lots to see both on the ground and in the air, Flywheel returns to Bicester Heritage with displays of classic cars and bikes, flypasts from historic aircraft, plus music and vintage rides.
flywheelfestival.com



Schloss Bensberg Classics, 1-3 July



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Exit music

Porsche's turbocharged four-cylinder 718 Boxster is a dynamic marvel – but it's lost its soulful soundtrack

Words Robert Coucher

THE NEW 718 BOXSTER is the first flat-four-powered Porsche since the 914 of the 1970s. Its name references the mid-engined, four-cylinder racing 'seven-eighteen' that won the Targa Florio in '59, '60 and '63. While most roadgoing Porsche 356s of the 1950s and '60s were fitted with Volkswagen-derived pushrod engines – I had one and never liked the VW soundtrack that much – the 718 had the legendary Fuhrmann quad-cam that was famous for its wall of deafening sound.

The new car comes as an entry-level 2.0-litre with 295bhp (£41,739) or the 2.5-litre, 345bhp Boxster S (£50,695). Both are turbocharged, more powerful by 35bhp, and deliver 74lb ft and 44lb ft more torque respectively. Despite looking like a mere update, the design is almost entirely new (bootlids, windscreen and electric roof are carried over), yet it looks more aggressive and the 3D nomenclature on the rear lid is a lovely detail.

A reprofiled upper dashboard features inside and, with the Sports Chrono Package, you get a little Ferrari-inspired *manettino* switch where you can dial in Normal, Sport or Sport Plus. Steering is 10% more direct, and the base Boxster employs the brakes from the previous Boxster S while the 718 S features four-piston calipers from the 911 Carrera. Its uprated suspension is combined with a beefed-up rear subframe.

The engine starts with a tough grumble. Move away and the steering immediately reveals exactly the right amount of weight and feel, the ride in Normal setting is extremely good, the six-speed manual gearbox is flick-with-two-fingers light and uber-direct, though the clutch is quite firm and long of travel. The seven-speed PDK trans is bullet-quick, now so good it makes the manual seem wrong in this bang-up-to-date package.

Here in Portugal, both prove agile and taut, with superb lateral control through the slalom cones and lane-change test. Yet it's on winding mountain roads that the 718 S really comes alive, thanks to the extra grunt provided by its turbocharger's variable geometry. Its steering is pin-point accurate, the brakes are hugely powerful

and feelsome, the chassis dynamics heroic and all that power is a real rush. The perfect sports car of the moment, then?

Almost. Phasing out that wonderful flat-six in favour of these turbocharged flat-fours has ushered an elephant into the room – and it's tone-deaf. The power and delivery of the S's 2.5-litre engine is peerless – better than the 2.0-litre, which suffers some lag – but the soundtrack is flat and droning. At low revs it emits a hint of that gruff Subaru Impreza syncopated throb but it's dull at a cruise and, while it revs willingly to 7500rpm, it does so with little aural joy.

For the S to crack 60mph in 4.2 seconds with a top speed of 177mph (4.7sec and 171mph for the base Boxster) is incredible, especially considering the engine capacity and new-found claimed efficiency (fuel economy is improved by 13%). But these gains come at the expense of one of the automotive world's most evocative and heart-warming soundtracks. And that's sad.

Left and below

718 Boxster looks familiar yet different. The big news is mid-mounted and rarely seen: four cylinders not six, plus a turbo.





1970 FERRARI 512M
Ex-Escuderia Montjuich

1985 ASTON MARTIN V8 VANTAGE

1978 FERRARI 512 BB
Ex-Ecurie Francorchamps
1978 Le Mans

1966 BIZZARRINI COMPETITION
LE MANS COUPE

1953 HWM JAGUAR

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New heights for Jaguar

It has more grace than you might expect, and plenty of space. Meet the F-Pace, Jaguar's new SUV

Words John Simister Photography David Shepherd



'A JAGUAR,' says Jaguar's design director, Ian Callum, 'should be long and low. So how do we make a tall car into a Jaguar?'

And, the purist might ask, why try? Because tall cars that combine a notion of on-road pace and panache with the promise of off-road ability are what people want nowadays, and being a purist gets you nowhere. Ask Porsche, whose giant Cayenne pavement-flattener saved the company and funds the proper Porsches we like.

This is why the F-Pace will be the biggest-selling Jaguar ever. This rival for a BMW X4, an Audi Q5 and, most relevantly, a Porsche Macan has more space than all of them – 'a Jaguar with best-in-class space,' says Callum, 'which must be a first' – and a lower starting price in its range (£34,170). And, allowing for a touch of topological distortion, it looks a little like a Jaguar F-type sports car, with similar flanks and tail-lights. That's how Callum answers his question.

He goes on: 'The front overhang is as short as possible, and the rear spoiler extends the roofline and makes the car look longer. And we gave it the same front-end design as the rest of the range because this is the Jaguar the public will see most often. It will help them recognise other Jaguars.'

What the F-Pace is not is a re-skin of its JLR cousin, the Land Rover Discovery Sport. Instead it has an all-aluminium structure and a longitudinally mounted engine, both closely related to those of the XE saloon whose Solihull assembly line it shares. On offer are 3.0-litre V6

engines mated to eight-speed autos, one a supercharged petrol unit with 375bhp at 6500rpm, the other a twin-turbodiesel with 296bhp at 4000rpm, or you can have a 2.0-litre 'Ingenium' turbodiesel with 177bhp. Most buyers will opt for that one with either an auto or a manual, the latter orderable with rear-drive only for a tax-reducing CO2 score of 129g/km.



All the gizmos expected in high-end SUVs are present, plus a neat new one. You park by the sea and fancy a dip. You need to lock your F-Pace, but what do you do with your key? Won't it get wet and wrecked? No, because you leave it in the car and don your waterproof rubber Activity Key bracelet. Touch a doorhandle sensor and the Jaguar locks. Return from the briny, press the tailgate button, touch the bracelet on the J of the rear Jaguar badge, and the F-Pace unlocks ready for you to drive away. Ingenious.

So, in the modern context, the F-Pace looks like a Jaguar. Does it drive like one? Yes, inasmuch as it has a Jaguar way of steering (precise, linear) and accelerating (the petrol V6's hearty yowl calls a D-type to mind as it shows how it can accelerate to 60mph in 5.1 seconds) overlaid on a taut-riding SUV's physics. It's too firm on a lumpy road, actually, and gut-jiggling on rocky terrain, but that's how it can handle so indecently keenly.

The four-cylinder diesel is brisk enough and, after an inglorious debut in the XE, now very refined. You'd have the V6 diesel, though; it sounds like a quieter petrol V6, has monstrous torque, demolishes mountain roads like those on the launch in Montenegro and is covetable by a car-nut like no X4 or Q5 could ever be. The best compact-ish SUV? For people like us, it is.

Above and left

F-Pace has the look of an upwardly extended XE and F-type; off-road traction electronics are related to Land Rover's; high centre console helps disguise lofty driving position.

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Now fleeter of hoof

Ferrari's Handling Speciale package sharpens California T

Words Jethro Bovingdon Photography Aston Parrot

THE CALIFORNIA T (the first turbocharged Ferrari road car since the F40) makes up 30% of all Ferrari sales. Crucially, 50% of California customers are new to the Prancing Horse badge. Many go on to buy a more extreme mid-engined car such as the 488GTB, or take a giant stride up to Ferrari's V12-engined GT cars. In other words, the accountants love it.

Its 553bhp 3.9-litre twin-turbo V8 makes it seriously fast yet, to those of us who equate the name with pin-sharp drivers' cars and magnificent GTs, the California T can feel like

a facsimile of the real thing rather than an authentic part of the family.

The new Handling Speciale package looks to address that. It's a £5568 option on top of the £155,230 list price and creates, we're told, a much more exciting yet wholly civilised GT. Spring rates are up 16% at the front, 19% at the rear, the magnetorheological dampers are retuned, there's a louder, sharper exhaust note, faster shifts for the seven-speed dual-clutch 'box, and the stability and traction control systems have been recalibrated.

Firmer it might be but the ride remains more than acceptable when mooching. The exhaust note is well-judged, too: naughty enough but not embarrassingly loud, although there's a shade more boom to it than in the standard car. The drivetrain has real quality though, with incredible throttle response for a turbocharged car.

Up in the hills – real Ferrari country – the engine and 'box impress further. Upshifts are 30% faster and feel so much more precise, while downshifts are improved by a scarcely believable 40%. They feel pretty much instantaneous. Ferrari limits the V8's massive torque, slowly revealing its true might as you click through the ratios and finally arrive at the full 557lb ft in seventh gear. It seems an odd deceit but actually it's a stroke of genius, ensuring superb traction and a soaring normally aspired style of delivery.

For all that, the California T HS remains very much a GT rather than a blue-blooded sports car. Despite eye-popping performance, excellent brakes and a crackling soundtrack, the chassis is relatively soft. The balance is great but body control is less convincing and, in comparison to cars such as the cheaper Porsche 911 Turbo S Cabriolet or Audi R8 (the Spider is coming), the HS just isn't as locked down, as focused or as exciting. That wouldn't be a problem if the HS had the elegance and majesty of a 250GT SWB California Spider, but it's way short of that.

So it remains a car for Ferrari's accountants to enjoy and for those who wouldn't know a California Spider if it ran them over but quite fancy a Mercedes SL-type car with a Ferrari badge. More committed drivers should keep saving for an F12 or slum it in an R8 Spider or 911 Turbo S Cabriolet instead.

Maserati's no-brainer arrives

Get used to it: here comes a Modenese luxury SUV

Words Richard Meaden Photography Roberto Carrer

LEVANTE. AT LEAST the name of Maserati's all-new SUV feels right, even if the idea feels uncomfortable. The days of rakish Khamsins and pocket-sized Meraks are over, but never has the Trident's march into the luxury mainstream been more apparent. And SUVs account for half the one-million premium luxury sales.

What's it like? As SUVs go it's a lithe-looking thing that trades thuggish bulk for less threatening curves, and it features a plush and pleasingly original interior. The petrol-powered Levante S 435 isn't coming to the UK but the oil-burning Levante 275 is. Both motors are turbocharged 3.0-litre V6s and both employ the same slick-shifting eight-speed automatic transmission.

Maserati set itself the goal of offering best-in-class ride and handling – no mean feat given SUVs traditionally offer approximations of one or the other. It's impressive, therefore, to discover that the Levante hits both targets, thanks to an inherently sound 50:50 weight distribution, an all-wheel-drive system that can send 100% of the torque to the rear, a torque-vectoring rear limited-slip differential, and sophisticated multi-mode adaptive damping – all of which offer a supple ride and surprising poise. This is an SUV you'd actually enjoy threading along a good road.



It's not bad off-road, either, thanks largely to a smart hill descent system and a 40mm ride-height lift.

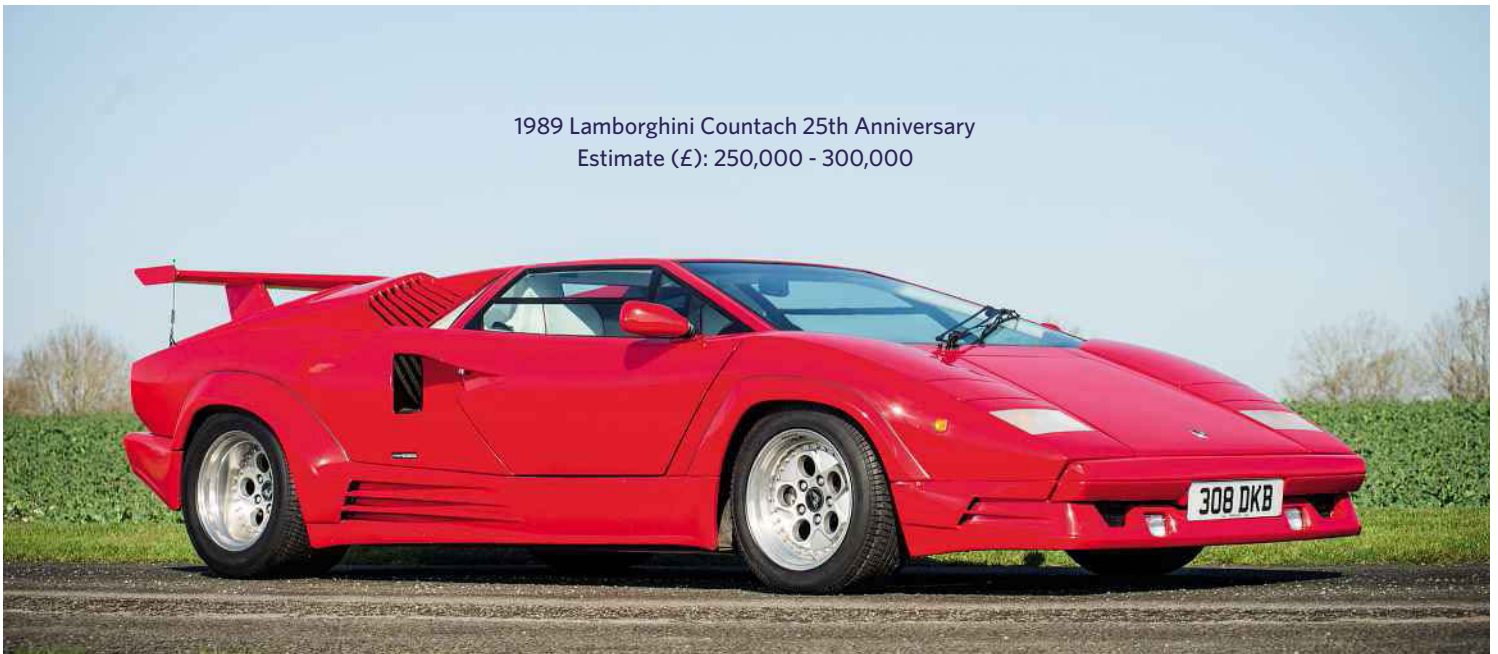
A top speed of 143mph and a 0-62mph time of 6.9sec are brisk rather than blistering, but more than adequate for everyday use. Pricing is yet to be announced, but is predicted to be between £53,000 and £55,000. That's keen for the class, not least given that the Maserati name still carries kudos.

The Levante might offend the purists, but it is undeniably an impressive machine. Moreover, if it enjoys the success Maserati predicts (and which it deserves), it will fund the more indulgent GT sports cars we all long to see.

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And the question was..?

The Range Rover Evoque Convertible makes no sense – or so some would say. Read on and decide for yourself

Words Glen Waddington **Photography** David Shepherd

THIS COULD BE my wife's dream car. Don't jump to the wrong conclusions. Despite Victoria Beckham's heavy involvement in early Evoque marketing campaigns, Land Rover has never explicitly said This Is A Girls' Car. Neither shall I. Not even of the new convertible. But in a weak moment, although she's not really into cars, Mrs W has confessed she'd love a Range Rover and a BMW convertible. Well, this kind of does both those jobs. Doesn't it?

Convertibles are nothing new to Land Rover. Tell me you haven't hankered after a Series I rag-top. And what about the Freelander Softback of the late 1990s? Funny how the Evoque Convertible is getting people's backs up.

Maybe it's the looks. Bar some fussy detailing, I quite like it; some won't. There's a wedginess to the waistline that's accentuated by body-coloured lower flanks (they're dark grey on the three-door) and a little spoiler on the bootlid. Hood-up, there's more of a slope to the rear window, coupé-style. From within, hood-down it does a great job of keeping you out of the breeze: ruffled but not windswept, even at motorway speeds. Hood-up, it's pretty much as refined as the hard-top, if rather more confined width-wise in the rear seats. Quite a fun steer, too.

Maybe it's the price: 50 grand for this 178bhp four-cylinder diesel one, though it's well-spec'd (heated seats/wheel/front screen, big stereo, lots of leather, electric roof). You'd probably spend similar on a new soft-top 3-series or A5. Neither of which will stand out quite so much.

Maybe *that's* what upsets people. Or is it the weight? This thing weighs two tonnes. Unforgivable for a smallish four-seater, and you can feel it in the way it accelerates (or, rather, doesn't). But, then, while it rolls a bit in corners, there is never any hint of shake or rattle. The floorpan, sills and header rail are substantially braced, and it's a compromise that Land Rover thinks reasonable, given that this car is mostly as wildy as any other Evoque. And on any surface.

So, yes, we're exposed to some gymkhana-style acrobatics to prove the Evoque's rigidity and (virtually speaking) axle articulation. The route also goes up and down some extremely rough

tracks, leaving the Hill Descent and All Surface Progress controls to look after things while the driver merely steers (and looks a bit gobsmacked).

Seeing as we're in Courchevel, we get to lark about on the piste too. I'm first there, on fresh, hard-packed snow. No problem. But I hang around so that I also get to go last. Through powdery drifts and over freezing ruts you have to work a bit harder, yet there's no stopping the Evoque – unless you want to. Clever electronics modulate and apportion torque expertly so you don't get stuck, and it's massively impressive.

This car tries to do lots of things, and does most of them exceedingly well. If you want an 'all-season convertible' (JLR's own words) then this is it. The driver's choice for similar money might be the Porsche Boxster, but could this really be my wife's dream car?

Well, turns out she might also fancy a Prada handbag *and* a Mulholland backpack. One of each, for different jobs. Not something that does a bit of both. Oh well, each to their own.



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TONY DRON

Driverless cars? Pints in hand, heads in sand and eyes off the road...



IT'S INTERESTING, what they talk about in our local pub. We are all very proud this week because our village community, the Abingtons, has just been named by *The Sunday Times* as one of the 50 best places to live in Britain. We could not agree more.

The Three Tuns (above) was one of the attractions mentioned, as was the curiously named Partridge Group, which is 'open to any man who can drink beer and talk religion at the same time', with recent subjects including the 'Power of the Genome' and 'Islam in 2016'.

It's not always that highbrow here but they certainly can talk in our village. In the good old days, politics never came up in pub conversations but the EU referendum has changed all that. Tempted as I am to get off the fence there, let's stick to matters of motoring and look at something everybody should be talking about.

A revolution is around the corner, namely the arrival of driverless cars, but strangely that subject is a conversation stopper. These devices are going to change our motoring lives fundamentally yet hardly anybody wants to think about them. My crystal ball is as foggy as everybody else's here, which perhaps explains why we aren't discussing it. It is just too big a thing.

'YEARS FROM NOW PEOPLE WILL THINK IT ODD THAT THE PUBLIC WAS ALLOWED CONTROL OF VEHICLES'

What about the Driving Test? What will happen to that when the vast majority of vehicles drive themselves? It seems inevitable that, gradually, an ability to drive any vehicle will become a very rare skill. Even your ride-on mower will soon drive itself, allowing you to sit back on your patio with a glass of something good while you watch it going round.

As for the roads, it seems reasonable to guess that at first we shall need our driving licences to be in charge of a driverless car and we'll need to be ready to take over. It seems hard to believe that any driverless machine could have the subtlety of judgement that we have developed, say, when approaching horse-riders, drunken pedestrians, flooded roads or any unexpected hazard. When that changes, as it surely will, what qualifications, if any, will be required before we can use the perfected autonomous pods of the distant future?

As driverless vehicles come into use they will mingle with the existing traffic but, sooner or later, the good old human driver will be in the minority, mingling with them. And then, what? How will we, by then seen as oldies, fit in? Looking that far ahead, what effect will the driverless revolution have on the market for old-fashioned road vehicles that require a live driver? Who knows? I have no idea.

How many of those born in the next few decades will grow up itching to get behind the wheel of a real car? That, too, leaves me wondering. One has to suspect that most people in the developed world a few decades from now will think it very odd that the general public was once permitted to have control of vehicles.

As for modern motor sport, will driverless cars take over? If so, will F1 attract spectators? Without the distracting hype around the drivers, will F1's huge worldwide audience of TV viewers desert it? Historic motor racing, I reckon, probably has a better chance of long-term survival than any other form of motor sport.

As for club racing, once normal driving licences have been phased out, will enough people want to race new, low-budget competition cars in minor events? Maybe, maybe not. And what about the future of rallying? That's another puzzle I can't begin to solve.

Fifty years from now, who will own such gems as Ferrari 250GTos, Aston Martin DBRs and Jaguar D-types and what will they do with them? The same goes for all the MGBs, TR6s, Austin-Healey 3000s, Jaguar Mk2s and indeed the VW Beetles, Morris Minors, Fiat 500s and all the rest.

For how long will the Brighton Run for pre-1905 cars survive, celebrating the original emancipation of the motorist? Who will own my 1932 Austin Seven and will that person be able to use it? I've been thinking hard about such questions for many years and you know what? I haven't the slightest idea.

Don't worry, you might say, most of us will be long gone by then. Fair comment, but big changes are already looming in our motoring lifetimes and it's a curious fact that nobody talks about them either. Perhaps we just don't want to know.

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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CLAIRE WILLIAMS

Williams Martini Racing deputy team principal reveals what keeps her sane as the season takes her around the world

Interview Glen Waddington Photography Jayson Fong

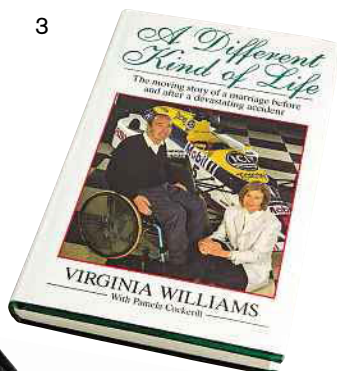
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1. Charlie and Freddie are my two black labradors. I got them when they were eight weeks old, about 18 months ago, and it was lovely to nurture them from such a young age. I'm just back from Australia, the first Grand Prix of the season. It's great to be greeted by them when I've been away.

2. My mum left me this ring. She found it in an antiques fair and I always loved it. I wear it when I make a presentation; it gives me some of her courage. Mum loved butterflies, she even had one tattooed on her wrist. Our cars have worn a butterfly logo with her initials since she died.

3. This is my mum's book, written by her about how she and my dad learned to live with dad's disability after his car crash in 1986. I still find it difficult to read. I lent my original copy and never got it back so this one is special as my best friend tracked it down and bought it for my 30th birthday.

4. Every year I treat myself to a new Smythson diary. Everything in my life goes in here, I couldn't live without it. I keep each in its original box and they all match. When I'm 75, with ten World Championships behind me, I'll have the memoirs to hand!

5. I take my yoga mat and running shoes whenever I travel. Yoga is very empowering and it's my own time. I love running too, it feels like you're kicking away your problems. I always find some time to run when I'm staying at hotels for races.

6. I take this mug everywhere, plus a travel kettle and Earl Grey. My boyfriend made it for me and I'm totally addicted to tea. It says 'The magic tea mug of Henley' on it.

7. Mum had this swing in our garden and, when she died, I moved it to mine. It's my haven away from my busy working life. It says 'Waiting for the Sun' on it.

8. This is my memory box. Whenever I go somewhere, I keep something from the trip. I have a box going back every year to when I was 11. It contains letters, a menu from a special restaurant, my lanyard from when I spoke at the CBI conference; even envelopes from cards from my boyfriend.

9. This photo of dad and me was taken in 2014. We're both smiling, he's standing. It was the year we turned the team around. He's my favourite person in the world.

10. This infinity bracelet was the first present my boyfriend bought me. I'm away a lot. This is my constant reminder of him and that he'll be there when I get home.



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JAY LENO

The Collector

You can't choose the era in which you collect cars. When I was younger, there was nothing I enjoyed more than looking through old issues of *Road & Track* from the '50s and early '60s, and marvelling at how affordable cars were. Ferrari GTOs for \$4500, Duesenbergs about \$10,000, things like that. I didn't have anywhere near that kind of money at the time, but they seemed like incredible bargains and I always felt that I lived during the wrong period.

When I got into the collector car market in the mid-80s, things were on the rise. There was a huge bubble around '89, when things like Ferraris were quadrupling in value, and then the bottom fell out. Through most of the '90s and early 2000s there were bargains out there.

Each of the cars in my garage tells how I was fortunate, or not, financially when buying a car. In 1967 Dean Martin bought a Lamborghini Miura. His son drove over a sleeping policeman, cracking the crankcase. The engine seized and the car was left at a dealership. A buddy of mine bought it and was told by every repair shop that it would cost more to fix it than it's worth. So he asked me if I wanted it and I said, sure.

Now, the car had never been damaged, other than the engine. So we pulled the engine out, had it repaired and I continue to drive it to this day. The only difference is that it has gone from being worthless to... well, we've all seen what happened to Miura prices.

Bugattis were relatively cheap in the mid-90s and early 2000s. I paid \$75,000 for a Type 37, a real car, which is a lot of money but not the \$1.5m that they're getting now. It came with a four-drawer filing cabinet filled with bills and correspondence about everything that had been done to the car. So we got the car back to my garage and I put the filing cabinet in my office.

When we had a week when it didn't stop raining and I didn't drive my cars, I went through the filing cabinet. There was a lot of correspondence from Pierre Veyron and I realised he had driven this car in a number of Grands Prix in France. It was quite a famous car so I notified Bugatti about it. They brought it to Pebble Beach and had a display with a Bugatti Veyron painted in the same colours as my car, parked right next to it. So that car went to being worth... I don't even know, whatever that provenance is worth to someone.

Like many car collectors, I've not always made good decisions. In '86 I looked at a Lamborghini Espada at \$26,000 and a Ferrari 330GTC at \$28,500. I thought, they're both V12s, close in horsepower, the Espada can seat four people, and I'll save \$2500. I'll take the Espada. Well, the Ferrari went on to become a \$750,000 car, easy. Whereas Espadas were recently well below \$100,000.

I kicked myself that I didn't buy a Voisin when I had the chance. In Santa Barbara there was a lovely one for about \$125,000. I love Gabriel Voisin and I've read all the books about him, and I said I've got to get this. Then I test drove it, and it was the worst car I ever drove. Its sleeve-valve engine, although quiet, is not powerful at all. And smoke – smoke to the point where people would pull up next to you and yell at you to stop polluting or tell you there was something wrong with the car. It got to the point where I felt it was such a liability I didn't buy it. Then I saw Voisins go through the roof and now they're priceless artefacts.

Probably the greatest example of a bargain, although it didn't seem like it at the time, was the McLaren F1. McLaren, a car company no one had ever heard of, came out with a car costing \$800,000. And people

were saying, how much better than a Countach can it be?

When production ceases is when the value starts to go up. I phoned McLaren and spoke to a gentleman called Harold. I said I know there are 64 cars, but do you have any for sale? He said they happened to have one on the showroom floor for \$800,000. I said I'd call back in a couple of weeks and if they still had it, we'd talk. So for a couple of weeks I kept thinking, I hope it gets sold. Two weeks went by, I called Harold back and they still had it. So I thought, I work hard, I don't have any kids, I'm going to pull the trigger on this. So I bought it. People thought I was crazy, spending that amount of money on a car.

Well, the F1 turned out to be the greatest investment I ever made in my life. I don't know much about stocks and bonds and suchlike, but I do know cars and motorcycles and, like everything I buy, I bought it because I liked it.

The only advice I have in looking for a car is that it has got to work on every level. It's got to be aesthetically pleasing, exciting to drive, and it has to have mechanicals that intrigue me. If it has those three things then I think it will always go up in value.



JAY LENO

Comedian and talk show legend 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.

'PROBABLY THE GREATEST BARGAIN, ALTHOUGH IT DIDN'T SEEM LIKE IT AT THE TIME, WAS THE McLAREN F1'

MAXTED - PAGE

FINE HISTORIC PORSCHE



Richard Lloyd Racing 1988 Porsche 962C | Chassis # RLR-201

We are delighted to offer for sale the Italya Sports Richard Lloyd Racing Team Porsche 962C - still wearing it's original 1990 livery and paint, this superb RLR Porsche 962C debuted in the Raika Group sponsorship livery at the 1989 Le Mans 24 hours, driven by Damon Hill, David Hobbs and Steven Andskar. The car then went on to complete the 1989 World Championship season then, for the 1990 season, it ran in the iconic Pink and White - Italya Sports sponsorship and was driven at Le Mans that year by Manuel Reuter, James Weaver and J.J. Lehto. In the same year, this car went on to claim the final podium finish ever for a 962 in the World Championship, finishing third at Montreal.

Fitted with a Porsche 3.0 water-cooled twin-turbocharged engine with 1.7 Motronic, this highly competitive 962 was winner of the 2008 Group C championship with Henry Pearman and more recently, in 2015, ran at the 73rd Goodwood Members Meeting. A genuine and well-documented double-Le Mans car, which would be a fabulous entry for the new Peter Auto - Group C Racing series and also to take back the 2016 Le Mans Classic - Group C race.



Richard Lloyd Racing 1988 Porsche 962C | Chassis # RLR-200

We are delighted to offer for sale another famous Richard Lloyd Racing Team Porsche - this superbly presented and fabulously documented RLR Porsche 962C, built for the 1988 season for Derek Bell to lead the World Championship assault for the RLR team. The car went on to compete in the 1989 World Championship season, also with Richard Lloyd Racing Team, in the sponsorship liveries of Porsche Cars Great Britain and CABIN.

This famous Richard Lloyd Racing Porsche 962 has been in the hands of some great drivers and comes with a superbly documented history file which includes its original, 1988 and 1989 F.I.A., Technical Passports, plus a multitude of original RLR team correspondence and Porsche Customer Racing Services invoices for engine supply and parts, etc.

In 2007, X-Tech Engineering rebuilt the engine and the car once again proved highly competitive in the Group C GTP series, this time in the hands of Andrew Purdie. Since this time, the car has been beautifully re-painted back into its 1989 Le Mans CABIN livery. The recent amalgamation of the Peter Auto - Group C Racing series, including a new 2016 Le Mans Classic Group C grid, makes this an exciting time for the historic racer and / or Porsche collector to acquire one of these iconic, yet user-friendly, racing cars from the golden era of modern sportscar racing - and for less than the cost of a 2.7 Carrera RS Lightweight!

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MP



DEREK BELL

The Legend

I guess sentimentality rather creeps up on you. I had never really stopped to think about what I had achieved until I hung up my helmet as a full-time professional driver. It was always a case of looking forwards rather than backwards; thinking about the next race or bagging the best seat available. I wasn't one for revelling in the moment. Sure, I would celebrate if I won something, but I was already thinking about where I was off to next. But that was then.

Now that I am a historic driver in the literal sense, I find myself in the slightly surreal position of being an elder statesman of motor racing. As such, I am often asked to talk about the past. It might be that I am regaling an audience with tales of derring-do as an after-dinner speaker, but I may also be chewing on questions posed by a historian.

I don't know about you, but it isn't easy remembering what you were doing on a particular Tuesday 43 years ago, or whatever. I think I have a very good memory for detail, but come on, be reasonable! Some things lodge in your memory forever while others are eased from the forefront and tossed into a safe to which you then lose the combination.

Not that I mind chatting about yesteryear, you understand. It's just that I recently found myself asking the questions and rather enjoyed not being the one having to do 'The Big I Am'. I have attended the Amelia Island Concours d'Elegance before, but this year my old mucker Hans-Joachim Stuck was being honoured, so the organiser Bill Warner asked me to interview him during the event.

The thing is, I am not an interviewer. Luckily for me, it didn't really matter as 'Stucky' wasn't about to be interviewed. I only had to mention, for example, '962', and he would freewheel for ten minutes straight about Porsche's Group C great. Utter the words 'Auto Union', and he'd let out a laugh and a yodel and then off he'd go, talking about his father, the great Hans Stuck, before launching into this and that.

It was great fun, and I was amazed by his powers of recall. I think the audience enjoyed it, too. Stucky and I have a lot of shared history together, not least winning the 1985 World Endurance Championship, so we do

tend to spark off one another even if our version of history isn't necessarily the same! There are some stories about him that I would have loved to have shared with the audience, but I value our friendship, so...

From there, I made it to the Sebring Hall of Fame 'do' where the likes of Sam Posey and Tom Kristensen were being inducted, before racing to the airport to catch a flight to the UK. I wasn't about to miss the 74th Goodwood Members' Meeting, not least because I was to be reunited with a rather special car. I have mentioned the Porsche 917 in this column before, so please forgive me talking about it again.

You see, it's a machine that featured prominently early on in my career, and it has been a long time since I last got to drive one quickly. I was supposed to be out in the ex-Ecurie Francorchamps Ferrari 512S in which I made my international sports car debut in the 1970 Spa 1000km, but that subsequently morphed into a plan to drive a 917 that had been restored by Porsche itself. What's more, it was chassis 15, the same car that I had tested at Goodwood in September of that year when I was vying for a seat with the Gulf team.

That is a day I *do* recall with absolute clarity. I was up against Peter Gethin and Ronnie Peterson for the drive. I had shared a works Ferrari with 'Mad Ronald' at Le Mans three months earlier, and knew that he was a special talent. Peter was no slouch, either. Even now, all these years later, I don't know why I was chosen, but landing that drive meant everything to me.

Walter Näher's fantastic book on 917s delves into the history of each individual chassis in near-forensic detail. From reading it, I learned that I drove the car that day at Goodwood for one hour and ten minutes. Lapping the circuit more than 40 years later, and pressing on a bit I might add, was utterly magical.

The only problem for me was that, as soon as I stepped out of the car, Goodwood's roving reporter Henry Hope-Frost stuck a microphone in my face. That was the last thing I needed.

I was suddenly overwhelmed with emotion. To be at *that* track and in *that* 917 was something very special, and my memories of the day aren't about to dim any time soon, that's for sure.



DEREK BELL

Derek took up racing in 1964 in a Lotus 7, won two World Sportscar Championships (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.

**'I WOULD HAVE LOVED TO
SHARE SOME STORIES ABOUT
HANS-JOACHIM STUCK - BUT
I VALUE OUR FRIENDSHIP'**



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STEPHEN BAYLEY

The Aesthete

Where are all the great car designers? Gone the way of the campanatura, the running-board, swages, pontoons, strakes, suicide doors and the bold vulgarian flourish, is my guess.

Yes, I know about the diligent students on vehicle design courses at The Royal College of Art, Coventry University and Art Center College of Design in Pasadena. But what exactly is this future that Mr Huang and Mr Lee and Ms Moon are so fretfully working on in their seminar rooms?

Designing slick GPS podules where an interesting hot engine has been replaced by a yard of code, whisking you to a destination almost indistinguishable from the place you have just left. And you will not need a bulky HVAC unit in your chaste podule: the cabin environment will be dominated by an odour of sanctity, as bracingly un-manning as the smell of carbolec in a nunnery's latrines.

Will any designer, in any genre, ever equal the gargantuan adjustments to popular taste achieved by Harley Earl? I don't think so because none, except Jonathan Ive at Apple – and he only very briefly – has ever better realised the amazing pop cultural potential of the industry he inhabited.

Of course, Earl's currency was Trumpets-of-Jericho kitsch, but what a glorious moment he represented. I love the story that designers working on the 1953 Pontiacs prepared drawings to show Earl and that these drawings were presented with two overlays, each suggesting an already extravagant amount of chrome. Not realising a choice was to be made, Earl put both overlays on top of the drawings, approved the result and the '53 Pontiacs ended up with more brightwork than the Southern Delta Aquarid meteor shower.

Earl's contemporaries were able to design with a confident, if naïf, vision of the future. The ads for Virgil Exner's 1957 Chryslers crowed 'Suddenly, it's 1960!' We have not only lost Exner's tremendous tail fins, we have lost his innocence too. And 1957 was the year Battista 'Pinin' Farina showed the Lancia Florida II, perhaps the most aesthetically decisive car ever.

There are a few more Americans I want to mention. George Walker's 1949 Ford is an all-time classic of design, not just 'car design'. Here was a proposition that

radically improved the consumer's concepts of efficiency, comfort and convenience. Never mind the Ford-O-Matic transmission, it was the car that allowed 'Standard' to become 'De Luxe' and 'Custom' to become 'Custom De Luxe'. OK, it's semantic inflation, but of a good sort.

Or Harley Earl's successor, Bill Mitchell. His observation that baseballs are more interesting than billiard balls because of the texture and detail is, for me, a design apothegm at least the equal of anything said by Alberti or Eames. And when you factor in the almost inhuman Oldsmobile Toronado penned by Mitchell's protégé David North, the Alberti and Eames portfolios look comparatively thin.

And it is sad that history has forgotten AMC's amiable Dick Teague. He was often ridiculed for the preposterous Gremlin (in fact, a genius bit of automobile improv, given the budget he had to work with). I met Teague in Detroit in 1981. He had just finished the Jeep Cherokee,

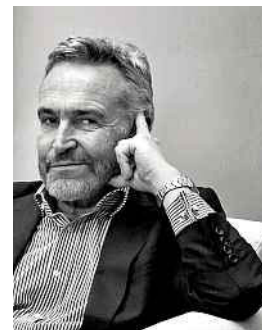
surely the freshest car draughtsmanship since Farina's epochal Florida. Like many great designers, Dick Teague had only had one eye.

From later generations, David (Range Rover) Bache is dead and so too is Claus Luthe, troubled

author of the NSU Ro80. Paul (Pagoda SL) Bracq is long retired. And the most original creative talents of recent years, J Mays (Ford), Chris Bangle (BMW) and Patrick Le Quément (Renault), all had differences with their employers which led them, respectively, to go and live in Barnes, make wine in Tuscany and design sailboats in Cassis. Even the great Walter de'Silva seems to have left Volkswagen a little precipitously.

Of course, there are still some remarkable figures. At Bentley, Stefan Sielaff understands very well the glory which is his nine-to-five. Meanwhile, Thomas Ingenlath at Volvo is the sole individual adding real design integrity to the mass-market. And then I am stumped.

But even Ingenlath pales next to his predecessor, Jan Wilsgaard. I once spent a night at his cottage drinking stupefying aqvavit in a cloud of midges and watching the sun go down. The beauty and gloom were Chekhovian. It seems a global motor industry does not incubate great design. This, of course, is why we read this magazine. It speaks of a simpler age, when heroes felt at home.



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'.

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ROBERT COUCHER

The Driver

Let's face it, automotive genius John Zachary DeLorean's DMC-12 was not a success like his previous Pontiac GTO, the first true all-American 'muscle car'. In fact, his eponymous creation was a dismal failure surrounded by corruption and scandal. And yet the striking, stainless-steel, Giugiaro-designed gullwing coupé has potential which might yet be realised, as you will read in the cover feature.

But the DeLorean achieved immortality when it was chosen by producer Bob Gale to be the star car in the 1985 film *Back to the Future*, in which it was powered by plutonium stolen from Libyan terrorists by 'Doc Brown'. DeLorean was so chuffed by the car's role in the film he wrote a thank you to Gale and the letter is now part of DeLorean folklore. Indeed, John Zachary DeLorean has a DMC-12, its gullwing doors open, carved onto his tombstone at the White Chapel Cemetery in Michigan.

By 1985 I was already a confirmed car 'expert' so I didn't really take to the rather spurious idea of a DeLorean being a time machine powered by a transuranic radioactive chemical. This whole sci-fi malarkey is not my thing. I much prefer real-world star cars, ones that we can actually drive.

The first star car I came across was not on film or television, but on the radio. We didn't have television in South Africa until I was about 12 years old, such was the deprivation in the colonies in the old days. So, as a child, every Friday evening I'd get into bed at 7.30pm sharp with my wireless and tune into Springbok Radio.

'They prowled the empty streets at night, in fast cars, waiting... experiencing crime and violence at every turn, expecting nothing less. These are the men of... SQUAD CARS!' That opening line would be followed by the sound of squealing tyres, a couple of gunshots and a crescendo of rousing music. It was the police cruisers that caught my imagination, the locally made Chrysler Valiant model being a best-seller at the time. Not that it was much cop (sorry), being powered by a lethargic slant-six. But of course the police, with sirens wailing, could blast through traffic lights and squeal around corners as fast as they liked... by the sound of things.

I did quite enjoy *The Love Bug* starring Herbie the VW Beetle, because mother had one. But the idea of a Bug beating all those American hot rods and an E-type

Jaguar stretched incredulity too far. Much better was *The Gumball Rally* with real cars racing from New York to Long Beach, California. The rules? 'There are no rules.'

The protagonists included a fast AC Cobra, an E-type that wouldn't start, two beautiful women in a 911 and a couple of gents in a Gullwing. And then there was the hero, an Italian racing driver (played by cool dude Raul Julia) in a Ferrari Daytona Spider.

What really tickled me was when the silk scarf-wearing Italian jumped into the Daytona and immediately broke the rear-view mirror off and tossed it aside. Then, during the race he'd get distracted (unlike the earnest fellows in the hard-charging Cobra) and hare off-piste chasing beautiful women. After a conquest, he'd take leave of the obviously satisfied damsel and theatrically drape his prized white silk around her neck. He'd accelerate off in the Ferrari, reach underneath the driver's seat and extract another scarf in search of the

next beauty. I learned from his preparation and attention to detail...

The king of car coolness is of course Steve McQueen. *Bullitt* is another real-car movie in which Frank Bullitt's Mustang 390 GT duels with the hitmen's Dodge

Charger for a full on-screen time of 10 minutes and 53 seconds. It's one of the most exciting car chases in cinematic history (some continuity issues aside), the cars actually breaching 110mph.

McQueen was in brooding inaction at the start of *Le Mans*. In the 3min 40sec opening sequence, the star car at La Sarthe is a slate grey 1970 911S in fully loaded American spec. It went on to sell for \$1.375m at the RM auction in Monterey in 2011.

Other early Porsches crop up often, especially if 911 enthusiast Robert Redford is acting. In 1969 he starred in the enigmatic *Downhill Racer* as part of the US ski team competing in Europe. He slides around the snowy resort in an orange 911T, skis on the roof. Some claim it was a 911S, but the T moniker is visible on the rear lid.

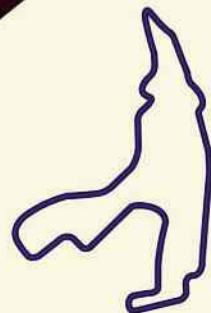
Redford later starred in *Spy Game* along with a 1969 Irish Green Porsche. It was supposed to be set at the CIA HQ in Langley, Virginia, but a lot of the driving scenes were actually shot in Stevenage. And the Porsche was a 912 with the more aggressive soundtrack of a 911 dubbed over. A star car with added virtual grunt.



ROBERT COUCHER

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

**'JOHN Z DELOREAN HAS A
DMC-12, GULLWING DOORS OPEN,
CARVED ONTO HIS TOMBSTONE
AT WHITE CHAPEL CEMETERY'**



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Letter
of the
month

Look at the wider picture

WHILE JAY LENO'S disillusionment with John DeLorean, the hero of his teenage years, saddens me (*Octane* 155), it may well be justified. However, his description of the DeLorean car and, by implication, the project in Northern Ireland – 'the whole thing' as he terms it – as 'a fraud' is unwarranted.

Such was DeLorean's successful track record at GM and the strength of his personality, he collected around him the design genius of Giorgetto Giugiaro; the engineering and development skills of Colin Chapman's Lotus; experienced management teams in Dunmurry in Northern Ireland, Coventry in England, and Irvine in California; a totally dedicated workforce; and a high-quality global supply chain. Their combined efforts created a saleable production car out of his dated 1974 concept/prototype, which met the strictest emissions and safety legislation in the world and came to market in a record 28 months. It was not a perfect car. The short-term need to create a positive cashflow took priority over build quality in order to offset rampant inflation, a damaging pound/dollar exchange rate, and some negative impacts of The Troubles.

Of the total of 9080 cars made, the vast majority were shipped to North America. It is reckoned 6500 of these survive and, indeed, three 35-year-old examples are currently being driven around the world by their German owners and are expected to arrive in Belfast in time for a gathering of international fellow owners on 27 May. Surely, these cars alone stand testament to John's wish to create an ethical car that would give service for 25 years.

I maintain, therefore, neither the car nor the project were 'a fraud'. Together, they represent the global auto industry's greatest near-miss and something of which Northern Ireland can truly be proud.
Barrie Wills, West Midlands (former director of purchasing and supplies, and final chief executive of DeLorean Motor Cars Ltd)

The Letter of the Month wins a beautiful Toccata watch by Raymond Weil, worth £595

This elegant, classically styled men's timepiece features a quartz movement inside a stainless steel 42mm case, and a stunning blue galvanic dial with appliqué indexes and date window, protected by a sapphire crystal. It is water resistant to 5atm and supplied on a black calf leather strap with an alligator grain finish.

Raymond Weil is one of a handful of Swiss watchmakers that remain in family hands. The Toccata name reflects the Weil family's interest in music, which has led to many of the watch collections bearing musically themed names. www.raymond-weil.com



Miura put out to grass

Further to David Speak's memories of seeing a Lamborghini Miura at Barbon hillclimb (*Letters, Octane* 155) and his regret at not having a camera that day, he and your other readers might appreciate the accompanying photograph of what I presume will be that car, taken around June 1994. I recall the owner being very patient as he fielded questions about it.
Ian Spencer, Lancashire

Stirling service

In his editorial in *Octane* 155, David Lillywhite says that Sir Stirling Moss was 'Hamilton, Schumacher, Vettel, Senna and more all rolled into one'. I would say he was even greater than that.

In 2010 I received a CMC model of the 1955 Mille Miglia-winning Mercedes-Benz 300 SLR from my wife and daughters for my birthday. They apologised that they could not get hold of one signed by Sir Stirling.

Eventually I decided I would like it signed. I wrote to Sir Stirling and received a reply asking me to make an appointment to visit. I rang up and a very polite gentleman got the diary out; I asked who I was speaking to and it was Sir Stirling!

A few weeks later I rang the doorbell at his house and Sir Stirling greeted me in his slippers and motor racing braces and invited me in. We had a very candid chat for 30 minutes and he signed my model (about which he took a great interest, even noting the correct tartan on the seats). I then had my photo taken with him and, despite this being the first time I had met him, I left with the feeling I had just visited an old friend.

I framed the picture for my study wall but decided I wanted that signed too! I again contacted Sir Stirling and was invited to visit again. This time, due to building

work, I was invited upstairs into the lounge, where we chatted while Lady Susie made me a cup of coffee. I again left in a state of euphoria.

It is said you should never meet your heroes in case you are disappointed. In this case I came away even more impressed than I'd been before. I doubt whether Hamilton, Schumacher, Vettel or Senna would have been as accommodating.

Ron Wood, Cheshire

Cover car identified

The Aston Martin DB4 that was the cover car of *Octane* 154 [pictured below], registration 555 STE, was owned by my late father, Alfred Pemberton. He purchased it from one of his shooting pals, Clifford Martland, in 1961-62. The original colour was steel blue with white ivory upholstery and painted wire wheels.

I was only 21 at the time and was not allowed to drive the car, although it was covered by CIS fleet policy insurance. If my father was away for the weekend in his Bentley I would use the Aston, which was very different from my company car, a Ford Consul!

Apart from hunting, shooting and fishing, my father's greatest love was hydroplane racing and he achieved a European record on Coniston Water in a Swift B American Hull, powered by a 500cc König outboard, of over 60mph. That was some speed on water in 1957! His last hydroplane in 1961 was powered by a 1000cc straight-six Mercury, which would achieve the magic 100mph. Sadly he died in 1965, aged 52, having burnt the candle at both ends.

I have owned E-types, Mercedes, BMW, Daimler, Jensen and so on but this Aston was special. Its looks, performance and distinctive exhaust note were something I will never forget.

James Pemberton, Greater Manchester





Who could fail to be enticed by a Café Pudding – or an electrically powered DKW minibus?

Charging point

As a regular reader of *Octane* here in Bremen as well as on our little island of Wangerooge, I nearly dropped dead when I read issue 155. I keep telling our English friends about our island and what a lovely place it is to recharge one's batteries.

I was there when the photos of the DKW Electro-Laster were taken. The bakery that had the original car in the old days is still our bakery today. I was on the way to do some shopping and could not believe my eyes when I saw the Elektro-Laster, so I went back to our flat, got the camera and took some photos myself – one of which I attach [above], showing the Elektro-Laster in front of the Pudding Café mentioned in your article.

Gerd Griepe, Bremen, Germany



Join our Clubmans

You hit the nail right on the head with the comment in your recent *Chequered Flag* supplement about Classic Clubmans that 'you can't go faster for the money'.

It was nice to see my Phantom pictured but unfortunately it was wrongly attributed to Chris Greville-Smith, who designed the later cars. The photo [above] shows my original car, chassis

no 001, in 1974 when it won the Tricentrol Championship and came third in the Shell Series.

The full race-engined 'A' Class cars were very quick on all the British circuits, usually being within a second of the lap times of contemporary F3 cars.

Clubmans was also fiercely competitive at that time, the first three grid rows sometimes being covered by less than a second at Mallory Park and Silverstone. The variety and ingenuity displayed in the designs of the cars makes them historically very interesting, with many drivers going on to greater things in motor sport later in their careers.

I designed and built the first Phantoms shortly after my apprenticeship at Jaguar Cars, where I worked as an Experimental test driver under Norman Dewis.

Richard Cresswell, by email

My kind of guy

Your *Gone But Not Forgotten* page about Innes Ireland resurrected some happy memories for this 75-year-old boy racer.

When I was in my late teens and early 20s, my pals and I (who would now be labelled 'petrolheads') would undertake three-hour-plus journeys in our old bangers from rural Shropshire to watch any motor racing event.

It was at a meeting at Mallory Park circa 1960 that I had the chance to talk with Innes in the paddock. In those days a paddock pass cost ten shillings (50p) and allowed you to get up close to the drivers and their cars.

Innes lived just outside the village of Shobdon in north Herefordshire, where there was (and still is) a good flying club, from where he used to fly to race meetings. Shobdon is about 15 miles south-west of Ludlow, my home town, and at the time I worked from an office situated on the A49 that in those days went straight through the town.

Early one weekday morning, I was about to insert my key in the door when the sound of what seemed like a Formula car broke the silence of the morning, vibrating off the streetside properties. Over the Bull Ring came a very fast Lotus Seven with, clearly visible, the bright yellow helmet of Innes, who was almost certainly doubling the 30mph limit. I saluted him as he sped past with a wave that made my day.

God bless you, Innes; you were my kind of guy.

Brian Mear, Shropshire



Schoolboy memories

As an E-type owner and Jaguar enthusiast, I particularly enjoyed Doug Nye's features in *Octane* 155 on the C-type and Stirling Moss's various successes with it.

I thought readers might be interested in this picture [above]. Though I now live in Nairobi, I attended Warwick School in England (along with Red Bull's Christian Horner) and at a gathering there a few years ago I bought the attached print, which shows the 1951 Jaguar C-type team driving past the school on Myton Road en route to Le Mans. The artist is Ronan de Kermadec and he is the schoolboy in the painting, watching the cars go by.

Alec Davis, Nairobi, Kenya

False investment

The article about Mk1 Jaguars in *Octane* 152 stirred some old memories of a Mk1 that briefly passed through my hands back in 1978 [above right].

I spotted this Mk1, a 1958 3.4 automatic, for sale 'as traded' in a local car yard at A\$900. It was at first glance in good condition. I took it for a quick run and it drove well enough – plenty of grunt from the 3.4 engine, even if dulled somewhat by the auto transmission. Interestingly, this car had drum brakes, not discs.

Of course I had to buy it, with some known faults and some unknown. The biggest obstacle to getting the Roadworthy Certificate (equivalent to your MoT) was a rear crank seal oil leak. I bought the seal for \$7 and then discovered that you have to drop the front end out or remove the engine to fit it! So I paid a mechanic about A\$300 to do it, which was two weeks' wages then.

My enthusiasm had waned and I decided to pass it on. The interior had been re-trimmed in vinyl, the dashboard looked like it had been varnished with a fence paint brush, the rear window leaked, and I suspected that the respray was hiding some bodged rust repairs. I sold it for A\$1300. I now have a 1969 Daimler V8 250, but that's another story. The point is: should I have kept the Mk1? I have to remind myself that it was 38 years ago, and had I kept it I would certainly have had to repair, maintain, refurbish and probably restore it more than once, which would have cost a lot over the years.

Roger Darby, Victoria, Australia



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DE LOREAN DMC-12



A photograph of a path through a wooded area. The path is covered in fallen leaves and leads towards a building in the background. The trees are mostly bare, suggesting autumn or winter. The lighting is dramatic, with strong shadows and highlights. The title 'BELEAST'S SILVER BULLET' is overlaid in large, white, serif capital letters on the right side of the image.

BELEAST'S SILVER BULLET

*Once it looked like the future – but now? John Simister tests
the infamous DeLorean DMC-12 at the factory test track*

Photography Amy Shore

Can't believe how quickly time passes? Let plant growth help you.

In 1980, a brand new track was ready for the testing of the DeLorean Motor Company's DMC-12 models as they came off the line at the equally new factory in Dunmurry, a little way south-west of Belfast. It was crisp-edged and clinically tidy, its infield newly planted with sparse, slender trees and small shrubs surrounded by lush grass. A fast straight, a banked turn, some esses and a hairpin formed the main track, while the newly built cars also had to endure a broken-slab pavé section, damper-taxing undulations, a corrugation strip and even a watersplash.

Now, in 2016, we're back at Dunmurry to what was the future. The manicuring of the plant life stopped when DeLorean left the building, in 1983. Since then the former open vista has become almost a forest, the derelict track threading through the trees as moss, algae, dead leaves and twigs cover over and burrow into the concrete surface, and trees take over everything else. The chainlink fencing, erected soon after the start of production to fend off stones thrown by naughty boys at the shiny, steely new cars circulating below it, is twisted and torn.

From industrial hope to industrial archaeology in a third of a century, during which Northern Ireland itself has become a normal place to live and most people are leaving the past behind. Even the old DeLorean factory buildings are busy, owned by aluminium-casting company Montupet, making thousands of cylinder heads and similar castings. It still has its 'wheels' building, where the DMC-12's turbine-spoked wheels used to be made and Montupet's wheels still are.

Montupet has no need of a test track. Today, though, moving stainless steel glints through the trees. A DeLorean built at the end of 1981 sets the leaves fluttering as it cautiously increases speed, clearing a track through the debris. That production date was a significant point in the DMC-12's history. All seemed on the surface to be going swimmingly when Employment Secretary James Prior finally met John Zachary DeLorean as this car was being built, the factory the obvious venue for their introduction because the impressive achievement by all concerned could be shown off and enjoyed. A month later, it all started to unravel.

THAT UNRAVELLING destroyed the DeLorean dream. From futuristic GT coupé aimed at 'horny bachelors' (so said its creator) to symbol of failure and corruption in two years, the DMC-12 had a tumultuous reputational dive which even *that* film franchise couldn't fix. Pundits poured scorn on the overweight, underpowered not-quite sports car with the engine in the wrong place and the gullwing doors that, too often, either wouldn't shut or wouldn't open again.

Even Mike Loasby, the ex-Aston Martin engineer who acted as DeLorean's engineering liaison man with Lotus, said in later years that it didn't handle. 'We were scheming a four-wheel-drive version, then we went into receivership and the car mysteriously went out of sight,' he recalled in 2000.

But step back a minute. Clear our heads of the baggage, look at this car as though lit by the dawn of a new day, and consider that brand-new DeLoreans are close to production – the remarkable fact that has prompted this whole re-examination, detailed in a following story. And remember that in spirit, if not in exact componentry, there's some Lotus Esprit in there.

This particular DMC-12 belongs to Brian Hamilton, who lives near Dunmurry and has seen the whole story play out. It's a US-spec car, repatriated via a buyer in Liverpool after its original US owner had it repossessed by his finance company even while DeLorean itself suffered parallel embarrassment. It retains the original, rather high, front ride height and even the catalytic converters, although they don't do much any more.

The speedometer reads to just 85mph, but of course the DMC-12 will go rather faster than that, even if the 2849cc V6 engine, from the Douvrin co-operative venture funded by Peugeot, Renault and Volvo, releases only 130bhp in fully neutered, US-spec Volvo 262C trim. Actually there might be a little more here, given the likely lack of catalytic contents, ➔

Right and below

The Dunmurry test track today and when newly completed in 1980 – with Simca 1100 Fourgonette in unlikely cornering attitude...



BARRIE WILLS





Clockwise from above
Rear-engined DMC-12 is more cruiser than sports car; grey leather for cleanly styled interior; those gullwing doors are perfect for tight spaces.

but it will still be some way short of the 163bhp developed by the few European-spec DeLoreans that escaped.

'The cars were made in batches,' says Brian, 'each time learning how to make them in the best way. This is from one of the best batches. After the bankruptcy, the factory just built them with whatever bits they had left.'

He then points out that his car has the last and simplest of three bonnet designs, the first featuring a glass access flap in front of the driver's side wiper for quick access to reservoirs, the second adding a pair of strakes. This final version is completely plain.

The plainness suits the simplicity of the rest of the Giugiaro-drawn shape. Its proportions are almost those of a front-engined car, but of course the engine hangs out the back like the similar PRV V6 does in the contemporary Alpine A310. Colin Chapman, while talking through Lotus's ideas for making John Z's floundering idea into a reality, wanted the DMC-12 to be mid-engined like the Lotus Esprit, but DeLorean insisted on a rear engine to make room for a set of golf clubs behind the seats.

That apart, the Lotus re-engineering of the DMC-12 – basing it on a steel backbone chassis instead of a rather floppy composite monocoque – created a car very Lotus-like under the skin. The bodyshell was Lotus-like, too, made in upper and lower halves which were injection-moulded in glassfibre. The brushed stainless steel is merely a cladding, contributing to the 180kg weight gain over an Esprit.

TO SEE THE DeLorean alive, on the test track it first lapped in December 1981, shouts of survival. It has somehow

transcended the opprobrium, as have more than 6000 other examples estimated to be alive today out of 8583 built. The design has aged rather better than we might have expected, its Giugiaro-folds not so sharp as to force it into the designer's origami pigeon-hole, its detailing crisp, clean and confident. The rectangular headlights were US-mandated but suit the face well, the tail-lights are redolent of Rubik's Cube. The wheels hint at jet engines and the slatted fastback is pure Italian supercar theatre.

The doors, of course, are more theatrical yet. Open, they make the DMC-12 look like an insect about to land. Closed, they make you feel as though sealed in a time capsule (oddly enough). During the movement from one state to the other they protrude beyond the DeLorean's flanks by only 13in, so they're actually a boon in a tight parking space.

I've threaded my backside over the sill, followed by my legs, and I've pulled the door down and shut with a vault-like *kerchunk*. To my left is a small 'tollbooth' window, electrically activated and the remedy for any impending claustrophobia. Actually it's surprisingly airy in here, thanks to plenty of glass and a decent view aft through the slats. Light grey trim helps the light reading, although the black that is the other common DeLorean cabin colour gives a more sporting and more European ambience.

Ahead is a concave instrument rather like an Esprit's, sitting separately and Lotus-like atop a fallaway dashboard. I feel sunken below a thick, chassis-filled centre tunnel, surrounded by switchgear and materials some way removed from notions of premium-class quality that lashings of leather trim can't quite counter; yet despite ➔



DELOREAN DMC-12



'A DeLorean sets the leaves fluttering as it cautiously



increases speed, clearing a track through the debris'

DELOREAN DMC-12



Clockwise from facing page
Giugiaro styling rendered iconic
by a certain film; instrument pod
and BL-sourced stalks are Lotus-
reminiscent; RIP indeed; rear-mounted
V6 left room for golf clubs in cabin.

my proximity to the ground I still have a fine view forward over the low bonnet.

The engine idles with a deep, quiet burble. First gear, of five, is found in the narrow, springy, long-throw gate; I'm glad this DMC-12 isn't the sluggish automatic, as many are. I move off to the busy, offbeat burble of this all-aluminium V6 with its 90° vee-angle and uneven firing intervals, its strong low-end pull and easy manners setting a relaxing tone. This, clearly, is no sports car but it will be a good friend in traffic.

Up through the gears, whose wide spacing would reveal the DMC-12 to have long-legged cruising ability were I able to get to such speeds. This is hard on the test track, where even 4000rpm in fourth gear would feel over-ambitious on the banking's sub-optimal surface. And that's about as fast as they went there back in 1981, too.

Power on this US-spec car seems to fade once past 4500rpm, even if the granular exhaust snarl remains, but I know from experience that a Euro-spec DeLorean has a whole lot more high-revs energy. With a turbocharger or two it could go very nicely indeed, as aftermarket conversions have proved and DeLorean itself was intending to show (see *Using the Force*, next page).

The engine, then, we can excuse. So how, really, does the DeLorean handle? Well, the eager, massless-feeling pointability of a good Lotus Esprit isn't to be found here, but neither is the DMC-12 a lugubrious pudding with a sting in the tail. The track's shifting surfaces will exaggerate any slippage from one end or the other, and any tendency to power-on or lift-off pendulousness will quickly become clear. There is none; all that happens is that a burst of power when turning pushes the nose wide, as it does in other aft-engined sports cars such as that well-known one from Germany.

Higher speeds and higher cornering forces could bring about a different outcome, of course, as could a significant power hike, but even that Euro-spec DeLorean I drove a while ago on some properly quick roads felt well tied down. The heavy body helps to offset the effect of the rear-slung engine, causing 62% of the DMC-12's mass to sit on the rear wheels where you might have expected more. This also explains the heavier-than-expected steering at low speeds, there being no power-assistance.

Twin turbos and power-assistance could turn the DeLorean into something rather good, I suspect. As it is, the steering is a little slow, albeit precise and informative; it reminds me of an early Honda NSX's, actually. Brian Hamilton's example rides quite well, a few age-related clonks and rattles aside which are on the to-do list; lowering and stiffening the suspension, while sharpening the responses and improving the looks, might spoil the relaxed, carefree cruising vibe that the DeLorean does so well.

So here's the truth. We already knew the DMC-12 is a striking-looking car with a tempestuous story. But it also has the makings of a fine machine, with an ability to match the charisma if just a few tweaks were made. The new ones with their modern engines could see the potential realised at last, provided the engine is the right one. And what would the right one be? I wish it could be Jaguar's supercharged V6, but something Stateside-sourced is rather more likely.





1981 DeLorean DMC-12 (US spec)

Engine 2849cc 90° V6, SOHC per bank, Bosch K-Jetronic fuel injection **Power** 130bhp @ 5500rpm **Torque** 153lb ft @ 2750rpm **Transmission** Five-speed manual transaxle, rear-wheel drive **Steering** Rack and pinion **Suspension** Front and rear: double wishbones, coil springs, telescopic dampers; anti-roll bar at front **Brakes** Discs, vented at front **Weight** 1244kg **Performance** Top speed 130mph. 0-60mph 9.6sec

THE RUSTY ORANGE tank that forms one of our photographic backdrops once fed the DeLorean Motor Company's boilers. Nowadays the Montupet factory uses mains gas instead. Redundant heating pipes pass above us, and nearby is a brick hut that once housed the only unleaded petrol pump in Northern Ireland, for filling the factory's catalysed progeny. The pump has long gone. Inside the factory buildings, though, you can still see the remains of the rails where the assembly lines ran.

Just visible beyond the test track's forest is Warren House, where the company bigshots and their guests stayed. A private road, long impassable, linked house and track. The DeLorean Owners' Club has an annual pilgrimage to the test track, hiring tractors with undergrowth-clearing gear so they can drive on it again, but the threat of the track's sale to property developers is ever present. The club would like to buy the track and the house, and restore both to how they were, but that is unlikely to progress beyond a dream.

People hereabouts won't forget the DeLorean and what it meant, though. Our activities have attracted much interest. 'Nice that it's come home,' said one. It is indeed. **End**

THANKS TO Montupet UK Ltd, Brian Hamilton, Christopher Parnham, the DeLorean Owners' Club UK, and the DeLorean Owners Association, organiser of Eurofest 2016. A celebration of the DMC-12, Eurofest 2016 takes place in Northern Ireland on 26-29 May. For tickets, visit eurofest.deloreanowners.org.

USING THE FORCE

Richard Bremner drives the DeLorean Turbo

The DeLorean DMC-12's most memorable feature was its brushed stainless steel bodywork, closely followed by its high-rise gullwing doors. And – once the press had driven it – the disappointing discovery that its performance in no way matched the drama of its Giorgetto Giugiaro-sculpted looks.

The company was well aware of this and so was Fred Dellis, CEO and founder of Legend Industries. Dellis admired John DeLorean as one of the founders of the American muscle craze, John Z having fanned the early spark with the trendsetting Pontiac GTO. Figuring that DeLorean would like a faster DeLorean, he won the chance to develop a twin-turbocharged version.

At the subsequent ride and drive staged at the Bridgehampton race circuit in New York in November 1981, two Legend Renault Alpine mules (the Alpine used the same engine) and a DeLorean wowed the guests, who could also drive the competing Porsche 924, 928 and a Corvette. Had it made production, the

twin-turbo DeLorean would have been the fastest-accelerating car on sale in the US. But the project foundered because John DeLorean became obsessed with a stock-market offering.

Yet a few prototypes survive, including the car owned by Michael Hickey, who works for Laepple, the steel pressings company that supplied DeLorean. He reckons his car has close to 300bhp, almost doubling the 168bhp of the non-catalyst PRV V6 DeLorean.

It only takes a brief drive to see why Legend's guests were so excited by the car. Not only is the power substantial enough to underline the need for major chassis work and some more potent brakes, but the V6's urge is delivered with amazingly little lag. Especially for an installation produced so long ago. What does date it is the rather fabulous whoosh of turbo wastegates when you throttle-off, but in terms of tractability and refinement this engine feels surprisingly modern. It once again underlines how closely the DeLorean project flirted with success.

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A TRAGEDY BUT NEARLY A TRIUMPH

It ended up bankrupt, but DeLorean came close to reviving the Triumph TR7 and TR8. A political misunderstanding put paid to that

Words Richard Bremner

THE TROUBLE WITH POLITICAL projects is that they get embroiled in... politics. It was politics that made the birth of the DeLorean possible, and it was politics that ultimately snuffed the project out.

The DeLorean was the dream of a highly talented auto industry executive, John Z DeLorean. The DeLorean also became a dream for politicians looking for an enterprise that might bring hope, and jobs, to a strife-riddled area of Northern Ireland. And for many of its eventual employees, the DeLorean Motor Company was a dream that for a short time provided a happy reality – a decent job for 2500 of them.

At the time of the DeLorean Motor Company's birth and putting down of Northern Irish roots, the UK's then Labour Government was a majority shareholder in British Leyland, while the French Government had a majority interest in Renault. DeLorean, on the other hand, was a minnow and would never be anything more than that, even if it became →





successful. That was an outcome known to be relatively improbable even to the British Government, the Northern Ireland Department of Commerce commissioning a report by management consultants McKinsey which suggested that, if annual volumes of 20,000 were met in year three, the venture would be profitable. Anything less would result in financial struggle.

But the high risks didn't stop the UK Government successfully battling with Puerto Rico as an alternative location for the factory. The £53m project was about a lot more than making a profit, of course, the aim being to establish a flourishing business that might attract more investment into Northern Ireland, potentially diminishing the violence blighting the province. In the four years up to 1978, when construction of the plant began, there had been more than 700 deaths and 7000 injuries despite the presence of 22,000 military personnel.

And for a while the DeLorean plant *did* provide jobs for people on both sides of the political divide, unifying them into a team which, together with high-powered experts recruited from the motor industry, delivered a striking new car. And in the market at which it was aimed – the USA – it got a terrific reception. Plenty of orders, too.

What came next is almost as dramatic as the *Back to the Future* film in which a DeLorean starred, though too late to save the factory that made it. The embezzlement of some of the Government's £53m (unspotted by accountants Arthur Andersen), the involvement of Lotus and the apparently 'convenient' death of its boss Colin Chapman, and the cocaine-bust framing of John DeLorean and his subsequent acquittal built a saga that has been told many times.

Less familiar is the story of how the company was very nearly rescued from receivership in a deal which would not only have revived the DMC-12, but also a British sports car whose corpse was still warm.

'We kept our mouths shut for a long time,' says Barrie Wills, who was instrumental in putting together a business plan with opportunism and ingenuity that gave it a genuine chance of succeeding. Wills was one of the first to join DeLorean and among the last to leave. He was appointed as director of purchasing in October 1978 and became chief executive in May 1982 during the receivership period, when he and managing director Chuck Bennington mounted their rescue plan.

The clever part was to expand DeLorean's range by adding a second model which would increase revenue for the company and its dealers. The chance to do just that came when BL Cars abruptly ended production of the Triumph TR7 and TR8 in the summer of 1981. 'We thought we could save DeLorean by putting the two cars together. The idea was to perform a low-cost restyle of the sports car,' says Wills.

The process of gaining permission to build the car was eased by the fact that BL Cars was majority owned by the UK Government. Wills recalls co-presenting the plans to BL directors in a meeting that should have included Austin Rover's fiery managing director, Harold Musgrove. Wills realised that Musgrove effectively was present when he spotted him listening on the other side of a door that was slightly ajar. 'It's one of the favourite moments from my career,' he says, laughing.

'BL would not allow the Triumph or TR names to be used, so we planned to rebrand the car as a Healey, with Geoffrey Healey's approval. Healey 3500 would be the V8, Healey 2000 the 2.0-litre. And the DeLorean Motor Company would be renamed the Dunmurry Motor Company,' Dunmurry being the West Belfast suburb where the DeLorean was made. In the meantime, the TR7/8 element was known as the i-car, decades before Apple's iPhone.

The 'UK Consortium', as the Wills-Bennington rescue team was known, did not plan to remanufacture the TR7/8 unchanged, and they also had the challenge of working out how to build it. They turned to Irish pressings specialist Laepple (still flourishing today, and which pressed the DMC-12's panels) to accommodate the ex-BL presses and make the body. Painting it was the next hurdle – the DeLorean needed none, of course, being skinned in stainless steel. But a relatively new paint facility became available following the closure of a Nissan assembly plant in the Republic of Ireland, which shut after Irish import duty changes eliminated the need for local manufacture. The painted bodies could then be shipped to Dunmurry for final →

Above, from left

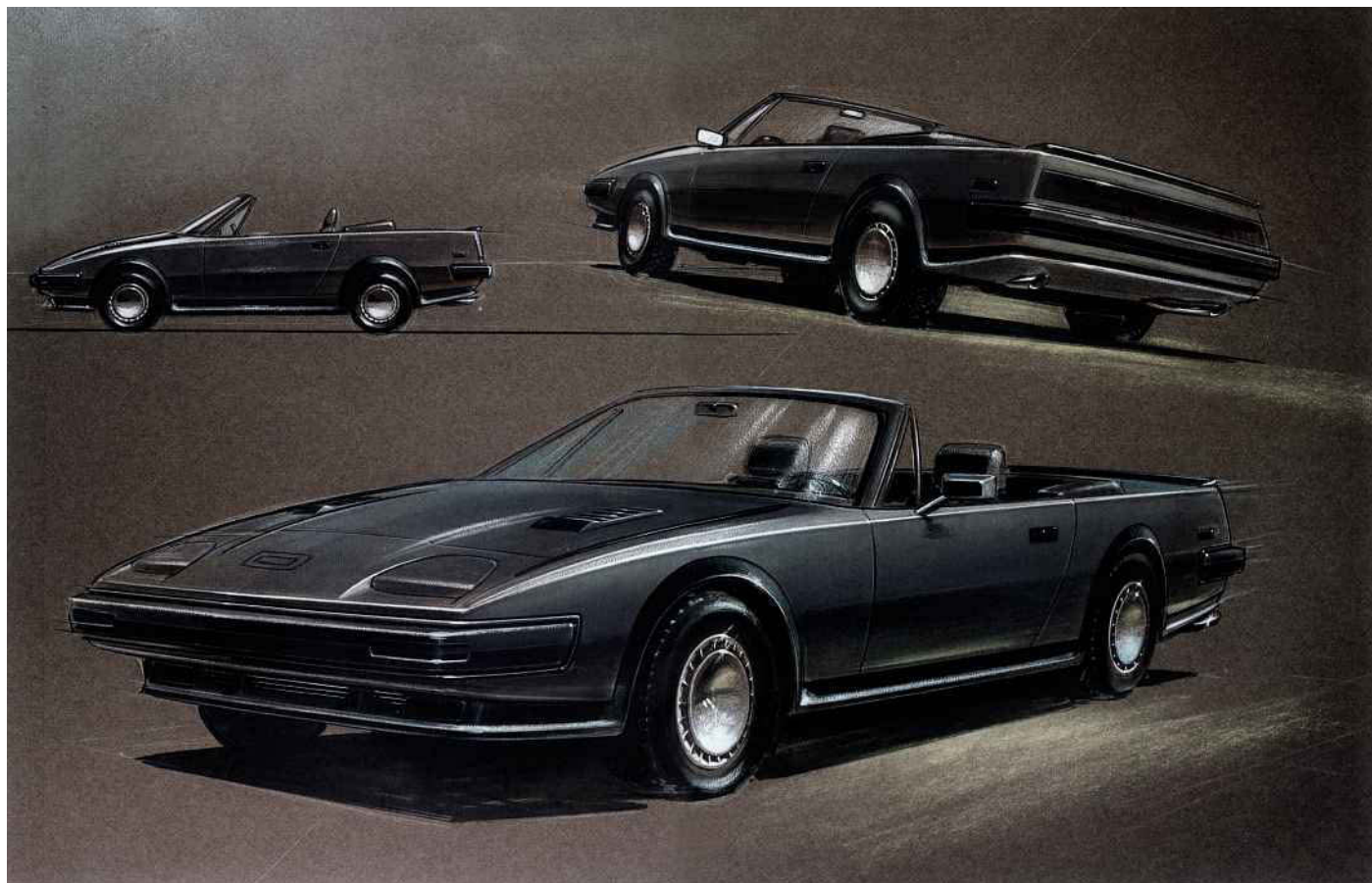
Giugiaro's restyling of the original concept, a model constructed in just eight weeks by US firm Visioneering, is signed off; John Z poses with the original composite monocoque prototype with its sharper edges and slimmer sills.

'In the market at which it was aimed – the USA – it got a terrific reception. Plenty of orders, too'



Clockwise from below
Proud signage at factory entrance;
stainless steel doors being
assembled; the second round of
redundancies is announced to a
mass meeting in May 1982; 1000th
DMC-12 about to set sail from
Belfast Docks; final assembly area;
new DMC-12s await transporters.





‘The TR8 was to go alongside, with a TR7 and a right-hand-drive DeLorean for the UK market’

assembly. With this solution, Wills and Bennington had overcome one of the key flaws of the original DeLorean plan, which was that it was an economically risky one-car plant.

‘The TR8 was to go alongside, and there would have been a four-cylinder TR7 for the domestic market along with a right-hand-drive DeLorean,’ says Wills. ‘We developed a five-year plan with a facelifted DeLorean.’

Wills hoped they could persuade the DeLorean’s designer Giorgetto Giugiaro to help, even though ‘at this point we owed him a chunk of money’. Despite this there were ambitions to have the maestro turn his hand to a facelift for the TR7, too. That would be a rich irony, this being the car of which the great designer famously said, ‘My God! They’ve done it on the other side as well!’ when he first gazed at the Triumph and the curious rising creases in its flanks.

In the meantime, freelance designer Ed Peppall, a former colleague of Wills from his Reliant days, produced some promising sketches of a crease-less TR8 convertible sporting new bumpers and air intakes. A wooden scale model was also made, which survives in the DeLorean museum in the US.

The plan was strong enough to persuade merchant banks 3i and Hill Samuel to gather the money. ‘We needed £20m,’ says Wills. Outside investors were to raise most of this, the Government only needing to contribute between £20,000 and £80,000 in fees via the Northern Ireland office. ‘Minister Jim Prior was supportive but a Tory wet, who decided he needed to clear it with Thatcher. There was never a cabinet

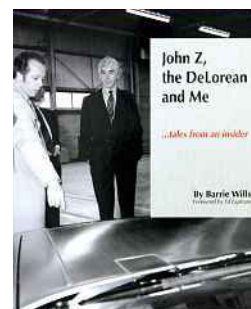
meeting to discuss the situation, which was moving very fast.

‘We heard that Prior had botched his presentation to Thatcher, in that he confused her by giving the impression that the “UK Consortium” had no funds at all. As a result, Thatcher thought we were asking the Government to put more money into DeLorean. However, the lady didn’t listen properly to Prior. “Tell the receivers to do their job! There will be no more money!”’

The £80,000 fee was a negligible sum even in 1982, but Thatcher was ideologically opposed to any form of Government funding for business, and had more pressing issues besides. The project’s bridge-building achievements appear to have been discounted, even though it had hired an approximate 50-50 mix of Catholics and Protestants, many of whom now socialised. In that sense it was a significant success, and might have continued to attract more tension-easing businesses to the province.

But this, the first major commercial enterprise in the area since the building of the 1912 RMS *Titanic*, was forced to die. In large part this was because Margaret Thatcher had lost patience with it, and had misunderstood the request. Those few seconds of impatient misunderstanding condemned not only the DeLorean, but also the TR7 and TR8. **End**

Photographs courtesy of Paul Atkins, Coleen Belchere, David Hargreaves, Italdesign, David Knowles, Michael Schaefer, Tom Vertin, Jerry Williamson, Barrie Wills and the Belfast Telegraph.



THANKS TO
Christopher Parnham, author of *DeLorean – Celebrating the Impossible*, ISBN 978 0 9928594 0 4; and to Barrie Wills, whose book *John Z, the DeLorean and Me* has just been published, ISBN 978 0 9856578 8 8.

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BACK TO THE FUTURE 2

*In Texas, the DeLorean Motor Company
lives again. And that means you might
soon be able to buy a new DMC-12*

Words Richard Bremner

'I'VE WANTED TO DO it since day one,' says Stephen Wynne, the CEO of the DeLorean Motor Company (Texas), and the man behind the planned return of this stainless steel coupé to production. 'Day one' for Wynne came in 1995, when he bought the reserve of ex-factory DeLorean spares from a company called Kapac. Not long afterwards, he was able to buy the rights to the name.

Wynne is a Liverpudlian now living in Houston, where DMC (Texas) is based. He emigrated to California in 1981 and set up a business repairing British and French cars. Before long he began seeing a car combining contributions from both countries in the shape of the DeLorean DMC-12. Since 1995 his business has been providing spares for the 6000-plus remaining DeLoreans.

So vast is the spares collection, today neatly arranged in the very racks, bins and pallets that supplied the Belfast plant's assembly lines, that he has long nursed the idea of putting the DMC-12 back into low-volume production, to 'finish the development of a car that was a bit rushed, and make it the way it should have been made.' He stresses: 'I don't mean any disrespect to the original team. They did a fabulous job. We're just adding the finishing touches.'



In fact, Wynne has previously attempted to return the DeLorean to production, announcing plans as long ago as 2007, since when a small refurbishment and updating programme produced a handful of cars. That led to the company being sued by John DeLorean's widow for the theft of the name and trademarks, but the case was settled out of court last year to allow for their future use.

This has not been the only legal obstacle, a more fundamental one being that, until recently, every new car sold in the US, regardless of numbers produced, has had to comply with the same crash, emissions and use regulations applied to Chevrolets, Fords, Hondas...

That's changing with the introduction of the low-volume rule within the Motor Vehicle Safety Act, which applies to models made in quantities of fewer than 5000 worldwide. 'You're entitled to produce 325 examples annually of a car produced over 25 years ago, but it does have to comply with the current model-year emissions standards,' says Wynne. The Department of Transportation and National Highway Traffic Safety Administration is expected to finalise the rules this year, clearing the way for a new DeLorean to enter production in 2017.

Wynne does not plan 325 a year, but he's aiming for more than a handful. 'We have enough to build a total of 300,' he says. 'We'll make 12 in 2017 and, assuming people like what we're doing, and we like it too, we'll ramp up to one car a week and 50 per year.'

Wynne is currently hunting out a new engine that meets today's emission regulations, standards far higher than the DeLorean's Peugeot-Renault-Volvo V6 could realistically pass. 'It's going quite well,' he says of this quest. 'We can't say much because of non-disclosure agreements, but there are two domestic [US] manufacturers and two offshore who are interested.' DMC is also investigating the idea of retrofitting this engine to existing DeLoreans, which have never been noted for their searing performance. Whatever it is, that new engine will bolt to 'our own transaxle, but we're not sure if we'll offer both the manual and the automatic.'

Despite this change and many others, Wynne says that 'visually it will be exactly as you know it – that's what the law says, and it's what we're about'. But there will be alterations, of course, not least a far more sophisticated engine management system. 'The electrics will get a complete redo,' says Wynne, 'as will the suspension and braking. More

Above
DMC (Texas) has been restoring DeLoreans and providing spares since 1995 – it's hoped production of an updated version will begin in 2017, with a new engine to replace the old PRV V6.



DMC RUNS AGAIN

Right

The world's largest stock of DeLorean spare parts is housed in the original racking from the Dunmurry factory.

horsepower means bigger brakes. We're also trying not to add weight, and even to reduce it.'

Aiding the weight-saving mission is the need to replace the parts missing from a DeLorean's 2800-odd component count. According to the company's vice-president James Espey 'there are about 300-350 parts to re-source', some of which could be lightened. Many are small, but among the missing are a couple of key components, including the front left wing – and the glassfibre underbody that is the car's structural heart. That sounds like a game-stopper, yet DMC has the means to make it. 'We have the only surviving set of moulds and tools, which we've produced samples from in the past couple of years. They've been refurbished, and will soon be sent to our supplier in Ohio,' he says.

The missing wing issue has not yet been solved, but there are three US suppliers in the frame. 'It's not the black art that it was 30-40 years ago,' says Espey. 'We have a full set of drawings, we've had a wing 3D-scanned, and we're doing the final surfacing data now.' Tooling is the pricey part, of which Wynne says 'it's a big number, but not a frightening number'.

One way in which this new DeLorean will look a little different is in the wheel and tyre department. 'We need bigger wheels because we'll have bigger brakes, and they don't sell decent tyres of the right size any more,' explains Wynne. So the new DeLorean will get 17in or 18in rims, although the tyres' circumference won't change. Wynne has been sounding out UK component suppliers, and a consultancy for chassis development, for which he has chosen Coventry University's 'world class' automotive engineering department.

If you're a DeLorean owner and are wondering whether this project will Hoover up most of the remaining spares, fear not. 'A nice by-product of this project is that there's a better range of spares,' says Wynne, of once-exhausted parts that are soon to be reinstated. Of the existing spares, Wynne explains that 'we're only doing 300 cars – the supply will not be depleted.' When you consider that the Belfast factory had the capacity to build at least 20,000 cars a year, you begin to understand the scale of the spares supply at DMC's disposal.

Espey says that the company will be open for deposits in April. 'We're finalising the amount. It'll be a non-transferable deposit to prevent speculation, and it's refundable until one or two months before the car's build.' Expressions of interest – several rather strong – should take them well into the second year of production. 'Some people are extremely upset that they can't give us money!' says Wynne.

No doubt these would-be buyers are competing for one of the first 12 cars, which will have lightly updated interiors in black or grey, just as the originals did. For the subsequent batches of 50 'we'll consider more options and variations,' says Wynne. 'Each year we'll do a series of 50, and each will be slightly different.' If compliance can be achieved, DMC plans to sell in Britain, too. 'We've had quite a few enquiries, including for right-hand drive.'

Wynne's efforts do not quite amount to the rebirth of the DeLorean Motor Company as first conceived, but this venture should see the re-emergence of a fabled car against a backdrop of a very healthy spares supply for the surviving originals. And that has to be the next best thing. **CAR**



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BRINGING THE PAST TO LIFE

With Jo Bonnier behind the wheel, this Grand Prix car scored BRM's first victory. Now Octane track-tests it

Words Ivan Ostroff **Photography** Glenn Lindberg

The Tony Rudd/Stuart Tressillian-designed BRM Type 25 stands ready. I plant my left foot on the tall 650x15 rear Dunlop and drop the other, somewhat ungraciously, down onto the red cloth seat. Supporting myself on the bodywork, I slide my bulbous frame into the cockpit, legs akimbo around the transmission. My left foot lands nicely on the clutch pedal, while my right plants itself onto the drilled brake pedal. Wriggling around to get comfy, I note with satisfaction that, when I keep the ball of my foot on the brake, my heel seems perfectly placed for the throttle.

But this is not just any historic BRM, this is chassis no 256, in which Jo Bonnier clinched BRM's first Grand Prix victory, on 31 May 1959, and became the first Swede to win a Grand Prix in the process. It's the car in which Moss set the first 100mph lap of Goodwood, clocking 1min 26.4sec while testing. I have to pinch myself.

It's 57 years since Jo Bonnier wrote a monthly column in the Swedish motor magazine Teknikensvarld, produced by the Bonnier family publishing business. Following the BRM's disappointing performance at Aintree and Monaco, Bonnier had written that he was disappointed at having agreed to drive for the team for 1959. But as he'd signed a contract, money had

changed hands and so that was that. All this, however, was before Zandvoort...

I look around and try to memorise where everything is. In period, the car had no self-starter but was push-started. Today it's owned and raced by Gary Pearson of Pearsons Engineering and is therefore fully equipped with modern racing essentials. So there is a plumbed-in fire extinguisher system, a rain light, a fuel pressure gauge, and a master switch for the battery, self-starter and electric fuel pump.

Gary has checked the car over and already warmed the 2497cc twin-cam four. I switch on the pump, listen for the hum, prod the throttle a couple of times to prime the two 58 DCOC Weber sidedraughts and hit the button. Thor blasts off next to my left ear as the engine explodes into raucous life. I check the chromium fuel cock on the floor, controlling flow from the high-mounted tank in the tail. It can only be left on when she's fired up, or the carbs will flood.

I think of Bonnier. It's 31 May 1959 at Zandvoort. He's there on the first row with Brabham and Moss. Dunlop estimated his tyres would last 45 laps at full pelt; he had more than 75 to race. Question: drive hard and change tyres, or go careful and make them last? He decides on the latter.

There's hardly any flywheel inertia, so I concentrate on keeping the revs up while pulling my balaclava up round my jaw and getting my goggles in place. Running temp is supposed to be about 70-80°C, oil pressure 80 to 90psi; both look fine. There are four forward speeds and no reverse; the gearlever is mounted on the left and it slides forward into first with a clack. I increase the pressure on the throttle, carefully release the clutch – and stall it. Bugger!

I sit there momentarily, listening to the sound of silence, and then Gary comes over to me. 'Told you. You've got to give it some and get it away or it'll do that every time. There's absolutely no flywheel. But don't feel bad. It did it with me at Goodwood.' I feel better, though still a twit.

The flag drops, Bonnier tries to avoid too much wheelspin, gets away well and he's out in front at Tarzan, the first corner. A couple of corners later he clocks Masten Gregory in his tow and thinks to himself: 'Masten was on the fourth row so must have had a great start. But where are Moss and Brooks?' →

Below and right

At Zandvoort for the 1959 Dutch Grand Prix: Jo Bonnier (in this car) leads Harry Schell in the other works BRM P25; stark cockpit in which Bonnier steadily drove to victory; characteristically elegant P25 profile.







Clockwise from above left

Four-branch manifold exits into a side-mounted exhaust pipe; 2.5-litre twin-cam four produces 250bhp; under that bulbous tail, a single central disc brake acts on the transmission.

'With the exhaust bellowing like a banshee, you really feel the engine start to work'

This time, remembering the pedal has very little travel, I drop the clutch, light up the rears and she's away. Great. Gary's asked me to keep it down to 6000rpm, so at four thou' I grab second and head off towards the first left-hander. I take it slow and careful into the right that follows and stay in second. Purely out of habit, I glance into those mirrors that Bonnier looked into. But there's no Moss, no Brooks, no Brabham.

Gently, getting the feel of the car, I come out of the right-hander before the straight, accelerate to 5000rpm, select third and accelerate again. At the end of the straight there's a long right-hander followed by a very tight hairpin. I brake hard at the end of the turn and the BRM's discs bite well. Brake balance feels just right, with the single rear disc giving no signal that it is in any way stressed by working alone.

My right heel nudges the throttle and I snick the lever back into second. The pedals could not

be placed better for heel-and-toe; the gearbox is simply a delight to use, sharp and precise. The BRM is the most marvellous drive, with instant responses, but the hairpin is tighter than I expected and, having quite a lot of overlap on the cams, at low revs the engine doesn't know what is expected from it. Double-declutching again, I drop it into first and get it back on-cam, exiting.

Bonnier reasons that, if he eases off a tad, his tyres just might last the race, so he lets Gregory past to make the running. But Brabham is catching him, so he retakes Gregory and sets a new lap record in the process at 1min 37.2sec. Brabham then overtakes Gregory and is slowly catching the BRM, while Behra's Ferrari, Moss's Cooper and Harry Schell's BRM are next in the pack.

I'm beginning to feel at home now. The wood-rim steering wheel is slightly angled, but once under way you stop noticing it; the steering itself is taut and precise with plenty of feedback through the wheel. I move up to second at four-and-a-half, then accelerate firmly. Between 4000 and 5000rpm, with the exhaust bellowing like a banshee, you can really feel the engine start to work. This time I keep it up there till six; it feels and sounds terrific, and clearly wants more, but I remember Gary's instructions and ease off.

Suddenly on lap 26, Shelby's Aston engine lets go. As Bonnier hits Shelby's oil, the BRM tries its best to get away from him. But he keeps his foot in, slides about 50 metres over the grass and then manages to get it back onto the black stuff. While being overcautious around that oil, Brabham catches him by surprise and





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BRM TYPE 25

nips by. Bonnier stays tucked in behind the Cooper-Climax, glued to Brabham for four laps and then gets by to retake the lead on the inside of the hairpin.

The BRM Type 25 is very forgiving and, unless you abuse it, there's loads to spare before it finally lets go. The suspension is extremely well sorted and the Dunlop Historic rubber gives a surprising amount of grip. Braking early before tight corners, then hitting the gas to provoke the tail gently, results in the most satisfying power slides.

The BRM's handling characteristics are wonderfully neutral, drifting under power through corners, with mild oversteer on the exit – just the perfect set-up. The spaceframe chassis feels solid, not lively like a Maserati 250F's, for example. There is less roll and superior torsional rigidity, resulting in calmer cornering dynamics.

With 20 laps to go, Bonnier still has plenty of rubber but the BRM has begun to vibrate badly. With Moss now five seconds behind, the vibration gets so bad that he consciously keeps his mouth open to stop his teeth

chattering uncontrollably. On lap 60, Jo slows to save the car and reluctantly lets Moss past. But a couple of laps later Moss's gearbox packs up and he waves Bonnier past. Bonnier wrote later in *Teknikensvarld*: 'I held the car in top as much as possible to save it, those last five laps were the longest laps I have ever driven and, even after the flag fell, I could hardly believe what had happened. It was just so great.'

I pull off the circuit, trickle into the paddock, cut the engine and roll to a stop. Then I climb out



and stand there, staring at this amazingly beautiful racing car. The BRM Type 25 was late in arrival and required considerable development, but it did eventually become highly competitive.

Although it was soon eclipsed by the mid-engined Cooper in period, this important BRM is highly successful today in the hands of Gary Pearson. With its characteristic long air-scoop, that four-branch exhaust manifold resembling a sculpture, and that single rear brake disc protruding into the airflow below, chassis 256 is exactly as it was in May 1959 – an elegant silhouette of handcrafted magnesium magic.

Our Curborough Sprint Course location is really too short to stretch a BRM Grand Prix car capable of almost 180mph, yet it provides a taste of what Bonnier achieved nearly six decades ago. Being able to enjoy testing it here and now is simply an honour. **End**

THANKS TO Gary Pearson, Pearsons Engineering, www.pearsonsenvironment.com; David Patterson; Curborough Sprint Course, www.curborough.co.uk.

1959 BRM Type 25

Engine 2497cc four-cylinder, DOHC, two Weber 58 DCOC carburetors **Power** 250bhp @ 8000rpm **Torque** 199lb ft @ 7000rpm
Transmission Four-speed manual, rear-wheel drive **Steering** Rack and pinion **Suspension** Front: double wishbones, coil-over-damper units, anti-roll bar.
Rear: de Dion axle, coil-over-damper units **Brakes** Front discs, single rear disc acting on transmission **Weight** 862kg
Performance Top speed: 150mph with current gearing, 178mph with alternative gearing





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IT'S A ROAD CAR. HONEST

It's got more in common with a Group C 962 than a plain old 911, and it competed at Daytona. Yet this Porsche GT1 is just perfect for a trip to the pub...

Words John Simister Photography Charlie Magee



Why am I here? I'm in the wrong car in the wrong place at the wrong time. I'm in an automotive parallel universe superimposed on the real one, and I hope the natives don't turn hostile on the alien invader from another dimension.

After all, we all have to share the same piece of A3.

In my universe, travelling over 200mph is normal behaviour and why would you want to see through a rear window? So I don't have one; the space is full of carbonfibre air-duct. So I can't readily see the clouds of partly burnt hydrocarbons that accompany every foray into maximum boost and the dissolving of a horizon. For all that, though, I am driving a car whose identity is grounded in the real universe. It's a Porsche 911. Can't you tell?

You would think, then, that the long tail houses a flat-six behind the rear wheels, making this 1997-built car a more modern reinterpretation of the various 935s that dominated endurance racing in the mid-1970s. But it doesn't. Within that rear overhang are just an enormous gearbox and a pair of long exhaust pipes silenced only by turbochargers, plus the framework to support the tail and the downforce generated by the rear wing. The engine, instead, is just behind the cockpit, making this the only 911 with a mid-mounted engine. So is it really a 911 at all? Hmm... discuss.

It is, however, a racing car, one with a string of wins in the Canadian GT1 championship. And it is now road legal in the UK, or was on the day it got

its registration number. It's a Porsche 911 GT1, the type that was Weissach's answer to the McLaren F1 GTR and a Le Mans class-winner (and second overall) first time out. Forty-six examples were made, 20 of them race versions and the rest road versions required for homologation, and thence eligibility for the FIA GT Championship. Our car here, though, is not a *Strassenversion*; it is, or was, one of the 20 real racers.

THE IDEA OF the FIA GT Championship was to bring back a worldwide series of endurance races for 'sports' cars, something that fizzled out when the World Sportscar Championship – Le Mans, Daytona and the rest – ceased at the end of 1992. It had long been a series for sports prototypes, although more production-based cars could also compete. The new GT Championship was intended to be for racing cars derived from road versions, and had started out in 1994 as the BPR Global GT Series before becoming an official FIA series from 1996. The GT1 class was for the most-modified cars; GT2 was closer to standard. To compete in GT1, 25 road versions had to be made.

But how do you define 'derived from'? Where, temporally, do you place the chicken and the egg? If there is the letter of the rules, is there also the spirit? A McLaren F1 GTR obviously arose from a regular F1. Ditto a racing Ferrari F40 or Jaguar XJ220. But a 911 GT1 from the 993, or 996, at your local Porsche Centre? *Nein*.





Above and left

The GT1's body is a mish-mash of 911 visual cues, as it was conceived in the 993 era (check the dashboard) and sold in the 996 era (headlamps, tail-lights, doorhandles). Floorpan is a mix of 993 and Group C 962 – which also donates the powertrain.

PORSCHE 911 GT1



**'I CHANGE UP A GEAR TO THE SWISH AND
CHIRRUP OF WASTEGATES AND THE BANGS
AND POPS FROM THOSE GIANT EXHAUSTS'**





It was the numbers that made it eligible, along with Porsche's resources that enabled the company to replicate what were practically old-school prototypes, just as it had done a quarter of a century earlier with the 917. There are 911 bits here and there in the GT1, though, not least for marketing reasons so the public might identify it with a 911 road car. There is, for example, the front half of a 993 floorpan. The dashboard is shaped roughly like a 993's and has a few of its round switches.

Then it gets fuzzier. The contemporary roadgoing 911 was the 996 generation, so the GT1 has 996 headlight lenses, tail-lights and door handles. It also, like the 996, has water-cooling, but this is because the engine – indeed, pretty much the whole car aft of the cabin – is developed from that of the Group C 962, twin turbochargers and all. There are 962-like double wishbones at the front, too, though the spring/damper units are anchored at their upper ends in the original 993 strut towers.

WE'RE IN THE SURGICALLY CLEAN workshop of Lanzante, restorer and race-car preparer to the automotive gentry, when I see the 911 GT1 for the first time. It's silver, as it always was, but now the various scripts and sponsor logos are picked out in black instead of the original multiple colours. Nor are there any race numbers, or spaces devoted to their positioning. It's all to suit the subtlety (relatively speaking) of the GT1's new roadgoing role.

Just a few details mark this as a repurposed racer rather than a *Strassenversion*. The latter lacks P1 POW's air-exit vents above the front wheelarches, the NACA ducts towards the rear of the sills, the visible carbonfibre that forms the air scoops aft of the doors. The racer's rear wing is bigger and squarer, the headlight units lack the internal finishers, and there are neither side marker lights nor neat finishers for the wheel centres. There's no prettying-up here.

Am I feeling any 911 connection yet? Not really; it's a label, nothing more, just as the slightly later Mercedes-Benz CLK GTR bore scant visual or conceptual resemblance to a regular CLK, Mercedes having copied Porsche's trick. Both Merc and Porsche, incidentally, proved early on to have a distressing tendency to perform aerobatic loops at racing speeds.

Were I to force my brain to identify a 911 in the vision before me, it would clutch at the nose styling (air orifices notwithstanding), and the shape, if not the compression, of the windscreen and the side-window apertures, ignoring the fact that the rear side 'windows' are actually carbonfibre louvres. From the back the GT1 looks like a 911 hiding in its own garage. But it's all hurting my brain too much. Better to think of what this car *is* than what it pretends to be.

The sonic eruption from its aft end helps here, a rending of air in among which can just be made out the familiar harmonics of a Porsche flat-six. It has been warmed up earlier, so is now ready for owner Chris Wilson to drive to the pub. This was not in the GT1's original design brief, but why not? Being



Left and below

Digital instruments offer information on revs and road speed, which may be fine on the track at Daytona but are difficult to read on the road in Surrey; twin-turbo flat-six was developed for endurance racing, pumps out 640bhp – and is (whisper it) mid-mounted.

1997 Porsche 911 GT1

Engine 3164cc flat-six, water-cooled, dry-sumped, DOHC per bank, 24 valves, TAG 3.8 engine management, two KKK K27 turbochargers **Power** 640bhp @ 7200rpm **Torque** 479lb ft @ 5500rpm **Transmission** Five-speed manual, rear-wheel drive **Steering** Rack and pinion, power-assisted **Suspension** Front: double wishbones, coil spring/damper units, anti-roll bar. Rear: double wishbones, horizontal spring/damper units operated by pushrods and bellcranks, anti-roll bar **Brakes** Vented and grooved discs **Weight** 1000kg (approx) **Performance** Top speed over 200mph. 0-60mph 3.5sec (approximately, on long gearing, though sprint gearing is fitted to this car)



able to relish such incongruity is one reason why Chris bought it. He's a serial 911 nut and, indeed, 911 racer, and when the ultimate version presented itself he was powerless to resist.

IT'S GONE, AND I didn't see which way it went. A quick bit of navigation later and we're back with the Porsche in the car park of the Deers Hut, where it is attracting quite a lot of interest from people standing behind their mobile phones. We have a pub lunch, of course, ethanol-free just like the fuel in the GT1's tank. Chris had to be careful where he parked, and he had to choose his route carefully, because speedbumps scrape the low nose and the turning circle is broader than that of a bus.

And now it's me, about to drive out of a pub car park in a car that raced in the 2001 Daytona 24 Hours (it qualified 12th but finished 41st after a gearbox change). Tyres apart, it's mechanically just as it was back then, albeit running on the gentlest of its various engine maps, but there's still well over 600bhp on tap. It's a sunny day so racing slicks might have made the GT1 experience yet more authentic, though maybe not on the A3. Instead the Porsche is running on Michelin Pilot Sports, which just happen to be the same size as a McLaren F1's, and which are obtainable only through McLaren. So Lanzante's relationship with McLaren ironically helps with the road-running of McLaren's past deadly rival.





The same goes for the Porsche's TAG engine management, the deepest knowledge of which still resides in Woking. *Strassenversion* GT1s use Motec management with pansified refinements such as a cold-start map and the ability to optimise mixtures for catalytic conversion and driving in slow traffic. Here, though, the fuel is just squirted in and set on fire as though every drive is a max-attack race.

Right. Thread self into race-functional cabin dotted with alien switches, tie self into racing seat with six harness straps. Twist key, wait for the fuel pump to stop whirring, signifying sufficient fuel pressure. Simultaneously, the dim LCD instrument display comes to life. How will I read that, driving into the sun? Twist key further until the engine catches and my eardrums rattle around my head. 'Be firm with the gearbox,' Chris shouts, 'or it will crunch.' It's effectively a racing dog-box with merely token synchromesh (typical of a high-end Porsche racer), although it's non-sequential and has a regular shift pattern at the front end of its exposed linkage.

Ker-lunk. We're in first. Clutch heavy but more progressive than I feared. Whirring, whining motion is achieved as I aim out of the car park onto the road that will lead to the A3-ring, as my inner fantasist is trying not to call it.

Second, third, changing up early. Then an exploratory prod of the accelerator pedal's further reaches, just 2500rpm flashing on the tacho display.

The engine breathes in and exhales with a mighty blow, we rocket forwards with a lack of lag extraordinary given the two turbochargers' ample size. A racecar with real low-end torque. What will happen if I do the same thing at, say, 5000rpm?

Approaching the roundabout I attempt a gentle rev-matching throttle-blip during the downshift, hoping for the silken ratio-change that makes a manual car so satisfying. Such finesse is pointless. The GT1 thinks me indecisive and rewards me with a loud crunch as gears fail to mesh. Yes. Be firm. It's a racing car, a modern-ish racing car too young to respond to road-car niceties. They only slow things down. OK, so I happen to be on the road. And?

Now we're on the road that isn't a racetrack but the GT1 doesn't care. I hear a sound from Chris but I can't make it out. We happen to be doing about 5000rpm, I can't read the flickering speed figures and Chris's body movements are exhorting me to put my foot down, hard. I really hope there are no blue lights nearby, ready to flash, not that I'd see them other than in the door-mirrors and my peripheral vision.

So I do. Expletive. Another one. Then I change up a gear, well before the 8500rpm limit, to the swish and chirrup of the wastegates and the bangs and pops from those giant exhausts as slugs of unburnt fuel combust. Foot down again, and then I take fright as I sense I'm using up my luck very quickly. ➔





'WERE THIS DAYTONA'S BANKING I WOULD BE FEELING LOTS OF DOWNFORCE, BUT I CAN'T REPORT ON AERO ON THE A3'

Chris is laughing out loud. Or, at least, I think he is. Speed is still gathering as we move along the slip-road. Were this the lead-in to Daytona's banking I would be feeling lots of downforce, but I can't report on aero in an A3 context. The GT1 does steer nicely, though, its power-assistance not overwhelming but no doubt very necessary when the tyres are being squashed. And now we're heading to Liphook, sweeping extra-widely round inconvenient corners and straightlining otherwise impossible mini-roundabouts, then out on the old A3 (now B2070, still with some dual-carriageway sections) and into sleepy Liss. Sleepy no more, this afternoon.

This is a car entirely unsuited to the road, of course, which makes using it there simultaneously amusing and pointless. You can never get anywhere near even the meat of its abilities, never mind the limits, but then the same applies to most modern supercars. However, owners of those might want you to take their cars seriously. No such ego-trip troubles Chris and his GT1. The absurdity is what he loves about it.

He bought it three years ago, a decade after first owner, Canada-based racing driver Klaus Bytze, raced it for the last time at Mosport Park. Bytze had in 1999 taken delivery of this car, the only GT1 to be built from scratch by Porsche in Evo trim, the other Evo-spec GT1s having been converted from earlier examples, and he won the Canadian championship with it in 1999, 2000 and 2001. He won in 2002, too, but used another GT1 for one race.

Then he did that final 2003 race, after which GT1.117 was laid up exactly as it had finished the race.

It needed a complete nut-and-bolt rebuild by the time Chris got it to the UK, which Lanzante duly performed prior to its appearance at the 2015 Goodwood Festival of Speed. Suiting it for street rather than circuit included replacing the carbon-ceramic brake discs with steel ones (as also used at Daytona), fitting a lower-temperature radiator thermostat, adding a 993-sourced handbrake system and building a secondary wiring loom for indicators, horn and other roadgoing necessities.

One necessity it already had is a low-fuel warning light, vital in an endurance race. During my drive, it flashes. 'But we filled it up this morning,' Chris frets, 'and it can't have run out yet.'

A telephone call to the GT1's master mechanic confirms that we probably still have enough fuel. Then, as Chris drives his Porsche from Liss to Lanzante, it coughs to a halt. No fuel; it currently has a small, sprint-race tank and we've spread a sprint-race's-worth of combusted hydrocarbons over Hampshire.

The warning light was right after all. 'Of course it was,' says Chris. 'It's a Porsche. So everything works.' *End*

THANKS TO Lanzante, www.lanzante.co.uk. The GT1 will be offered at the RM Sotheby's auction in Monte Carlo on 14 May, www.rmsothebys.com.



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Dawn of a new era

Rolls-Royce's new Dawn marries twin-turbo V12 pace with four-seater convertible luxury. How does it compare with the previous Dawn of more than 60 years earlier?

Words Mark Dixon Photography Jamie Lipman

You wouldn't usually describe a Rolls-Royce as sexy. Elegant, yes; luxurious, most definitely. But sexy? Well, that's how the company would like you to perceive its new Dawn. Mood-enhancing video played at the car's launch intercut erotic images of a woman disrobing with shots of the Dawn's hood raising and folding away. 'Your mother wouldn't like it,' was the beautifully understated implication, '...but you sure as hell would.'

Actually, your dear old mum would absolutely love the Rolls-Royce Dawn. It's a full four-seater convertible – room for all the family – and it is as beautifully and creatively trimmed as all the current Royces are. But it will also satisfy the petrolhead in you, being a two-door soft-top with a twin-turbo 6-litre V12 that goes like a hot rod – and looks like one when the hood's erected. As the old saying goes, what's not to like?

Apart from the price – £250,000 for the, er, basic model – very little, is the answer. The Dawn marries the running gear of the Wraith coupé with new styling by Rolls-Royce design director Giles Taylor (who, we're pleased to report, owns a Series I Land Rover. The man is sound). It was inspired, so the suits claim, by a model from Rolls-Royce's extensive back catalogue: the 1952 Silver Dawn, as bodied by Park Ward.

More cynical souls might wonder whether the choice of name came first, and the raiding of the brochure cupboard afterwards, but Rolls-Royce does own the older car pictured here. Company execs spotted it at a Pebble Beach auction in 2014 and cannily realised that it would be well worth acquiring for the company's collection. It's in fine condition, having remained in single ownership for nearly half a century and recently freshened up with new paint, soft trim and hood.

Back in the day, the Silver Dawn was a relatively humble machine by Rolls-Royce standards. It was driven by the need to rationalise and retrench in a post-war world that was very different from the decadence of the 1920s and '30s. The standard Dawn saloon, as launched in 1949, had a pressed-steel body and a single-carb straight six. It was basically a Bentley MkVI with a Rolls-Royce grille and a slightly detuned engine. The reason for this 'badge engineering' was simple: Rolls-Royce needed to sell into the USA, but wealthy Americans weren't going to pay Rolls-Royce money for something without that famous grille. The Dawn was export-only at first, and it wasn't until 1953 that it was even available in the UK.

Facing page and below

All hail the new Dawn: it has the pace of a Ghost, the sexy styling of a Wraith and much of the presence of a Phantom Drophead Coupé – for two-thirds the price. It's a Rolls-Royce for which the chauffeur's services will not be required.

The Dawn was always a much rarer car than the MkVI, however, with just 761 built compared with 5200 Bentleys. Dropheads were extremely exclusive (so the new Dawn can claim kinship in that respect, at least), totalling only 28 examples, including six by Park Ward. Our feature car was delivered new to Rolls-Royce's Canadian dealership, JL Cooke Motors of Toronto, on 16 July 1952. It was cherished by two owners in Canada before being sold to a Mr Roy G Wild in Ohio, USA, who would keep it for the next 46 years. Even then it couldn't escape the gravitational pull of its earlier life, being returned to Canada for a total mechanical overhaul and engine rebuild. Until Mr Wild's death in 2008 it still wore its original paint and interior, but they were renewed in the years just before its Pebble Beach sale.

Rolls-Royce flew this 1952 example, chassis LSHD60, out to South Africa for the international launch of the 2016 Dawn. Journos arriving at the beautiful Delaire Graff wine estate in Stellenbosch – OK, so this was never going to be an arduous assignment – would see it flanking the entrance with a matching new car, admire it briefly and then retire to the welcoming shade of the estate lodge. It's there purely as an ornament and talking point. But we're from *Octane* so, naturally, we've asked if we can drive the old car too.

Heave open the rear-hinged driver's door and settle onto the broad front seat – it's comfortable but flat as a piano stool, so just as well you have a big three-spoke steering wheel to hang onto (your passenger is treated to their own contoured wooden grab handle). In front of you is a sea of walnut that washes around the dashboard and streams along the door tops, anchored by a beautifully understated matt-black period radio. Maybe it's no coincidence that its functional style is reminiscent of a WW2 aircraft's instruments, of the kind with which many Rolls-Royce employees and customers would be all too familiar.

Twist the dainty ignition key and press the starter button. The Dawn's 4566cc engine coughs discreetly into life with a delicious straight-six burble whose sportiness comes as something of a surprise – and as a reminder that this car shares its underpinnings with the Bentley MkVI, which in turn evolved into the notably fleet-of-foot R-Type Continental. Even fitted with a single Zenith carburettor rather than the twin SUs of the Bentley, the Dawn was good for 95mph, which was going some for a big limo of the early 1950s.

Mounted on the steering column is what looks like an old-fashioned selector for an automatic transmission but turns out to be a manual gearbox column 'change – a sweetener for those hoped-for





ROLLS-ROYCE DAWN



2016 Rolls-Royce Dawn

Engine 6592cc all-alloy V12, 48 valves, direct injection

Power 563bhp @ 5250-6000rpm **Torque** 575lb ft @ 1500-5000rpm

Transmission Eight-speed ZF 8HP90 automatic **Steering** Hydraulic rack

and pinion **Suspension** Front: air springs and wishbones, active roll bar.

Rear: air springs, multilink, active roll bar **Brakes** Vented discs

Weight 2560kg **Performance** Top speed 155mph. 0-60mph 4.9sec



ROLLS-ROYCE DAWN



Above and facing page

Original Dawn looks a little staid from the front but voluptuous from behind, and has adequate pace from its single-carb 4.6-litre straight six – a detuned version of the engine found in the Bentley MkVI.

US buyers who were more at home with a column 'change than a stick shift. This being a Rolls, however, it's superbly engineered and has none of the sloppiness usually associated with these multiple-linkage devices.

So, into first and away; bottom gear is a stump-puller, as fitted to Royces since the dawn of time. The unassisted steering is on the heavy side, as expected, but as soon as you're moving beyond a crawl it lightens up and has a deliciously creamy action. The realisation dawns (sorry) that this regal Royce is actually going to be enjoyable to drive. While that may sound like a terrible admission, the fact is that its severe Palladian grille makes the car look like something designed in the 1920s rather than the late '40s. Whisper it softly, but the equivalent Bentleys, with their softly rounded radiators, do look more up-to-date.

Whether Bentley or Rolls-Royce, these cars were still built on hefty separate chassis, but there was independent suspension up front by coil and wishbone, so they handle well – remember all those MkVI Specials that were built in later years? This Dawn is a car that can still be driven up to modern speed limits, and beyond; as a luxury tourer it does the job it was designed for, almost 70 years ago. Yes, it doesn't have the eery hush of a

'modern' when its slightly cumbersome hood is erected, and it's not fast by any current definition. But for cruising top-down through the spectacular scenery of the Western Cape's wine-growing region, it's just perfect.

Imagine yourself outside the car for a moment, a humble 1952 pedestrian admiring this exotic creation from a distant land, and Park Ward's artistry in transforming the plain-Jane standard saloon is striking. Aside from that patrician grille and the boxy triumvirate of windscreen and quarterlights, this could be a design from one of the great French coachbuilders such as Franay, its swooping lines accentuated by the fully enclosed rear wheels and the two-tone paint.

The car's best view is surely from the rear three-quarters, where the curves are barely interrupted by discreet slivers of lamp units. Even in early '50s America, where automobile styling was exhibiting considerably more flair than in a Europe that was still shell-shocked, Park Ward's design would have looked notably elegant.

Today's Dawn is a very different kettle of fish. Like the 1952 car, it has a radiator that is resolutely old-fashioned in proportions and rectilinear shape – but because of that, rather than despite it, the car looks ageless rather than dated. Can you say, off the top of your head, when the current Phantom was launched? It was back in 2003, with the Ghost following in 2009, and yet both cars still look contemporary because they defiantly ignored the fashions of the day. In 2013 they were joined by the Wraith, a big two-door coupé with something of the Phantom's presence but the power of the Ghost's twin-turbo V12 – it always seemed an anomaly that the Phantom, flagship of the range, had a less powerful engine than the 'entry level' Ghost.

It's fair to say that the Wraith's styling wasn't universally admired, some finding it rather heavy around the rear end, for all that its designer Giles Taylor readily admitted to having been inspired by great Italian GTs of the 1950s. No such criticisms can be levelled at the Dawn. Taylor and his team put a lot of effort into ensuring that, with hood erected, the Dawn has something of a cut-and-shut, high-waist, low-roof hot rod vibe to it, the plunging curve of the shallow side glasses repeated by the flattened arc of the roofline.



That hot rod vibe is emphasised by a small rear window that's just big enough to give the driver adequate rearwards vision, and a bubble-roof profile that is a world away, conceptually, from the slightly severe character of the Phantom. Unfortunately, you'll have to take our word on this. We never raised the roof during our photoshoot – I mean, why would you? Any *Octane* reader would surely insist on driving top-down unless rain were falling in Biblical proportions.

So, the new Dawn looks great with the top up, but it's even better as the convertible it was designed to be. Our feature car is a relatively sober-looking example, chosen because its colour scheme mirrors that of the 1952 original, but the new Dawn has enough chutzpah to carry off the most lairy of shades on the Rolls-Royce colour chart. One of the press launch cars was finished in a vivid china blue; affectionately dubbed the 'Cheesemobile' by launch attendees, nevertheless it was always in demand for photography.

So, while you can opt for traditional polished burr wood trim if you are so inclined, why not push the boat out – an appropriate metaphor, as it happens – and go for the yacht-clubby theme pioneered by the Phantom Drophead Coupé? The optional open-grain Canadel wood (Canadel

being a brand name, not an arboreal species) gives a more contemporary, laid-back feel, especially where it spreads over the upper surface of the tonneau cover like decking, and then pours down over hard trim. You don't buy a convertible to look anonymous, after all.

So what does the Dawn do that the Phantom DHC doesn't? It's sleeker and, yes, sexier – Rolls-Royce's soundbite for the Dawn is 'strikingly seductive' – and it's slightly smaller, although these things are all relative, for the Dawn is still well over 17ft long. It's also a lot brisker by virtue of its twin-turbo V12, even if it is in 563bhp Ghost rather than full-house 624bhp Wraith spec.

The Dawn will appeal to a younger audience than the patriarchal Phantom, hopes Rolls-Royce (the Dawn brochure is populated by 30-something men dressed in smart casuals and designer stubble, partnered by fashion-model yummy mummies who have presumably handed the toddlers over to nanny). And the Dawn costs less than two-thirds the price of the Phantom, a difference that even very rich people will notice.

It's a great drive, too. It doesn't feel ridiculously big from behind the wheel and you can really hustle it if you're in the mood: mash the pedal into the (optional) lambswool overrun and you'll hit

60mph in under five seconds. In such circumstances the V12 issues a discreet yet thrilling snarl – under normal conditions it is, of course, virtually inaudible – and the big Royce becomes a real driver's machine. While the steering isn't massively 'feel-some' (to use that word beloved of motoring journalists and no one else) it's pleasantly weighted, thanks to speed-sensitive variable power assistance, and the car turns in sharply and corners remarkably flatly on its air springs. Much fun can be had in confounding other road-users' prejudices by driving in press-on mode rather than wafting along like a retired antiques dealer.

That said, the ride, while perfectly acceptable, can't totally disguise the fact that this car weighs 2.5 tonnes and has to carry around a fair bit of unsprung weight (big 20 or 21in wheels, suspension) without feeling like a marshmallow. There's an underlying firmness, an inability to soak up tiny imperfections, that people who exclusively drive modern cars might not even notice but which comes as a slight disappointment to anyone old enough to remember, say, a 1968 Jaguar XJ6. Unusually in this day of driver-selectable suspension settings, Rolls-Royce resolutely refuses to offer the option. Nor do you →

get a revcounter, which we'd infinitely prefer to the gimmicky 'Power Reserve' indicator.

Keen drivers might also at least appreciate the option to override the eight-speed automatic gearbox – a pure auto feels almost retro, these days – but it has to be said that the GPS-aided gearchanges, which are guided by satellites reading the road ahead, are flawless. It's a tribute to the Dawn's fun factor that such an option could even be thought worth mentioning, but this is very much an owner-driver car.

If you get the impression that we're clutching at straws in finding nits to pick, so to speak, then you're absolutely right. Any criticisms are rendered meaningless in the wider context, which is the sheer joy of travelling in a Dawn. And it's a joy that's no longer tainted by the green-eyed envy that Royces might have attracted 30 or 40 years ago: the brand seems to have won new respect for representing the very best of British (even if it is owned by BMW). In the words of James Warren,

Rolls-Royce's unfailingly cheery PR man, who spends a lot of time behind the wheel of his company's products, 'It's a long time since I was on the receiving end of a two-fingered salute. These days it's all cameraphones and thumbs-ups.'

He's right; to drive a Rolls-Royce these days seems to mark you out as a person of taste rather than simply one of wealth. That may be down to two factors: one, Great Britain plc has got some of its mojo back – and Daniel Craig has to take some of the credit for that – and two, today's iPhone generation is design-literate enough to appreciate the distinctive style of a current Rolls-Royce.

Design, however, can never stand still and the writing is on the wall for the Phantom, which will bow out this year ahead of a brand-new model whose launch date has yet to be announced. That leaves the Ghost, Wraith and Dawn to serve Rolls-Royce's customer niches. Rationalisation, in other words. Maybe the resurrection of the Dawn name is more appropriate than we first thought. **End**

1952 Rolls-Royce Dawn Drophead Coupé by Park Ward

Engine 4566cc straight-six, overhead inlet and side exhaust valves, single Zenith DBVC42 carburettor
Power N/A **Torque** N/A **Transmission** Four-speed manual, rear-wheel drive **Steering** Cam and roller
Suspension Front: coil springs, wishbones, hydraulic dampers, anti-roll bar. Rear: live axle, leaf springs, driver-adjustable hydraulic dampers **Brakes** Drums
Weight N/A **Performance** Top speed 95mph (est)





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RAIN MAN BUICK



‘Dad lets me drive slow on the driveway’

This '49 Buick starred alongside Dustin Hoffman and Tom Cruise in Rain Man. Since then it's been owned by the film's director – who's just had it restored

Words David Lillywhite Photography Dirk de Jager



‘IT’S A 1949 Buick Roadmaster,’ Raymond tells his brother, Charlie Babbitt. ‘Straight 8. Fireball 8. Only 8985 production models. Dad lets me drive slow on the driveway. But not on Monday, definitely not on Monday.’

The car you see here is the very same 1949 Buick Roadmaster, from the 1988 film *Rain Man*. It’s owned by the film’s Oscar-winning director Barry Levinson, and has just been restored by Wayne Carini, of TV’s *Chasing Classic Cars*. So we still have an all-star cast involved.

In case you didn’t know, *Rain Man* is the story of high-end car dealer Charlie Babbitt (played by Tom Cruise) discovering after his father’s death that he has an older brother, the autistic Raymond, or ‘Rain Man’ (Dustin Hoffman). When Charlie finds that he’s been left nothing but his father’s prized rosebushes and the Buick in the will, while Raymond has been granted \$3,000,000, Charlie sets off to track down Raymond. He collects the Buick on the way, and the brothers end up on a fraught 2000-plus mile road trip from Cincinnati to Los Angeles.

But you probably knew that already.

The story encompasses a big slice of America. It begins at the Babbitt family home in Cincinnati, before Charlie collects Raymond from the ‘Walbrook Institute’ – actually the St Anne Convent in Kentucky – and the pair take in Oklahoma City, El Reno, Amarillo and Las Vegas on the



Left

Raymond and Charlie Babbitt, played by Dustin Hoffman and Tom Cruise, on the road in the ‘49 Buick back in 1988.

way back to Charlie’s house in Los Angeles, avoiding all highways. Why no highways? Because the savant Raymond has memorised highway accident statistics. He has refused to travel by air for the same reason.

And why was a Buick chosen for the film? Who better than director Barry Levinson to explain: ‘The original script had a different car, but I changed it to the ‘49 Buick Roadmaster Convertible because, as a kid, I thought the Buick was really cool. It had “Dynaflow” [GM’s automatic transmission], and to me as a kid that sounded really cool →

too. It was a childhood memory. When I chose the car I found out the '49 was different from the '48 model; it was the first new change to the design after World War Two. The '50 changed also, making the '49 a single-year model.

'The car had a very strong visual presence in the film and was featured throughout; it became a character. Dustin, Tom and the Buick... in essence, the car had third billing.'

There's long been discussion online over whether two or three cars were used for the filming. Barry remembers that there were three cars altogether, but one was 'not in good condition' and didn't appear in the film.

Of the other two, the car here was the location car, fitted with uprated rear suspension to support the weight of a cameraman and his gear in the boot, and the other was the studio car, used for 'green screen' close-ups. When the shooting was finished, Dustin Hoffman and Barry bought the cars from the production company.

Barry went for the location car while Dustin opted for the studio car, which he sold only a few years ago. More recently, Barry decided he needed to get his car 'back into shape', and it subsequently went through a number of restoration workshops for assessment, without a successful outcome.

Then, last year, Wayne Carini received a call from Barry's secretary, Amy, asking if he could take a look at the car and assess it for restoration. Neither the car's provenance nor its owner's name were mentioned, but Wayne agreed to have it delivered to his restoration company, F40 Motorsports, in Portland, Connecticut.

'We received it in pieces,' says Wayne. 'I took a look, and it really wasn't too bad, so I called Amy to talk to her about it. I said to her, you know, this looks just like the car from *Rain Man*. "Well, it is," she said!

'My daughter Kimberly has autism, and the movie came out around the time she was born. We found out about autism through that movie, so it really means a lot to us. It helped us understand. Autism has always existed but it wasn't as widely known about then as it is now.'

So the restoration took on extra significance for Wayne, but he needed to persuade Barry Levinson to authorise all the repairs it needed.

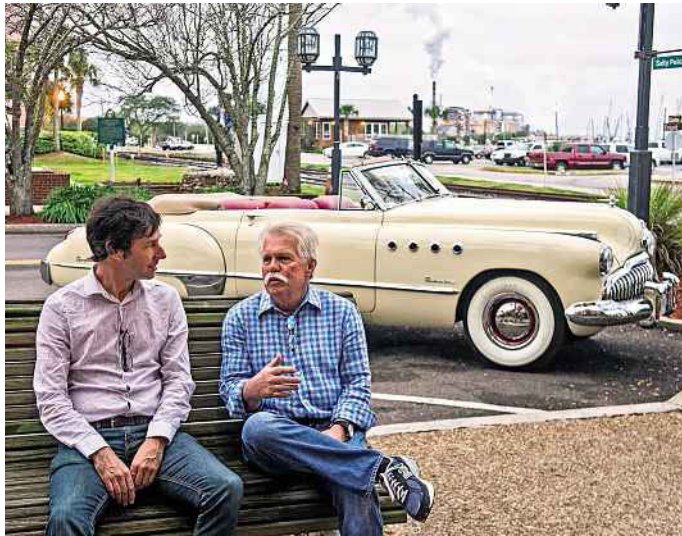
'He asked how much the car was worth, and I said well over \$100,000. He was floored! He really didn't expect that, and then he was happier about spending the money. You could see some of the work that had already been carried out – there were lots of bits in boxes, and all the chrome was off – but there was a lot left to be done.

'The hood [bonnet] was just sitting on the car. Someone had tried to make it close, but it's a difficult thing to align. We disassembled the rest of the car, had the nose off, had the engine out... We rebuilt it with new crankshaft bearings, a complete valve job, all that. It wasn't bad, just tired.

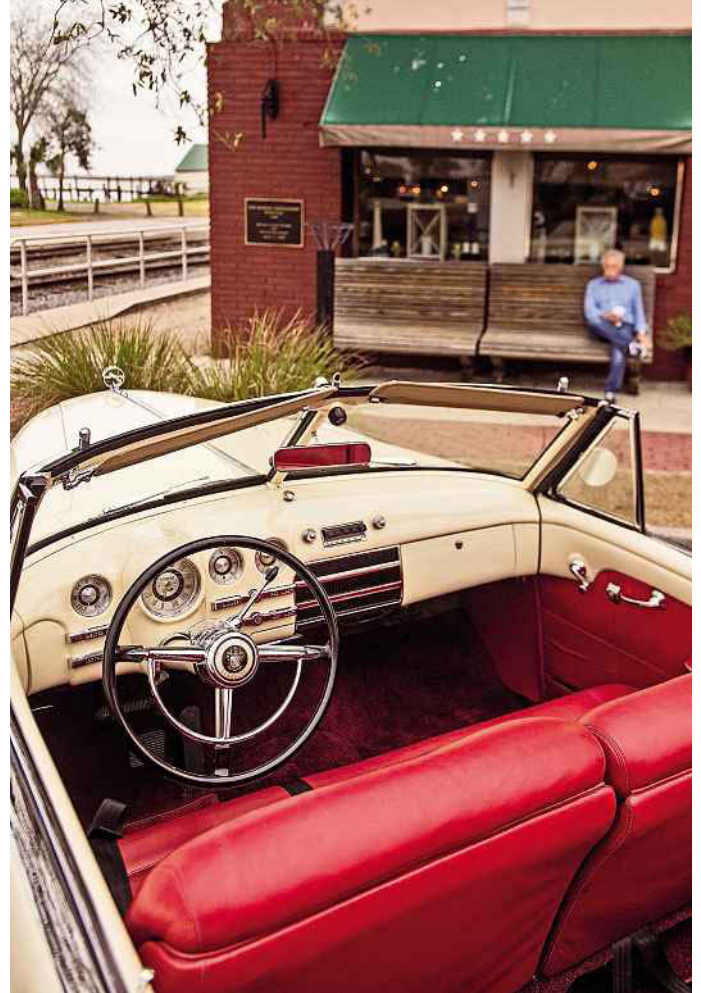
'There was a lot of rust in the rear quarter panels, at the bottom of the fenders where they always go, and all the chrome and stainless steel was in terrible shape, lots of dings and dents. I sent it all off to be restored, and it looks great now. I sent the gauges out too, had them all refurbished. →

Clockwise from below
The Buick's Fireball straight-eight – it would take until 1953 for Buick to switch to a V8; *Octane's* David Lillywhite and restorer Wayne Carini; the 'pitiful' red seats.





'My daughter Kimberly has autism and the movie came out about the time she was born, so it means a lot to us'





1949 Buick Series 70 Roadmaster convertible

Engine 5247cc (320ci) straight-eight, OHV, two-barrel Carter carburettor **Power** 150bhp @ 3600rpm **Torque** 280lb ft @ 2000rpm
Transmission GM Dynaflo two-speed auto, rear-wheel drive **Steering** worm and nut **Suspension** Front: lower wishbones, coil springs, telescopic dampers. Rear: live axle, coil springs, telescopic dampers **Brakes** Hydraulic drums
Weight 1982kg **Performance** Top speed 84mph, 0-60mph 17.4sec

The next thing to do is to restore the radio – the buttons are difficult to source.’

How strong, then, is the urge to tune the radio into WOXY, to bring to mind Raymond repeating its tagline, ‘97X, bam! The future of rock and roll!’ over and over as Charlie drives along Columbia Parkway, Cincinnati, ever more agitated by Raymond’s obsessive behaviour.

The Buick’s soft-top was in a mess and Wayne persuaded Barry that it should be replaced, at a cost of around \$3000, but both agreed that the seats must remain untouched. It’s the seats that provide the first connection between Charlie and Raymond, when the latter sits in the Buick early on in the film and casually remarks: ‘Course, the seats were originally brown leather, now they’re a pitiful red.’ From this, Charlie sees that Raymond really does know the car, leading to the later realisation that Raymond was the ‘imaginary friend’ of his early memories, whom he knew only as Rain Man.

Perched on that big, red bench seat, the very seat that Charlie and Raymond sat on (not to mention Charlie’s girlfriend Susanna, played by Valeria Golino), the Buick is exactly how you’d expect it to be. Large, soft and gentle, not fast but wonderfully relaxed. Being a ’49 it’s the fifth

generation of Roadmaster, mechanically an evolution of the original 1936 model, stylistically an update to the Harley Earl-styled 1942-48 fourth generation.

It weighs two tonnes and drives through a slow-shifting two-speed auto so it’s no ball of fire, despite its 150bhp, 280lb ft ‘Fireball’ overhead-valve straight-eight. But it’s as charming as the film it stars in, and as recognisable as Tom Cruise and Dustin Hoffman.

At the Amelia Island concours, where the Buick makes its first appearance post-restoration, it draws a huge crowd. And on our photoshoot, the following day, we pull over briefly on the main road through Amelia Island and immediately attract the attention of a passing truck driver, who shouts: ‘You need any help, Charlie Babbitt?’

Only later, once the madness of the previous few days has subsided, do I realise that the shoot took place on a Monday. Raymond wouldn’t have liked that. Definitely no photoshoots on a Monday. **End**

THANKS TO Barry Levinson, Amy Solan & Wayne Carini (www.f40.com). Wayne supports www.autismspeaks.org. Octane also supports CASPA (www.caspabromley.org.uk), which helps children with autism.

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A BULL MARKET IN FUTURES



*This mint green Miura SV
is the first restoration from
PoloStorico, Lamborghini's
new heritage division. Octane
was granted exclusive access*

Words Massimo Delbò



Saturday Evening at the Amelia Island Concours. As is traditional, Automobili Lamborghini is about to present a car in the garden just in front of the Ritz Carlton bar. Usually this is a new project, or a new version of an existing model, but not this year. Instead the showpiece is a green Miura, the very first one to be restored by PoloStorico, the Sant'Agata company's new classic department.

A few yards away from the crowd lurk two Italians, looking nervous as they judge the reactions to their last 12 months of work. They are Enrico Maffeo, the manager of PoloStorico, and Massimo Picco, in charge of the technical part of every restoration that the new department will take on.

'We've wanted a department focusing on Lamborghini's heritage for a few years now,' says Maffeo, 'but it is only in the last 12 months that the board has given the green light and allocated the resources for a real start.'

'We were just getting it under way when the owner of A&A Premier Classic, part of the Collezione Euro Americana, an important Lamborghini collector and a friend of the company, asked us to help in the restoration of one of his cars, a very special Miura indeed. We had to speed up the whole process so we wouldn't lose the opportunity, but we are so pleased with what we did that we don't regret any of the long, late-night hours we spent doing it.'

The green Miura is none other than chassis number 4846, the SV displayed on the Bertone stand at the 1971 Geneva motor show. 'Bertone showed it because Lamborghini had the Countach on its own stand,' says Maffeo, 'but the Miura was still needed to make money for new projects. The new SV was intended to revive sales of the Miura, and our documentation revealed it to be the very first SV to leave the production line, assembly number 616.'

Massimo Picco elaborates: 'Documentation is everything. Without it we would have made disasters in the restoration of this car. It was the third SV to enter the production line, assigned to Foitek, the Swiss distributor, but the first to leave it, most likely because it was needed for the show.'

'Being the first to be assembled, it has dozens of small differences from what became the normal production SV. It uses many S parts modified to SV specifications because the proper SV ones weren't ready. During the restoration of the front air intake, for example, we could see the modification to the lower part of the S's bonnet to receive the bigger intake. Then there are the eyelids around the headlights, which lack the eyelashes used on the S to cover the hole – deeper than the original Miura's – surrounding the S's lights.'

Chassis 4846 was not in terrible condition but, being a show car and a very early one, it had a lot of peculiarities. To add to the challenge, the Miura arrived in Sant'Agata not only partly dismantled but also totally painted in red, including the rear slats, the side skirts and the wheel centres.

'It is not difficult to restore a Miura today,' says Maffeo, 'with so many specialists around. But it is difficult to restore a Miura correctly, because most of the time specialists lack the correct information and documentation.'

Miuras, like many other Lamborghinis, were often made for specific customers following specific requests, and as the custodian of the company archives only PoloStorico is capable of providing the right information. Which it can do for at least 90% of the cars built.

'For example, this car's rear lights had frames of the right profile but painted red. Under the paint we discovered the chrome on the frame, but the vertical parts of the frame were black. We found a note on the build sheet to correct the black part and make it chromed but, probably because of the hurry in making the car ready in time for the show, the detail remained as it was.'

'Then there are the side skirts. Strictly they are the wrong type, being the design from the S with the small air intake, but the building notes report that the S skirts were installed because the SV design was not available yet. Same for the ignition lock, still on the central tunnel and not on the steering wheel.'

Picco adds more evidence of PoloStorico's detective work. 'A show car is harder to restore than a normal one, because it has special features. This car has much more polish and chrome than a standard SV; for example the gear lever gate is chromed and the camshaft covers of the engine are polished, as are many small detail parts. However, because the car was on show it received a lot of attention and became the subject of many pictures that are, today, an invaluable source of information.'

The chassis frames of the Miura were built at Marchesi, today a partner company for Polo Storico. 'It has the knowledge, the experience and all the information,' says Maffeo. 'Marchesi knows exactly how the chassis was built, so the engineers there can check it and, if necessary, fix it.'

Picco adds a warning about over-restoration here. 'This is one of the big risks of every project,' he says, 'with many restorers working hard to enhance the look of the chassis but forgetting to check the structural integrity and compliance with the original shape. We were lucky here because the chassis was straight with very few deteriorated parts, so we were able to keep all of it.'

'We applied new paint, of course, but it respects the original tone because a Lamborghini Miura chassis was never shiny. We took extra care in the details, such as the correct colours for the suspension springs and the wiring, and we installed red spark-plug leads. These were typical of the last cars, but were used here to increase the visual appeal of the car during the Geneva show.'

This Miura's paint is the standard Verde Metallizzato listed in Lamborghini's colour chart of the period. 'There are seven Miuras in this incredible colour,' says Maffeo. 'For the repaint we used the period-correct nitrocellulose paint even though it can need as many as 24 coats, with much rubbing-down between them. On the plus side, this paint makes it easier if any touching-up



Below and opposite

Car 4846 introduces Miura SV model at the 1971 Geneva show; prior to restoration and red all over; SV's enlarged air intakes are obvious as old paint gives way to new.





'Documentation is everything. Without it we would have made disasters in the restoration of this car'







Clockwise from below

PoloStorico will soon tackle all re-trimming in-house; structural interior parts were deemed fit for a new life; rewiring used correct colours and connectors; finished cabin is a study in style, dial-count and soft tan leather.



1971 LAMBORGHINI MIURA SV

Engine 3929cc mid-mounted transverse V12, DOHC per bank, four Weber 40 IDL triple-choke carburetors

Power 385bhp @ 7700rpm **Torque** 286lb ft @ 5500rpm

Transmission Five-speed manual, rear-wheel drive

Steering Rack and pinion

Suspension Front and rear: double wishbones, coil springs, telescopic dampers, anti-roll bar

Brakes Discs all round

Weight 1298kg

Performance Top speed 180mph. 0-60mph 6sec



is later required, because you don't have to heat the car up in a paint oven.'

The paint looks very light on the horizontal surfaces and dark on the verticals, creating a sharp contrast under certain lights and making the Miura's shape seem to change depending on how the light falls on the surface. But, despite this subjective morphing, the SV's shape is dead accurate.

'We always 3D-scan our cars,' says Picco, 'so we have perfect measurements and can be sure we are respecting the original shape. Our database of knowledge and information grows with every project. With car 4846 we discovered parts that were not within tolerance, so we had to find out why. Where the lines of the rear wing, the spoiler and the boot join, the contour was too rounded and a little too low. Most likely too much material was ground away in this area during previous bodywork repairs.'

'On the front, where the flat part on the bonnet is less flat than on other Miuras, we initially thought it the consequence of a light frontal impact that we discovered while stripping the paint. Later we realised that this is the shape the bonnet takes when it's modified for the new air intake, so we kept it.'

PoloStorico knows that knowledge, and the availability of the correct materials and components, are the keys to a good restoration. But it is new to the game, and admits that it is learning.

'We don't hide anything,' says Enrico Maffeo. 'We openly declare that at the moment we are using external companies for many services. Our target is to do our own work on the interiors and all the mechanicals in the very near future, but we will not do the paintwork. Already we have involved Lamborghini's current suppliers and some other suppliers of the best raw materials in the world, to be sure of having the perfect matching fabrics or leather or components to start from. This can be difficult because some available materials do not match our standard.'

'Put it this way. We consider ourselves conductors with a great group of musicians, in the form of manufacturers or artisans, to co-ordinate. The first project took just eight months, which set a kind of a record because the working time was well below what we'd usually expect.'

Picco shares his colleague's pride at the project's speediness. 'This is not something we want to repeat,' he points out, 'but was simply the consequence of the request of our customer and the board decision to show the first result of our work at Amelia Island. Currently, with three other projects on the go – a 350, a Countach and an LM – it would be impossible to meet this short deadline even with the extra information we now have. For this Miura, just checking the exact tones of the exterior and interior colours took four months. Today, with all the original colours archived, it would take a few hours.'

So, which part of the project gave the most satisfaction? 'We'll never forget the expressions on the faces of the onlookers when we unveiled the SV at Amelia, nor the one on the owner's face when he saw his finished car. But best has been a request to use the Miura as a template for a scale model. We just hope that, 50 years from now, a baby of today doesn't ask us to restore his childhood toy...' →



Clockwise from above

Metallic green is sensitive to light angles; transverse V12 sits above gearbox; 12 pistons and con-rods await assembly; Campagnolo wheels beautifully refurbished; there are four of these triple-choke downdraught Webers.



POLOSTORICO: WHAT IT IS, WHAT IT DOES

Parts, restoration, archives and, soon, a proper authenticity certificate

ENRICO MAFFEO is the driving force behind PoloStorico, the newly formed Lamborghini department in charge of everything linked with the Sant'Agata Bolognese company's past. He joined Lamborghini 18 years ago, when the company contained little more than 200 people and made around 220 cars a year. That, he reckons, makes him the ideal man for his new task.

'It is not a question of age, but of knowledge. Back then we were so few that we all knew each other, and still today if I'm not sure of a fact or I need a clarification, I know who to go to. Maybe I'll find him in the company, or I'll be ringing his door bell if he has retired, because he will usually be no more than 20km from my office.'

PoloStorico is divided into four main areas, summarised as archive, spare parts, certification and restoration. Alongside these specialisms is the need to manage, restore and sometimes trade the cars of the Lamborghini museum. The archive holds around 90% of the production sheets of Lamborghini's cars, beginning with the 350GT and ending with the most recent car to come under Polo Storico's responsibility, the Diablo. The records include the build specification of every Lamborghini model built in the past, plus around 20,000 blueprints that have already been digitalised.

The archive is collecting everything from sales brochures to handbooks and maintenance manuals, and has just found a note, handwritten in 1965, from Ing. Dallara to Ferruccio Lamborghini. Quoting a recently published article, Dallara was underlining the benefit to Lamborghini of going racing. Clearly, it fell on deaf ears.

The spare parts project started with an inventory of what was already in the warehouses. PoloStorico claims to stock 74% of parts listed for past Lamborghinis, at a value of about €15m, but it still needs to discover if these include the parts actually needed. When just two original examples of a part remain, they are preserved for future reference.

New parts will be introduced every year, 58 of them in 2015. The certification section can supply the original data of every car (typically for registration in a new country after purchase), confirmation of compliance to the original specification, and the technical sheets, depending on what the owners require. In few months' time PoloStorico will add a full certification service, similar to that offered by Ferrari Classiche. For this, owners will have to present their Lamborghinis for inspection at PoloStorico itself or at one of the company's 120 dealers. **End**





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OLD BLOOD AND GUTS' CADILLAC OF DESTINY

In an exclusive extract from his latest book, Stephen Bayley examines the events that led to the controversial death of General George S Patton at the end of World War Two – when his Cadillac 75 crashed

General George Smith Patton drove a cetacean 1938 Cadillac 75, a car with an ego as mighty as his own. It was a car that, in design terms, anticipated the gloriously absurd baroque follies of Detroit art in the 1950s. It was, like its most famous passenger, big, confident, imposing and a little loud.

Some said Patton was the greatest warrior who ever lived and he had no difficulty in supplying a vivid iconography to support this ambitious claim. Though his achievements were real, including the liberation of Sicily (as head of the US Seventh Army), and rather stylishly capturing Northern France (as commander of the Third Army), his reputation was based on a camp-but-but theatricality as much as it was on martial expertise, a general's vision and a soldier's daring.

He liked to pose for photographs with a helmet buffed to a non-essential shine, sporting aviator shades, jodhpurs and cavalry boots, with a trademark pair of pearl-handled Colt .45 'Peacemaker' revolvers hanging from his spiffy gun belt. His army Cadillac was decorated with oversized military insignia and, lest he not be noticed in his triumphal progress through the Europe he had almost personally re-conquered, Patton liked to travel with the car's siren wailing. Perhaps he made enemies in this fashion.

Patton was known and admired for his amazing profanities. 'No bastard ever won a war by dying for his country. He won it by making the other poor dumb bastard die for his,' was the opening gambit of one of his celebrated speeches to the men of the Third Army; and 'An army without profanity,' he once said, 'couldn't fight its way out of a piss-soaked paper bag.' There is a fine 1945 colour photograph of him pissing into the Rhine, conscious, one would like to think, of the symbolism of such a gesture. And then he confessed that he sometimes got carried away with his own eloquence. He wrote a poem in 1944

called *Absolute War* and explained that profanity needed to be eloquent to be fucking effective. Despite his earthy rhetoric, Patton was also a passionate believer in reincarnation, although no reports have been discovered of his return with an explanation of his last catastrophic accident.

That so extravagant a figure, a notorious hard driver of men and machines, died as a result of a low-speed crash in suburban Mannheim is so pitiful an irony that the hinterland of the accident has excited wild speculation, becoming a *locus classicus* of the demented fabulism that is now known as 'conspiracy theory'. Patton, a rabid anti-Communist, was on Stalin's death list and was murdered by the Russians! His putative rival for the future presidency, General Eisenhower, had him flattened to level the field! Patton was involved in art theft! His commitment to the de-Nazification of Germany was half-hearted, so the Jews got him! Patton knew stuff that could ruin careers! In order to acquire power over the entire world, he had, while passing through a bombed-out Nuremberg, looted the Hapsburg Spear of Destiny from Hitler's Treasure House... and dark forces wanted it back!

Historian Robert Wilcox claims to have found diaries of General 'Wild Bill' Donovan, head of the Office of Strategic Services, or OSS (the predecessor of the CIA), which suggest that an American sniper called Douglas Bazata had been commissioned to assassinate Patton. In this theory, the collision with a 2½-ton GM truck was staged as a distraction from the shooting. Bazata was, the theory continues, not such a good shot and Patton did not die immediately, but US officials looked the other way when the NKVD infiltrated the military hospital in Heidelberg where Patton was recovering and poisoned him.

This Bazata, incidentally, was an interesting figure with plenty in his culture to stimulate conspiracy theorising. He was a disenchanted and embittered Lebanese Jew with connections to the OSS (although his *New York Times* obituary describes him as the son of a Presbyterian minister). He was a flamboyant soldier who irreverently called his colonels 'Sugar'. The recipient of four Purple Hearts, a Distinguished Service Cross and three French Croix de Guerre, after the war Bazata became a wine-maker and a painter in the Abstract Expressionist manner, enjoying critical acclaim. His own portrait was made by Salvador Dalí, who whimsically painted him as Don Quixote. Among the collectors of his work was Princess Grace of Monaco.

Wilcox also claims that official documents about Patton's crash have been removed from US Archives, although the proof of something not existing is a problem in logic and law. Nevertheless, in support of his theory, Wilcox says no post-mortem examination was made of Patton's body and that his driver, one PFC Horace Lynn 'Woody' Woodring, a graduate of the Army Chauffeurs' Training School at Fort McClellan, Alabama, was dispatched to London before he could be cross-examined about the crash. Wilcox asked General Motors technicians to establish the authenticity of the Cadillac 75 now on display at the Patton Museum in Fort Knox and they were unable to make any formal confirmation.

The circumstances of the crash are as follows. After his Third Army was halted at the German border, allowing Berlin and Prague to fall into the Soviet sphere of influence, Patton's prestige was damaged. He had been appointed Military Governor of Bavaria, a post to which he was so fundamentally unsuited that he was 'kicked upstairs' to command the Fifteenth Army at Bad Nauheim. The Fifteenth was a paper army, with no troops. As the commanding general, Patton's role was to chair the Theater General Board, which

Facing page

General Patton's driver, Private Woodring, surveys the damage to the Cadillac. Everyone else survived and the car was repaired. Cue conspiracy theories.





'THE IMPACT WAS NOT SEVERE, A MERE FENDER-BENDER, AND THE CADILLAC WAS NOT CRITICALLY DAMAGED. PATTON WAS NOT SO LUCKY'

was tasked with researching past campaigns in order to improve military tactics and operations. It was a desk job. For a pugnacious man, it must have been demeaning. There was, however, an underlying psychological reality in his acceptance of the post. He tolerated the boredom because he found The Pentagon's vengeful, bloodthirsty de-Nazification programme unacceptable and refused to take part in it, writing to his wife Beatrice that pen-pushing was 'better than being a sort of executioner to the best race in Europe'.

As a specific against the boredom of Army bureaucracy, Patton enjoyed hunting. Thus, on 9 December 1945, his driver PFC Woodring (who drove fast and was reported to have a taste for the *fräuleins*) was asked to prepare the Cadillac 75 for a trip that would culminate in a pheasant shoot. This Cadillac, despite its olive drab paint (buffed up to a shine in deference to Patton's tastes), was decidedly unmilitary in character. A vast automobile sculpture with abundant chrome and headlights in streamlined pods, it was one of the more integrated designs of Harley Earl, GM's Wizard of Kitsch, as he progressed towards his post-war realisation of the sculptural possibilities of the Detroit automobile. The 75 was supremely smooth, while elegant radii disguised its formidable bulk. Its 'Synchro-Flex' flywheel was attached to a massive 346ci L-head V8. Of course, Patton's own car had his General's four stars mounted on a red plaque on the right front fender.

A convoy left Bad Nauheim led by a jeep with Patton's Cadillac 75 following. 'Lead me, follow me, or get out of my way' was one of his *idées fixes*. On this occasion, he followed. Patton sat in the back, on the right-hand side, with his chief of staff, Major General Hobart R 'Hap' Gay, beside him as usual. En route, Patton stopped to inspect the Roman ruins at Saalburg, a rare moment of introspection and contemplation. More generally, he spent journeys admiring the passing landscape and fantasising, as all generals perhaps do, about what military actions might occur there one day.

At 11.45, the convoy slowed for a railway crossing near Neckarstadt. Patton, noting the abandoned vehicles along the roadside, said to Gay: 'How awful war is – think of the waste.' Distracted, Woodring glanced away from the road. At that moment, a 2½-ton CCKW US Army truck made a sudden left turn in front of the Cadillac. The GM CCKW 6x6 was the mainstay of the 'Red Ball Express', the convoy that supplied Allied forces after the Normandy invasion.

The impact was not severe, a mere fender-bender, and the Cadillac was not critically damaged. Neither Gay nor Woodring was injured. Patton, unfortunately, was not so lucky. In the deceleration, he hit his head on the metal rail running athwart the front bench seat, sustained severe head and spinal injuries and was paralysed from the neck down.

Some witnesses claimed the truck had been loitering, as if waiting for Patton's car to approach before pulling out. The truck driver, a 20-year-old from New Jersey, Technical Sergeant Robert L Thompson, was photographed grinning broadly and idiotically at the scene of the crash. He was subsequently found to be high on drugs.

Old Blood and Guts was driven to the Seventh Army's 130th Station Hospital in Heidelberg. Neurosurgeons were flown in from England and the US; Patton's condition, while critical, was stabilised. Within ten days plans were made to fly him back home, where his ambition was to run the Army War College, if not bid for the presidency in the post-war elections. However, on 21 December, Patton suffered a pulmonary embolism and died in his sleep at 17:55. He was 60. The General was buried 'with his men', at the US Military Cemetery at Hamm in Luxembourg, a solemn memorial to the Battle of the Bulge.

With so many neurosurgeons in attendance, the suddenness of Patton's death gave rise to speculation about deliberate neglect or malevolent interference. Although he died as the result of careless driving by a drugged-up punk, reputations of his stature cannot be contained in the banal metrics of road traffic accidents. The most fabulous of the fantasies surrounding the crash is described in *The Spear of Destiny*, a 1973 book by occultist and fantasist Trevor Ravenscroft, whose purple-hued prose and orotund cadences bring richness to the idea of historical kitsch. Ravenscroft explains that Hitler's Wagnerian interests were based in a youthful pseudo-scholarly interest in Wolfram von Eschenbach's *Parzival*. And Hitler saw in the *Speer des Schicksals* or the *Heilige Lanze* on display in the Hofmuseum in Vienna the Redeemer's Spear that, with its magical powers, is central to the Parzival myth.

With the Anschluss of 12 March 1938, Hitler stole the spear from the museum, believing it would enhance his powers. He seemed ignorant of the fact that the Kaiser had also possessed the spear during the Great War and it had done little to enhance his potency or endurance. Still,

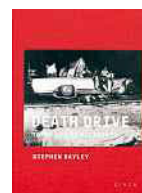


Above
General George S Patton: as self-effacing as Donald Trump, but his post-war political ambitions were cut short.

symbols do not have to be tested by science. Anyone possessing the spear, who then lost it, would die. This was the fate that legend attributed to Barbarossa, who dropped the spear into a stream and expired. Hitler sent the stolen spear to the Katharinenkirche in Nuremberg. On 30 April 1945, Allied forces bombed the church and the spear was subsequently recovered, along with other treasures, from the haunted ruins.

The recoverer was Lieutenant Walter William Horn of the Seventh Army, an art historian who was working for the Monuments, Fine Arts and Archive Program – the subject of George Clooney's 2014 film *The Monument Men*. Some occultists and fantasists believe that Patton himself took possession of the spear, but if so that would undermine the authority of its magic since it did little to protect him from a collision with a recklessly driven 2½-ton truck.

Patton's Cadillac 75, incidentally, was swiftly repaired and returned to active duty. *Cont*



BUY THE BOOK

This chapter is reprinted whole from Stephen Bayley's *Death Crash: There Are No Accidents* (£29.95, ISBN 978 0 9930721 2 3), which is reviewed later in this issue.



LAND'S END • CHESTER

BORDERS • JOHN O'GROATS

XXIInd LE JOG

Historic Regularity Event, December 3rd to 6th 2016

Open to cars built before 1986, the 22nd Le Jog will build on the success and accolades received in the 2015 running. Graham Dance will continue to head up the route planning which will see the event start in Land's End and end the first day close to Chester. Running through the rallying heartlands of the north of England, the route will take us to The Borders region for our second overnight before the final, epic push for John O'Groats on the last legs.



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FIAT 8V SUPERSONIC

LIFE AT THE SPEED OF SOUND

*The story of this Fiat 8V Supersonic is almost
as remarkable as that of the man who owned it*

Words David Burgess-Wise **Photography** Dirk de Jager







It was inevitable that Lou Fageol should have gasoline in his blood. His father Frank was one of the four Fageol brothers from Des Moines, Iowa, who had been involved with automobiles since 1898, and in 1917 Frank Fageol partnered his friend and former employer Louis H Bill in the launch of the Fageol automobile, hailed as 'the World's Most Expensive Car powered by the World's Largest Engine'. Built in Oakland, California, this gargantuan monster packed a 13,514cc Hall-Scott six-cylinder aero-engine and was reputedly capable of 116mph.

Between them the Fageols held more than 125 patents, ran various car dealerships and founded a company that would not only become one of the largest truck and tractor manufacturers in the USA, but also the country's second-largest maker of buses.

Lou Fageol took over the reins post-war (the factory had been producing many of the fuselage parts for America's first jet fighter, the Lockheed P80 Shooting Star) and was an astute businessman who enjoyed the playboy lifestyle that the company's millions afforded him. He would associate with pioneering manufacturers of speed

equipment such as Louis Meyer of Offenhausen racing engines and camshaft and carburettor manufacturer Ed Winfield.

He proved his worth as a racing driver and, away from the track, became a powerboat racer. On Seattle's Lake Washington on 5 August 1955, his boat *Slo-Mo-Shun V* turned a complete backwards somersault at 165mph during a qualification trial for the Gold Cup race. Lou Fageol sustained fractured vertebrae, broken ribs, a punctured lung, and permanent damage to his heart. His racing career was over. His untimely death in 1961 (he was 54) was a direct result of the injuries he had received in that horrific crash. He had won 74 first-place trophies in the sport.

During his short yet eventful life, Lou Fageol had befriended Kaufman T Keller, president of Chrysler (1935 to 1950) and then chairman of the board (1950-56). It was through that friendship that in 1954 Fageol acquired his Fiat 8V Ghia Supersonic, body no 807.

You might think it odd that Fageol should buy a Fiat through Chrysler – this was, of course, 64 years before the Fiat-Chrysler merger of August 2014 – yet the link was through the small but prestigious coachbuilder, Ghia of Turin. The post-

war revival of the American car industry had brought Ghia international fame, when Chrysler forged links with it to inject a much-needed dose of style into its own products. Meanwhile, war-damaged Fiat had turned to Detroit, asking Chrysler to help train its technicians in the latest machining and assembly techniques. Mario Boano recruited the commercial director of the SIATA accessory and sports car maker, 30-year-old Luigi Segre, to handle the new contact.

Segre had been a liaison officer with an American Army group working with the Italian resistance during the war, and was ideal for the job. He believed that Ghia's future lay with a wider clientele than Europe could offer and so travelled to America, where he befriended Chrysler's vice-president for export sales, CB Thomas. Chrysler shipped a Plymouth chassis to Turin, where Segre and Boano designed a four-door, six-light saloon body to demonstrate Ghia's capabilities.

Its craftsmanship and modest cost (around \$10,000) convinced Chrysler to commission a series of ten concept cars from Segre, who by the end of 1953 had gained control of Ghia. While these concept cars were mostly designed by an advanced styling group headed by Virgil M Exner,

Clockwise from left

The 8V Ghia Supersonic in its restored state; first owner Lou Fageol; one of the passenger buses his company built; *Slo-Mo-Shun V*, the superboat that earned him victory – and would ultimately cost him his life.



'Lou Fageol proved his worth as a racing driver and, away from the track, became a powerboat racer'

in 1954 Ghia's chief designer Giovanni Savonuzzi (formerly with Cisitalia) created the remarkable Adventurer II coupé on a DeSoto chassis.

The long, low-slung Adventurer II was the biggest of a series of *Supersonica* streamlined coupés designed by Savonuzzi, which drew their inspiration from contemporary jet aircraft, with front and rear lights recessed in housings that resembled jet engine intakes. First of the line was a tubular-framed special built by Virgilio Conrero, which had an Alfa Romeo 1900C engine, Fiat 1400 front axle and Lancia Aurelia transaxle. It was driven in the 1953 Mille Miglia by Swiss duo Robert Fehlmann and G Vuille but crashed before the halfway point. It was rebuilt as a roadster.

However, in its brief existence, the Conrero *Supersonica* had attracted so much attention with

its bold styling that it was decided to put the design into production as a limited series, and the new Fiat 8V (*Otto Vu* in Italian) was selected as the chassis of choice. The *Otto Vu* was powered by an overhead-valve V8 originally designed by Fiat technical director Dante Giacosa for a six-seater luxury saloon that was aborted when high taxation forced the contraction of the Italian market; its chassis – Fiat's first with fully independent suspension – was built under contract by Siata. Only 114 *Otto Vus* were produced.

Shown at the 1953 Paris Salon, the Ghia Supersonic was one of the star exhibits. The prototype 8V Supersonic was subsequently acquired by intuitive engineer Paul Farago, proprietor of a Detroit speed shop, who – as a fluent Italian speaker – acted as interpreter for

Chrysler stylist Virgil Exner in his dealings with Segre and Boano. Over the next three years, Ghia built 14 more 8V Fiat Supersonics; there were similar versions of the Aston Martin DB2/4 and Jaguar XK too.

Ghia's sales records are long lost, probably destroyed during the turbulent late '60s and early '70s when Alejandro de Tomaso took over, but the January 1956 issue of *Motor Life* states that Fageol's Fiat Supersonic was one of four acquired by Chrysler, presumably for study purposes.

In his ceaseless quest for enhanced performance, Lou Fageol fitted his Supersonic with twin Pepco superchargers (Pepco being the Progressive Engine Products Company, one of Fageol's own concerns) mounted back-to-back, plus quadruple Zenith carburetors, boosting power output by 'a good →



30hp' and raising estimated top speed to 140mph. He also added unsympathetic multi-blade bumpers front and rear. In this form the Ghia Supersonic was shown at Watkins Glen in 1954 and won its class at Pebble Beach in 1955.

Around 1958, according to Fred Puhn of National City, San Diego (who at the time worked for Lou Fageol at The Speed Shop in La Mesa, California), the Fiat engine and transmission – probably because the twin-blower installation had overtaxed them – were replaced by a small-block Chevy 'Fuelie' V8 built to Sebring race tune specification by three-times Indianapolis 500 winner Mauri Rose, who had retired to California after an accident in the 1951 Indy 500. Nothing more was heard of the Supersonic's original power unit, which was probably scrapped.

Never content to do things by halves, Lou Fageol acquired a second 8V Supersonic for his wife Caryl, again through KT Keller; he modified the rear ends of both cars by adding large riveted-on tailfins and Continental spare wheel kits (after his death, Lou's son Ray had them removed by the Vesco body shop in La Mesa). Ray Fageol kept both cars for a few years, then advertised them for sale in the latter part of the 1960s. They were inspected by Fiat 8V expert Erik Nielsen, who reported that they were both in rough condition.

The featured car, chassis no 000040, was acquired by Paul Ross Jr of Kent, Ohio, whose family home on Prospect St was fairly close to the

Fageol Twin Coach factory. His father Paul Sr was a friend of Lou Fageol's, and often towed Lou's hydroplanes to races. Recalls Paul Jr's son Bill: 'One of the *Slo-Mo-Shun* raceboats was parked and stored behind my grandfather's home for quite some time. My father told me that he went along during a tuning trip with my grandfather, Lou and others to run one of the *Slo-Mo-Shuns* on Lake Milton in north-east Ohio.'

He adds: 'Lou's wife's car, chassis 000049, ended up with Jerry Farber of Detroit, Michigan.'

Paul Ross Jr and his wife separated in the 1960s, and Ross moved to San Diego, California, taking the Supersonic with him. His son Bill grew up with his mother in the Kent-Ravenna area of Ohio until moving in with his father in 1974. He recalls: 'At that time the Supersonic was parked in our driveway. The body was a flat yellow colour in poor condition and the interior was fairly rotted. There was no engine in the car; it needed a full restoration. My father didn't do much with it until the late 1970s, when he installed a small-block Chevy V8 with Rochester fuel injection in it.'

'The car was soon painted red and a new beige interior installed. My dad drove the car sparingly for just a few years and by about 1985 it was parked. I remember meeting Ray Fageol when he came to visit us in Lakeside, California, in 1976 when I was a senior in high school. He took me for a fast ride in his Toyota Celica, which had a Pepco blower installed. He was a friendly, likeable fellow.'

Clockwise from above

Jet-age lines earned Ghia the Supersonic sobriquet; as exotic inside as out; curious multi-blade bumpers replicate those fitted by Lou Fageol, with which the 8V won at Pebble Beach in '55; 2.0-litre V8 was originally intended for a stillborn luxury saloon.

Around 2001, Paul Ross Jr transferred ownership of the Fiat Supersonic to Bill; it was in poor condition. Says Bill: 'While it was in my care, I removed and replaced the engine and transmission, rebuilt the brakes and prepared the body for new paint. I did not finish the restoration, but sold the car to Marc Behaegel.'

Says Belgian Fiat 8V enthusiast Behaegel, who bought the car in February 2013: 'I discovered the car in November 2012 in a little town between Los Angeles and San Diego. I was smitten by its lines – so futuristic for a car from that age. My other cars are an 8V Zagato and an 8V Siata 208 so it was obvious my next car should be an 8V!'

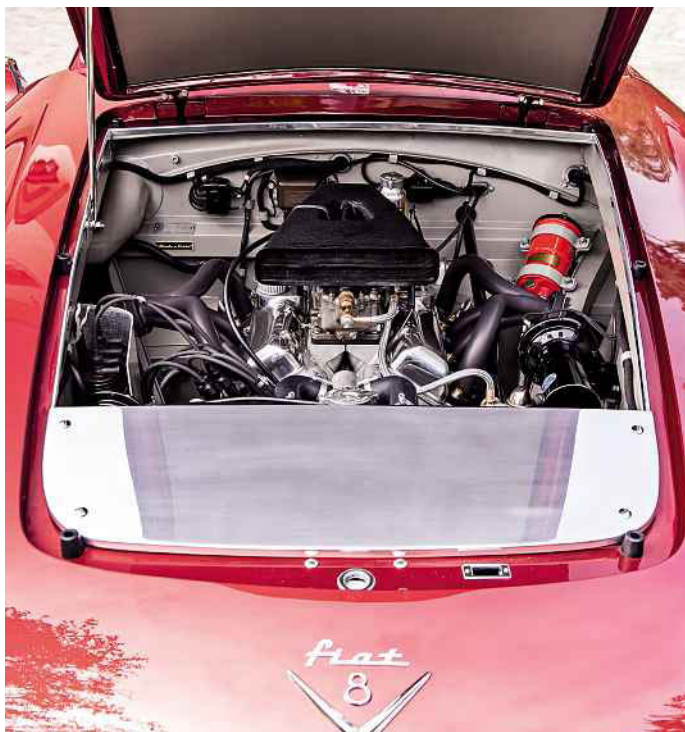
'And, of course, the car had a certain history, which was also attractive – I never buy a car without a history. It had been owned by a special guy who was not only a racer but had owned special cars. The car had won its class at Pebble Beach in 1955, so for me there was a challenge – to take the car back to Pebble Beach in 2015.'

And so work began. 'I decided to give the car the full attention it deserved, with a meticulous restoration to originality,' says Behaegel. 'I even took the risk of adding the Lou Fageol bumpers – a perfectly reversible feature – in my attempt →



1953 Fiat 8V Ghia Supersonic

Engine 1996cc V8, OHV, two Weber 36 DCF3 carburetors **Power** 105bhp @ 6000rpm **Torque** 108lb ft @ 3600rpm
Transmission Four-speed manual, rear-wheel drive **Steering** Worm and roller **Suspension** Front and rear: wishbones, coil springs, hydraulic dampers
Brakes Drums **Weight** 997kg **Performance** Top speed 112mph. 0-60mph 11sec





'In this form the Ghia Supersonic was shown at Watkins Glen in 1954 and won its class at Pebble Beach in 1955'

to show the car as it was presented at the Pebble Beach concours in 1955, 60 years before.

'The car had never been shown since 1955 and had gone off the radar, as it had been in private hands since then, just sitting in a garage awaiting restoration. When Bill Ross retired, he started the project, but gave up on it, as it proved too difficult. The Supersonic was shipped to me a few months after I acquired it, which left me just over two years. The car had not been properly restored since the 1970s; it was in a pretty rough state and needed bringing back to its original condition.

'The first thing we did was to take the car apart, make an inventory of all the components that were available, note all the parts that were missing and try to source them. When we had gathered all the important elements and located a correct 8V engine [00017], it was time to give it a go!

Restoration was entrusted to Strada e Corsa in Haarlem, Holland, a company run by brothers Jurriaan and Lennart Schouwenburg and which specialises in the restoration and sales of sports/racing and *Gran Turismo* cars, especially those built by Italian marques.

Says Lennart Schouwenburg: 'It was quite a hard project, as this car had a very powerful Chevy engine, gearbox and rear axle in it, and all kinds

of modifications had been made. To restore it to the original specification, we had to make all sorts of special fitments and brackets to install the correct gearbox and rear axle. These were missing, so we had to manufacture the gearbox and rear axle here from scratch.

'We had to cast, machine and make gears, sprockets, pinions and shafts – every single piece of the rear axle and gearbox. Luckily we had sample material from other 8Vs in our workshop, so we could carry out 3D scanning of the gearbox and rear axle parts.

'We made wooden patterns to cast the rear axle and gearbox casings, for which we used a modern aluminium alloy that is eight times stronger than the aluminium used in 1953. We did metallurgic research on the cylinder block and the lab found that it was identical to that used to make kitchen utensils such as saucepans in the early 1950s. It was of very poor quality.

'We managed the whole project from start to finish. The car came in from America, we disassembled it and sent the chassis and body to a firm near Venice, who did the bodywork and paint. I flew there five times in a year to look at the work, as did the owner. We did all the mechanical work here at Strada e Corsa, such as

pedalbox, brakes, engine, clutch, carburettors, rear axle, steering housing...'

Restoration over, Marc Behaegel was able to drive his Supersonic for the first time and compare it with his other 8Vs. 'My Zagato – which also has an aluminium body – and Siata drive like sports cars, whereas the Supersonic is very quiet and drives like a modern GT car. It's not a car for racing – it's a car for the boulevards.'

He adds: 'As a first-time entrant in the Pebble Beach Concours, I told myself not to have any expectations. The car attracted great attention from the public and the connoisseurs but I was fully aware that only the professional jury was responsible for studying and judging my car.

'Great was my surprise when I was told to line up for the podium. More stress was added when I was *not* called in for third place. I could not believe my ears when the second car was also summoned to the podium.

'At that moment a mixture of stress, surprise and happiness took over and overwhelmed me. And when I drove my car onto the podium to be awarded First in Class, it really was an unforgettable moment!'

Unforgettable certainly, yet only fitting for a car with such a remarkable story to tell. **End**



top left: 1934 Alfa Romeo 6C 1750 Zagato, top right: 1962 Mercedes Benz 220SE Cabriolet, lower left: 1961 Bentley S2 Continental DHC Park Ward, lower right: 1971 Ferrari 365 GTC4 Spider Conversion

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Preview

Fri., May 27, 2016 from 12 am to 5 pm
(previous to the opening of SCW)
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RUMBLE TO THE JUMBLE

Robert Coucher joins musician Jools Holland and pals for a trip to Reims in supercars – to visit the old pits and go foraging at an autojumble...

Photography Chris Newton



Autojumble. Not a word to fill me with excitement, but add the phrase 'road trip' and things perk up. Spring is in the air, so it's high time for a fast blast somewhere.

Most committed autojumbler would dig out the family Volvo but we take a different approach, with an array of unsuitable sports and supercars that have little luggage space, let alone room for lovely old tat liberated from a scruffy trestle table.

Valentine Lindsay called me up and suggested I join his band of merry autojumbler. He also requested I didn't bring one of my classics. Something with a bit more grunt... OK then, how about a brand new McLaren 675SLT?

McLaren Automotive is on a roll. As a successful Formula 1 team, it launched the legendary F1 in 1992, once the world's fastest production car, with an equally shattering list price of £635,000. The upshot is that only 106 were sold (just 65 being pure road cars) and they are now worth in excess of £6 million each. An F1 GTR happened to win the Le Mans 24 Hours outright in 1995.

Fast-forward to 2011, when McLaren started production of its new (now five years old) road car, the MP4-12C, at a more reasonable £150,000. This year McLaren Automotive will produce 3000 cars in Sports, Super and Ultimate Series variants.

This £259,500 675SLT ('Longtail', in honour of that F1 GTR) sits at the top of the Super Series range, as well it should, with 666bhp (or 675ps, hence the name). Finished in lurid Napier Green, the 205mph McLaren is a show-stopper, one of only 500 produced, now all sold out. It weighs just 1320kg, will do 0-62mph in 2.9 seconds and promises 130 litres of luggage space under the front bonnet. Autojumble here we come...

PHOTOGRAPHER CHRIS NEWTON arrives and we pack the Mac. There's the boot and a narrow shelf behind the seats so we *just* manage. Getting in and out of the low-slung seats is akin to a Pilates workout and there's no room in the car for glasses, phones or any other travel paraphernalia.

Driving the 675SLT is not for the shy. From the get-go, cameraphones are out, van drivers hoot

and give the thumbs-up, and everyone smiles and waves us into the London traffic with not a sneer in sight. Best of British? Maybe that's it.

Between us we are flummoxed by the sat-nav and I revert to my handwritten directions, yet the Mac is refined and co-operative, its limited visibility helped by large door mirrors. Steering is superb via the Alcantara rim, and the seven-speed dual-clutch gearbox is instant and polished.

Our first destination is Jools Holland's pile in Kent. Jools is the well-known musician, TV presenter, classic car enthusiast – and keen autojumbler. He has an encyclopaedic knowledge of medieval times and his gaff is full of antiquities. We find our way there thanks to my pace notes, and the rest of the team soon arrive: James Lindsay and Patrick Bogue (Ferrari 550 Maranello), Valentine Lindsay and Richard Gauntlett (Alfa Romeo 8C), joining Jools and Mark Smith (Mercedes-Benz SLS) and Chris and I in the 675SLT.

The boys – committed classic car enthusiasts, racers and collectors – are all over the Mac. We discover that to open the rear Perspex lid to get



Clockwise from far left
Ready for the off chez Jools Holland; McLaren at speed on the autoroute; Coucher and Holland with Mercedes SLS in the Eurotunnel; Traction Avant for sale at the 'jumble'; 1100cc René Berté Special in Reims' classic car museum; pursuing James Lindsay's Ferrari 550M; McLaren from the inside; bottles are emptied at Le Boulingrin.



'France is bathed in glorious sunshine and the péage is deserted. Oh, the temptation'

at the engine (to check your oil and water) you have to dig a tool out of the front boot and unscrew two lock-nuts aft. That's confidence for you.

We enjoy a bracing walk around the grounds while Jools and wife Christabel lay on a candlelit dinner in their magnificently eccentric dining room – we feel like we're part of a costume drama. Then it's early to bed, ready for a dawn start.

After reloading the Mac (Chris has finally figured out the sat-nav by now), it's a fast run down to the Eurotunnel in convoy with the grumbling Merc SLS, shrieking Alfa 8C and baritone Ferrari 550. The 675LT is quiet in comparison to this lot.

Northern France is bathed in glorious crisp sunshine and the péage is deserted. Oh, the temptation. At the fuel stop this quartet again attracts a whole lot of friendly attention as we line 'em up for a refill. The Mac turns out to be very

economical but Valentine is worried because his Alfa's dash has lit up like a Christmas tree. Also I have a problem starting the Mac, thanks to its keyless ignition. Have to get out, lock it, unlock it and start again. First World problems.

Once in Reims we have a quick lunch, then go to look at the amazing Reims Cathedral and the classic car museum, while Jools slips off to see a tapestry exhibition. Each to his own. Meanwhile, I'm tasked with finding a restaurant: road trips are about good grub as well as fast driving, after all. Brasserie du Boulingrin on Rue de Mars turns out to be an absolutely perfect French eatery where the *fruits de mer* is sublime and not expensive. Highly recommended.

Next morning it's time for the autojumble. This bunch are all pros so we get there on set-up day before the crowds. The 29th annual Salon

Champenois at the Reims Parc des Expositions is a pretty sizable event full of cars, bikes, bicycles, engines, signs, car parts and stuff – all French and exotic. A feast for sad car bods and we spend hours trying to work out what we can squeeze into our unsuitable transportation.

Once we've satisfied our hunger at the autojumble, it's time to pay homage to the Reims-Gueux circuit, a 4.85-mile triangulation of three long flat-out straights on the outskirts of town, where the French Grand Prix was last held in 1969. The roads are public byways and the old pits are still there, if rather forlorn. Such an evocative sight though, and a great place to end the day.

Next morning we head back home. We swap seats and it's interesting to feel the evolution evident in these sports cars. Needless to say the rest of the gang are gobsmacked by the 675LT. The





six-speed manual Ferrari is beautifully appointed and really feels like a classic. It's a class act, a true *gran turismo*, and its V12 engine is gorgeous. Still fast, too, with a top whack of 199mph. The Alfa 8C looks superb and feels like a halfway house between the old-tech Ferrari and the newer Merc and McLaren. Its 4.7-litre V8 Maserati engine is fantastic and the car feels taut and strong. I love it. The 6.3-litre V8 Merc SLS is refined, comfortable and has a real bruiser of an engine. Jools enjoys it for fast trips to gigs across Europe.

'The SLS is the first car I've seen for years that I think looks distinctive,' says Jools. 'It retains the retro charm of the classic Gullwing but it's built to work and is damn fast. I love the soundtrack the big V8 produces. Yes, it's quite a big car, with a very long bonnet, but it shrinks around you and is superb on long runs. Not as quick as the McLaren but certainly a more comfortable GT.'

En route, we pull in and visit the chilling V1 rocket factory from World War Two, underground at La Coupole, before the final run to the Eurotunnel. Chris and I hop into the Mac and The Moment arrives. We find ourselves on a twisting backroad before the *péage*. In my mirrors I see a big 'bike spearing up fast behind, headlamp blazing...

I should let him past. But no. A double-tug on the paddleshift and the Mac hunches down and takes off. The supple suspension allows it to glide across the uneven backroad with aplomb. The

twin-turbocharged 3.8-litre V8 sings up to the 7000rpm redline and the 675LT really starts to gel. The big 'bike slips back and now we are flying.

The road rises and dips between the fields with no road signage or telephone poles to point out where it's going next. I hit a crest with a long drop the other side, where the road suddenly turns sharp left. Going in far too hot, I'm hard on the ceramic brakes, braking deep into the corner. The Mac is on the limit but the chassis just gathers itself and makes the turn beautifully. Gulp.

At the next stop sign the superbike catches up and the rider pumps his thumbs-up, shaking his head in wonder. If I'd been driving a McLaren F1 it would still be buried in that field.

Oh, by the way, Jools bought a Rover badge and Mark a small enamel sign. Job done. **Cred**

'We spend hours trying to work out what we can squeeze into our unsuitable transportation'



This page
Alfa Romeo 8C might not be the ideal transport for an autojumbler, but it makes a great GT car; Reims autojumble has a uniquely Gallic flavour – and that's down to the vendors as much as their stock.



The Professional's Choice

Seen here the Moto Technique team with owner Matthew Lange (right) with this splendid Ferrari 365 Daytona

Ferrari 365 GTB Daytona

Moto Technique, established in 1980 based in Molesey Surrey is one of the world's leading Exotic Sports Car restoration and repair specialists.

Proprietor Kevin O'Rourke has restored innumerable Classic Ferraris, including this beautiful 365 GTB Daytona for its owner 30 years ago. Kevin said we have always used Hammerite Waxoyl since we formed Moto Technique and its part of this unique product that has preserved its chassis, sills sections that has kept it looking like it does today.



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A DIFFERENT KIND OF POLE DANCING

From first on the grid, Richard Meaden recounts sliding the Lotus-Cortina to victory at the 74th Members' Meeting

Photography Drew Gibson

ALLOW ME TO introduce you to CPB 408B, or Mighty 63 as he's known to his friends. An Appendix K Lotus-Cortina campaigned for the last three seasons in the hugely competitive Under 2-litre Touring Car Championship (U2TC) by owner Grant Tromans and yours truly, it's one of the quickest Cortinas around and the most entertaining car I've ever raced.

As you might have guessed, Mighty 63 and I are best mates. We know each other inside out and, like best mates do, we tend to get into a few scrapes. We've had ding-dong battles at Donington, slithered around Spa, monstered Monza and won silverware at Silverstone, but good times at Goodwood had always eluded us. That is, until Tromans received an invitation to race his Cortina in the Whitmore Cup at the 74th Members' Meeting. Finding himself unable to attend, Tromans passed driving duties to me.

After a civilised drivers' briefing on the Friday evening, my weekend proper began with a wild 15-minute qualifying session the next afternoon. I'd like to claim I worked to some kind of cunning strategy in order to create a bit of track space but, with windscreen and rear-view mirror full of Minis, BMWs, Alfas and Cortinas, the only option was to fight my way into some clear air. As a result, the first few laps felt more like a race.

The Minis are especially distracting, not least because they scribe peculiar and spectacular lines through the corners, looping wide before cutting across the conventional rear-wheel-drive line in a lurid and lunatic combination of understeer and oversteer. It would be great fun just to sit behind and watch for a few laps if it wasn't for the spectre of Touring Car legend Steve Soper shadowing me a few cars back in his own Lotus-Cortina.

Like an aircraft breaching the cloud base to find blue skies and sunshine, I clear the Minis and slither onto the Lavant straight with nothing ahead but some clear track and Andrew Banks' beautiful Alfa GTA acting as a hare in the middle distance. It's the best opportunity I'll have to nail a decent lap, but having spent the last ten minutes overdriving it's hard to calm down and keep things tidy. In case you didn't know, Lotus-Cortinas love to slide...

Normally you have to peer along an endless row of high fencing to spot your pit board, but at Goodwood you feel so close to your team that they could scribble your lap time on a piece of paper and hand it to you as you drive by. Despite the traffic, things are going well, Mighty 63 and I trading places with Soper as we squabble over P1 and P2. Having cleared the Banks Alfa and completed what feels like a good lap (well, to put →





Left and below

'Mighty 63' leads the pack (more Cortinas, Alfa GTAs, BMWs, Minis) from pole at Goodwood's 74th Members' Meeting; its interior is suitably sparse.



'THIS BIG, SCARY KINK IS NORMALLY FLAT-OUT, BUT 63'S TAIL KICKS WIDE AND LEAVES A LONG BLACK LINE'

it another way, I can't imagine trying much harder!), it's brilliant to see 'P1 +0.9' on the Raceworks Motorsport pit board. Next time around the chequered flag's out and our time still stands. We'll start the Whitmore Cup from pole!

The schedule for the Sunday broadly mirrors Saturday's, so the race is set for late afternoon. Plenty of time to get nervous, then. I get to the circuit late morning, just in time to see the extraordinary SF Edge race for monstrous Edwardian machinery. Things are running late after Stephen Bond's cartwheel into the pedestrian tunnel, and a number of further incidents puts more pressure on the schedule, but the GRRC moves heaven and earth to ensure everyone gets a race. By the time we're sent out from the Assembly Area the sun is beginning to dip, but this only seems to add to the atmosphere.

The release you feel at the start of a race is something uniquely special. If only there was a way of harnessing your tension, anticipation and nervous energy and then deploying it, KERS-like, to your car's driven wheels, you'd get a rocketship start every time. My technique for standing starts is a bit rusty as the vast majority of the races I've done in the Cortina have been in the U2TC series, which always have rolling starts. Worse, due to the compressed schedule, we've only got the run round from the Assembly Area to the grid to get some heat into our tyres and brakes, so there's not even a chance to have a practice start on the green flag lap.

With left leg trembling and eyes trying not to be distracted by the huge video screen showing a live feed of our race immediately behind the start officials, I keep my gaze fixed on the starter's flag. When it twitches I snap the clutch pedal up and stomp the throttle down. There's an initial flurry of wheelspin, but the rear Dunlops dig-in and we're away, holding the lead into Madgwick, with Soper and the rest of the pack in hot pursuit. The tyres and track feel like strangers, cold and aloof,

and so we slip and slide and slew out onto the straight towards Fordwater. This big, scary kink is normally flat-out, albeit with a bit of a shimmy, but 63's tail kicks wide and leaves a long black line that spools beneath Soper's Cortina as we charge towards St Mary's. My heart thuds.

The first right-hand element is taken in fourth (top) gear after a dab of the brakes, while the second left-hand part needs another dab and a downshift to third gear. Now it's the cold right rear tyre's turn to give me a scare as the Cortina yaws wildly towards the grass on the outside. A rather ungainly armful of lock saves the day, but Soper's nibbling away at the ever-decreasing gap between us, the wily hunter putting the wind up his wide-eyed prey.

To be sure of a good exit onto the Lavant Straight you need to give a little on the way into the tricky double-apex right. Never easy at the best of times, when you're driving on your mirrors it's a hundred times worse. It feels like I've been overly cautious as Soper and the pack

draw a few metres closer, but I get a smooth exit and, by the time we arrive at Woodcote, the gap has grown a little.

And then Soper's gone. Retired at the chicane on Lap 1 with a broken A-frame. It's strange to feel the relief in seeing your closest rival retire and the disappointment at being deprived of a great scrap with a bone fide Touring Car hero.

The next few laps are spent building and maintaining a gap to second-place Mark Sumpter, the last few spent sliding around as only a Cortina can before finally taking the chequered flag. It's a great shame that we're denied a dust-up with Steve Soper, but a win's a win. When it happens to be at Goodwood, in a car that you know like the back of your hand, and under the watchful gaze of a knowledgeable and appreciative crowd, there's nothing sweeter. Mighty 63 indeed. **Good**

1963 Ford Lotus-Cortina

Engine 1558cc four-cylinder, DOHC, twin Weber 45 carburettors **Power** 180bhp @ 8000rpm **Torque** 125lb ft @ 6000rpm **Transmission** Four-speed manual, rear-wheel drive **Steering** Rack and pinion **Suspension** Front: MacPherson struts, forged track control arms, coil springs, anti-roll bar. Rear: live axle, leaf springs, telescopic dampers **Brakes** Discs front, drums rear **Weight** 751kg **Performance** Top speed 130mph. 0-60mph 6.5sec (est)





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THE JAGUAR E-TYPE was launched in Geneva in March 1961 and Sir William Lyons understood perfectly the mantra 'race it on Sunday, sell it on Monday'. He had seven special E-types prepared by the works, including two for Tommy Sopwith's Equipe Endeavour (registration numbers ECD 400 and EE 400) for the Easter Monday Oulton Park GT Trophy race, held on 15 April 1961. With Graham Hill behind the wheel, ECD 400 won the race – the E-type's first victory.

Jaguar's marketing men were keen that the public should see these lightly modified E-types as standard cars, but they had actually been very carefully prepared. Known as the Project ZP 537/24 cars, these seven E-types received the full attention of the Jaguar race department. Each engine was balanced and fitted with D-type camshafts in a polished head, plus forged, high-compression pistons and gas-flowed SU carburettors. The four-speed gearbox had close ratios and the suspension received thicker torsion bars and anti-roll bars plus Koni dampers, while the triple-laced wire wheels were shod with Dunlop racing tyres.

Interestingly, as these were early, flat-floor, Series 1 E-types with outside bonnet catches, the driver's-side floor was recessed and the rear section behind the seat was cut away to create extra space – something Jaguar would do to all the later cars.

Naturally, the surviving Project ZP cars are some of the most desirable E-types in existence. Robert Coucher



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Gone but not forgotten

WORDS GILES CHAPMAN



GEORGE BARRIS

DEAN JEFFRIES

Hollywood's 'other' customiser to the film industry and its stars thrived despite a career-long feud with George Barris

HOLLYWOOD FEUDS are nothing new, but you expect the verbal pinching and hair-pulling among the performing talent, not the behind-the-camera crew – and rarely among the prop makers, well away from the limelight.

Californian customising gurus Dean Jeffries and George Barris – kings of fantasy cars built for movies and TV shows – had years of enmity. And it seems Jeffries had genuine reason to resent Barris and his ruthless self-promotion.

At issue was the Monkeemobile, the Pontiac GTO-based hot rod Jeffries designed and built to star in the 1966 TV series *The Monkees*. When the show ended, Jeffries declined the offer to buy it back for \$1000. Barris gladly snapped it up.

Not only did he restore it to gleaming condition, he also started to take credit for its creation. When Barris's name appeared as the car's designer on boxes for MPC's Monkeemobile plastic model kit, Jeffries was livid. Barris would continue to claim the car as one of his for years. Jeffries worried that a lawsuit would ruin him, so never pursued Barris through the courts over it. But he made his feelings plain to his biographer Tom Cotter.

'He couldn't put a dent into something, never mind taking one out, but he's a hell of a promoter, believe me.' The irony of the situation was that Barris initially helped Jeffries fulfil his potential.

Born in 1933, Jeffries wanted to attend the Art Center in Pasadena, but his grades weren't good enough. Instead, he was drawn into fixing cars, picking up knowledge from his mechanic father and racer neighbour Troy Ruttman.

His subsequent US Army posting was to Germany, where a local passed on his expertise in adding pinstripe décor to furniture, pianos, and then motorcycles. Back home, Jeffries applied his new skill with Kenneth Howard, who as 'Von Dutch' set the Californian customising trends for cars and 'bikes. It wasn't long before Dean was recruited by George Barris as in-house pinstriper for his prodigious output of cars for local celebs.

His most high-profile work was to add the linear highlights to 'Li'l Bastard', James Dean's ill-fated Porsche 550 Spyder, but he was responsible for the metalwork on the cut-down '32 Ford on the cover of The Beach Boys' album *Little Deuce Coupe* too. Inevitably he departed to run his own shop, and the rivalry with Barris began.

'It wasn't long before Dean was recruited by George Barris as in-house pinstriper of cars for local celebs'

When working for Indy drivers, he would coordinate the paintwork of their cars and helmets, with Mobil Oil just one sponsor who paid for it. He even developed his own paint, Jeffries Indy Pearl, and was a keen early advocate of metalflake.

Knowing that Jeffries was an enthusiast, Carroll Shelby called on him to paint the first of his Shelby Cobras in 1962 – in three days! – as a favour. 'I asked Shelby what colour he wanted, and he said "Any colour you want". So, not knowing if it was right or wrong, I painted it pearl yellow because I had heard on TV that yellow stood out the best.'

In return, Shelby gave him a Cobra small-block V8 and gearbox, and Jeffries installed them in his Mantaray, a one-off using the chassis of a 1939 Maserati 6CTF Grand Prix car with a single seat. This machine (it was used in the 1964 film *Bikini Beach*) brought a flood of work for the Hollywood entertainment industry. As well as the Monkeemobile, there was also a Chrysler Imperial meanly modified for the *Green Hornet* TV show. Named Black Beauty, this was another car over which Barris would make false claims.

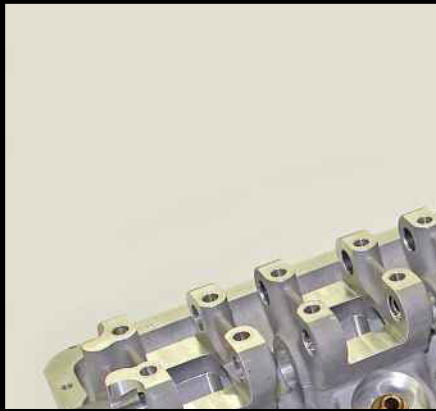
However, the Landmaster from the post-apocalyptic 1977 movie *Damnation Alley* and the Moon Buggy from James Bond film *Diamonds Are Forever* were uncontestedly from Jeffries' own imagination. For years, the Landmaster languished outside his workshop on Cahuenga Boulevard in Hollywood, becoming a bizarre local landmark. Jeffries also built the Cougar show car for Ford, and made ends meet with a range of his own beach buggies. When he wasn't in his workshop, the bills were paid by occasional hirings as a stuntman, usually for driving.

Jeffries died peacefully in his sleep in May 2013, aged 80. He'd only been easing his workload for five years, taking the Mantaray on tour to delight open-mouthed 21st Century kids, although he had already seen off cancer and recovered from a coma caused when he fell from a ladder.

He was softly spoken, modest, and always happy to meet his fans: 'An amazing human being and a complex thinker,' said Tom Cotter. 'While he was very self-conscious about his lack of a high-school education, if you needed to send a rocket to the moon with only \$9000, he would somehow find a way to get it done.'

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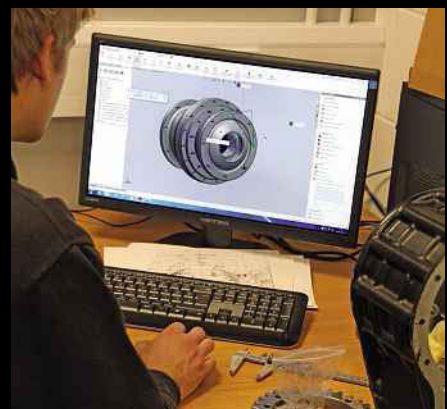
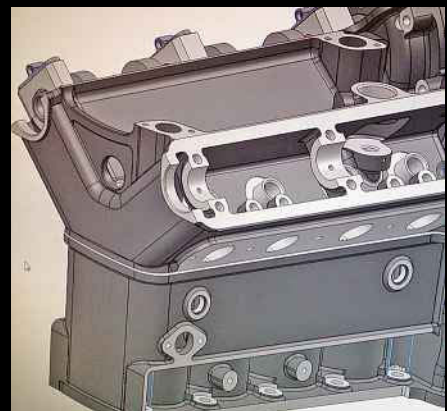
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RIMOWA LUGGAGE

German alloy cases that no jet-setter or pro photographer could have travelled without

WHETHER IN FLASHING aluminium or more subdued polycarbonate, it's the trademarked ribs that distinguish Rimowa luggage amidst the teeming throngs scurrying across the concourses of the world's airports.

Master luggage maker Paul Morszeck opened for business in Cologne in 1898, making suitcases, steamer trunks, and trunks for the newfangled automobile. With servants to do the lugging, the wood and leather luggage of the period was heavy and built to take a bashing but Morszeck sought an edge by crafting lighter cases. While man was still struggling to master powered flight, Morszeck advertised his wares with a poster that was prescient in view of future developments, showing one of his trunks in the form of an early aircraft soaring above Cologne. It would be another half-century before Rimowa's aircraft-inspired luggage, er, got off the ground.

Barely more than a decade after the Wright brothers had powered into the air in their flimsy wired confection of wood and fabric, Hugo Junkers was constructing the world's first all-metal 'plane. The wings and fuselage of the metal-framed, low-winged J1 monoplane were clad in sheet steel, earning it the nickname 'Tin Donkey'.

Junkers soon replaced the steel cladding with the more expensive but much lighter alloy Duralumin, a material created by German researcher Alfred Wilm who, in 1901, serendipitously discovered that his mix of aluminium and copper increased in hardness when simply left to mature at room temperature.

In 1919 Junkers produced another first, the all-metal F13, which by 1932 had evolved into the Junkers Ju 52 tri-motor airliner, one of the most successful and – with its corrugated Duralumin skin – most distinctive civil aircraft of the era.

Meanwhile, Paul Morszeck's son Richard was running the company and, in 1931, he registered the brand name Rimowa (pronounced with a 'va' not a 'wa') by taking the first two letters of his given and surnames plus the first two of the German for trademark, *Warenzeichen*. Pursuing ever-lighter construction, in 1937 Paul introduced the first luggage using sheet aluminium panelling.

The factory was badly bombed during World War Two, the wood and leather stock went up in flames and production post-war resumed using aluminium panels but, in 1950, with air travel rapidly increasing and inspired by the Junkers airliners, Rimowa introduced what would become its signature product.

Corrugating the aluminium created a unique look while providing rigidity without adding weight. Rimowa's advertising claimed it to be the 'First Aluminium Cases with Grooves', a qualification presumably felt necessary in the light of the 'other' (and smooth) aluminium luggage, produced by the American Haliburton company (see *Octane* 13).

For many years the 'luggage with grooves', due no doubt to its machine-age aesthetic, was an esoteric choice largely confined to the business classes, and a sticker-laden and well-dented Rimowa was akin to a macho badge of honour, indicating that the owner was a seasoned world traveller of substantial means.



Above
Rimowa luggage, appropriately, was inspired by the nascent aviation industry.

In 1976 Dieter Morszeck, the third generation to run the company and a keen photographer, developed a waterproof range of grooved cases that soon became the luggage of choice for photographers and film crews, further enhancing the brand's professional image.

As the millennium turned, Dieter brought 21st Century technology to Rimowa's range, pioneering the use of super-strong polycarbonate, still with the distinctive ribs, and reducing weight by 25%.

But aluminium lives on – with a flare for publicity and a passion for aviation and capitalising on Rimowa's heritage, Dieter sponsors a vintage Junkers 52 decked out in Rimowa livery, and even flew it to the US for a promotional tour in 2012. The company has also underwritten the massive task of recreating that very first all-metal passenger plane. By the time you read this it should have taken to the air.

Now, for the Rimowa enthusiast who has everything, including a spare \$2.2 million, you can order a faithful reproduction of the original 1919 Junkers F13 to match your 'luggage with grooves'.

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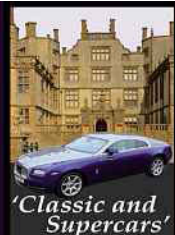

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Sometimes the finer workings of a watch become apparent only with experience



THERE IS A VALUE in having a watch on the wrist for a long period of time, when it comes to reviewing the product. Dimensions and statistics in print are all very well, but how it truly feels and functions in everyday use only reveals itself over time. Is the information on the dial legible? That's an important consideration for those of us over 50. Does it keep time? What is the power reserve like? How straightforward is the operation of its complications? And is it easy to wind and reset?

The last criteria may sound trivial and, yes, there are bigger issues facing mankind, yet I believe that it is the accumulation of detail – even detail that is taken for granted – that makes a product brilliant or irritating. Thus, a small winding crown may look elegant but trying to get a grip on it and slip a fingernail underneath to pull it out to reset can be tricky.

The winding of a watch should be a pleasure. After all, it is a minor miracle that, by rotating this small bit of metal between thumb and forefinger, a little mechanical world is brought to life. In the past Patek Philippe would advertise the pleasure of winding a watch alliteratively, describing the time taken as 'silken seconds' – and these words came to mind when I started to wind the A Lange & Söhne Annual Calendar.

Almost 30 years ago I bought myself a gold pocket watch made by A Lange & Söhne, a firm that, as far as I knew, had gone out of business

after the Second World War, when it wound up (excuse the pun) on the Eastern side of the Iron Curtain.

But when East and West Germany were reunited, fine watchmaking returned to the country. In 1994 the emblematic Lange 1 was launched: deconstructed dial and big date (inspired by the digital clock at the Dresden opera house). And since then Lange has re-established itself as one of the great watchmakers of our age.

Making fewer than 10,000 pieces a year, it specialises in such horological high-wire acts as the first wristwatch with fusee and chain constant force system: think of tiny derailer gears, complete with 18cm 'bike' chain. It also came up with new complications such as the Lange Double Split, a split-seconds chronograph that splits the minutes as well – a truly stunning watch, as gorgeous from the back as it is from the front.

'It is the accumulation of detail – even detail that is taken for granted – that makes a product brilliant or irritating'

Above, left and right
Lange & Söhne's Annual Calendar watch includes a moonphase indicator; it is just as beautiful on the caseback.

The Annual Calendar I am currently 'test driving' lies somewhere between the time-and-date simplicity of The Lange 1 and the fiendish complexity of the brand's chiming watches and tourbillon chronographs. As the name suggests, it gives the day, date, month and moonphase for every day throughout the year, even taking account of which months have 30 days and which have 31. Unlike the grander perpetual calendar, it requires resetting once a year at the end of February.

The grey dial and white metal case are a great combination, although I would prefer the markings of day and month to be more visible. The pushers to adjust day, date, month and moonphase are definitive in operation, but it is the winding that stuns – smooth and without resistance it simply glides, as does the resetting of the hands, which is rendered hyper-accurate by the zero reset seconds feature.

There is nothing like first-hand (another terrible pun) experience. Happily, Lange sponsors the Concorso d'Eleganza Villa d'Este and I am sure that, if you ask nicely, its people will be more than happy to let you wind their watches and enjoy those silken seconds yourself.

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MAD MIX AT MARXZELL

Join Octane's visit to a surreal stash in Germany

ALTHOUGH CAR MUSEUMS are closing all over the world, there are still plenty to be seen and even a few new ones opening. They vary from custom buildings full of desirable vehicles to cold, damp sheds full of as-found cars, along with all sorts of bits and pieces, or automobilia as we enthusiasts call it. In future months we'll be telling you about some of them, mostly in Europe, a few in America, all full of interest. We'll find some aircraft and motor cycles for you, too. Rare and unusual are the keys, the weirder the better.

We'll start with a real oddity: the Marxzell Vehicle Museum, Marxzell, Germany. Just when you thought you had seen everything.

About an hour from the bright, shiny new Porsche Museum, near Karlsruhe in the Black Forest, lies the small town of Marxzell, the home of one of the strangest motor vehicle museums you will ever find. The car park is opposite, with a MiG fighter aeroplane on a shed roof and a Trabant permanently parked. Across the road is the German equivalent of the Beaulieu National Motor Museum and its autojumble combined, mixed, shrunk and crammed into an old saw mill.

The museum was started by Bernhard Reichart. He died before it was opened but, thankfully, his family shared his enthusiasm and brought Bernhard's vision to fruition.

The entrance is past a couple of trams, a flock of geese and some tractors, just beyond a strange Mowag armoured car. Keep an eye open for the radial aero engines along the mill wall. Once

inside, you are immediately swamped with cars (about 140), motorcycles (about 170), cycles, tractors (23), fire-trucks (16) and even a Fire Department helicopter. Now stand and wonder how anyone made this head-count in such chaos.

Look further and a semblance of order appears, with, for instance, a Mercedes-Benz hall, the noses of many models hanging from the walls. There are also large collections of Opels and BMWs. Did you know that Mercedes-Benz made typewriters? Or that gun-maker Mauser made cars? Examples of both are here. And if you're a fan of Adler, Borgward, Fulda, Hanomag, Maico, Villard or Zundapp, this is the place for you.

There is plenty for enthusiasts of American autos, too: Model A and T Fords (Germans called the 'Tin Lizzie' the 'Tin Donkey'), 1949 Plymouth Coupe, Ford Thunderbird, Tri-Chevy, Chevrolet Corvette and Studebaker.



Surprises abound, from rows of old pedal cars on the backs of trucks to creepy mannequins peering at you from the shadows. If motorcycles are your thing, there are rows and rows of them, some immaculate, but most in as-found condition, which suits them well. There are myriad makers that non-aficionados have never heard of, and the smell of oil and old leather is wonderful. Of particular interest is the Megola motorcycle, with a five-cylinder radial engine inside the front wheel. Those motorcycle manufacturers tried everything, in many different ways. There is even a motorcycle with the sidecar in the front.

Downstairs, in the cold basement, are French cars of all kinds, including a couple of Citroën Kegresse half-tracks, Citroën saloons and a fine old Renault police car, with more old car noses hanging on the walls. Some of them are in pristine condition, perhaps the remains of 'rear-enders'.

There is more than just auto-related material at Marxzell. There are musical instruments, stuffed animals, costumes, furniture, office equipment and much more, including numerous model cars and aircraft and diverse advertising signs. Clearly, Herr Reichart never threw anything away.

As my group was leaving, Hubert Reichart beckoned us behind his desk into a small cinema, where he cranked up an elderly film projector and showed us part of a hilarious WC Fields film, in which the actor was involved in all sorts of automotive difficulties as he raced to hospital. Then, the owner sat at an auto-player piano that gave renditions of *Deutschland Uber Alles* and *God Save The Queen*. Unforgettable.

A tip: take a torch. There are some dark corners here and you never know what you might find in the shadows.

Fahrzeugmuseum Marxzell, Talstrasse Abbe 2, 76359 Marxzell, www.fahrzeugmuseum-marxzell.de. Open daily 2pm-5pm, admission €5.



Country Lane Tours



'It is not the cheaper things in life that we want to possess, but expensive things that cost a lot less' – John Ruskin



WELSH WEEKEND

June 17th – 19th (20th) 2016

FRIDAY / SATURDAY / SUNDAY / (MONDAY)

The 2016 *Country Lane Tours* Welsh Weekend is based at the four-star Metropole Hotel in the Victorian spa town of Llandrindod Wells.

The surrounding countryside features stunning driving roads, and during the weekend we take in the amazing Elan Valley and its spectacular dams, Abbey Cwm Hir with its vast displays of Minton, Wedgwood and Royal Doulton ceramics, Welsh Royal Crystal, Hay-on-Wye, the second-hand book mecca, the National Cycle Museum, and much more!

The leisurely three day event (with an optional fourth night at a discounted rate) costs just **£345 per person** based on two people sharing. This includes three nights' dinner, bed and breakfast at the historic four star Metropole Hotel, family owned since 1897, use of the heated indoor swimming pool and spa facilities, buffet lunches Saturday & Sunday, detailed road book, rally plates, entry to all attractions, and the presence of the event organiser throughout to deal with any queries.



5th Dragon Trail, September 4th - 15th.

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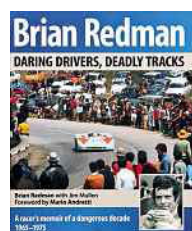
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**Book
of the
month**

Brian Redman Daring Drivers, Deadly Tracks

BRIAN REDMAN with JIM MULLEN, *Evro*, £50, ISBN 978 1 910505 10 6



Brian Redman's career as a racing driver was never guaranteed. After doing his National Service, the young Brian settled into a business selling mops. 'I needed a suitable vehicle and one soon appeared in the form of a Morris 1000 Traveller... I took

to challenging every vehicle I met – and overtaking became such an obsession that I sometimes found myself 20 miles beyond a delivery destination.'

Reprehensible behaviour, maybe, but Brian soon evolved from boy racer to professional racer, driving a huge variety of sports machinery at the greatest circuits and biggest events of the late 1960s and early '70s. He won the Targa Florio in 1970, was a three-time Formula 5000 champion, and scored major victories at the Nürburgring and Daytona – and yet, incredibly, this is the first book devoted to his career.

Evro Publishing, recently founded by the publisher and racing enthusiast Eric Verdon-Roe, has already built up a fine reputation and this latest work doesn't disappoint. It's attractively laid out, easy to read and contains hundreds of images, all of them reproduced at a generous size. Redman's co-author, Jim Mullen, is himself a racing driver of some repute and the pair have concocted a pacy narrative that grips your attention from the opening chapter, which is dedicated to Redman's races at Spa-Francorchamps.

It was at Spa in 1968 that Redman suffered what would be the first of three serious accidents during his career, when his Cooper-BRM's suspension failed and he crashed into a spectator's parked car. Unbelievably,

the marshal who came to his aid wielding a fire extinguisher didn't put out the cigarette he was smoking at the time, and reignited the blaze...

As the book's title implies, death was ever-present in Redman's era of racing – and, in fact, he did die, briefly, after his Lola T333 flipped at the Canadian St Jovite circuit in 1977, landing upside down with Redman trapped underneath. After his recovery from a broken neck, he scaled back his racing activities (temporarily) and moved with his family to work for Carl Haas in the USA. Throughout his career he's had the love and support of his wife Marion, whom he married in 1962. Only very recently did an X-ray show that Marion, who had been thrown from her horse on the day of her husband's St Jovite crash, but who dusted herself down and rushed to Quebec to look after him, had also suffered a broken neck, of which she was unaware...

Since retirement in 1989, Redman has been actively involved in Historics and he is proud to have been invited to every Goodwood Festival of Speed and Revival. 'I am a lucky old driver,' he says – and now he's lucky enough to have this superb biography. **MD**



Grand Prix The Killer Years

JOHN L. MATTHEWS
Bigger Picture Projects, £19.99
www.big-pic.co.uk

Have you seen the BBC documentary that spawned this book? *Grand Prix, The Killer Years* is hard-hitting and packed with soundbites from the survivors of 1960s and '70s F1.

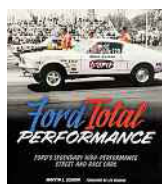
But actually, those drivers, and other crucial characters such as wives and girlfriends Jacqueline Beltoise, Nina Rindt and Jacqui Hamilton, had been the subjects of full interviews – and this book reproduces those interviews in full. What's revealed is variously hard-hitting, shocking, eye-opening, funny – and utterly compelling. **DL**



Virgil Exner

PETER GRIST,
Veloce £25,
ISBN 978 1 845848 63 7

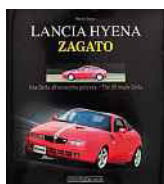
Car designers always make great book subjects but only a handful can compare to Virgil Exner for sheer quantity of output. Having started in 1929 with an advertising agency, Exner was talent-spotted by Harley Earl at GM and never looked back. His greatest work was at Chrysler in the 1950s, where he oversaw the 1957 'Forward Look' that had a massive impact on the industry – but, as this book shows, he did so much more, from luxury speedboats to, for example, the one-off 1965 Bugatti 101C-X. Stuffed with great images, this softback is superb value. **MD**



Ford Total Performance

MARTYN L SCHORR
Motorbooks, £30
ISBN 978 0 7603 4858 1

Ford's participation in the muscle car wars of the 1960s is familiar territory – but this book is a reminder of just how many fronts the battles were waged on. We remember the NASCAR Galaxies and the Le Mans GT40s, of course, but how about the Mercury Cyclone rally cars? The 1968 Cougar XR7-G tribute to Dan Gurney? Or one-offs such as the 427-powered 1964 Thunderbird? Even jaded, seen-it-all-before Ford fans will find something to intrigue them here, and you get a lot of pictures and info for your 30 quid. **MD**



Lancia Hyena Zagato

MAURIZIO GRASSO
Giorgio Nada Editore, £40
ISBN 978 88 7911 624 4

Grasso has gone out of his way to write a book centred on the rare (24 built) Integrale-based Hyena, in his bid to counter the wealth of Integrale books that feature it only as an addendum. While the story is largely familiar, where this bilingual book scores is in the wealth of technical drawings and styling sketches (including Giugiaro's proposals for the Delta), plus the chapter on how Lancia rejected Zagato's Hyena as a production possibility in order to bring us the Kappa Coupé. The what? Exactly. **GW**



The Healey Book

BILL EMERSEN, Coterie Press, 2002
Value today £150-200

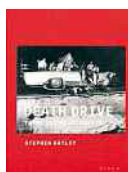
Collector's
book

Coterie is a small privately owned publishing house and *The Healey Book* was one of its early works, following on from the success of its first release *The Lotus Book*, which sold incredibly well. It tackled the Healey story in a way that had never been done before, model by model, with lots of pictures and stats to accompany the text. It isn't word-heavy but the author, Bill Emersen, did a good job.

One of the joys of this book is that it is so incredibly comprehensive, covering all kinds of oddballs and one-offs and even Healey boats. Coterie made clever use of its photography, too, with cut-out

images given a 'studio' feel even though the pictures mostly had to be taken on location. The design is also very attractive, with modern images mixed up with period shots and Healey ephemera.

The book sold out very quickly but it's stood the test of time. Given the choice between this and a lesser-priced new book, many Healey enthusiasts would opt for the older work. **Ben Horton**



Death Drive

STEPHEN BAYLEY
Circa Press, £29.95
ISBN 978 0 9930721 2 3

Octane columnist Stephen Bayley's sniper wit is legendary. Don't be put off by his book's title (or its bleak subtitle *There Are No Accidents*) and consider his own rationale: 'It's not macabre, more a requiem for the car and the role it played in defining celebrity characters.'

The fatal road accidents of James Dean, Jackson Pollock, Marc Bolan and many others are explored – and you can read the chapter on General Patton in this issue (pages 134-136). As Bayley says, 'had Volvo patented the seatbelt in 1927, this book would have looked rather different'. **GW**

Ferrari 250 GT Short-Wheelbase

DOUG NYE, Porter Press, £60 (£250 for deluxe version), ISBN 978 1 907085 23 9



Author Doug Nye claims in his introduction that this story of chassis 2119 GT virtually wrote itself. Well, if that's the case, it did a bloody good job of it.

Doug's point is that when a car is one of the greatest GTs of all time, driven in its early years by

one of the greatest drivers of all time – Stirling Moss – before going on to be raced by then rising star Michael Parkes, before moving into ownership by the great and the good of historic car custodianship, then it shouldn't be too hard to produce a decent book on it all. But this is much more than merely 'decent'.

The story starts with Moss recovering from his terrible 140mph crash in the 1960 Belgian GP. Why? Because while he was convalescing, patron Rob Walker, manager Ken Gregory and father Alfred Moss were cooking up a plan to ease the badly injured Stirling back into motor racing in a GT car rather than have him jump straight back into Formula 1. The car they chose was the 250 GT SWB – the telegrams and letters between them, Ferrari concessionaire Colonel Ronnie Hoare, and the Ferrari factory, detailing the order of 2119 GT, are utterly fascinating.

The book then works through the evolution of the

250 GT SWB model, then onto the build of 2119 GT and into a lively history of its highly successful racing career, complete with equally lively biographies of the drivers and other protagonists.

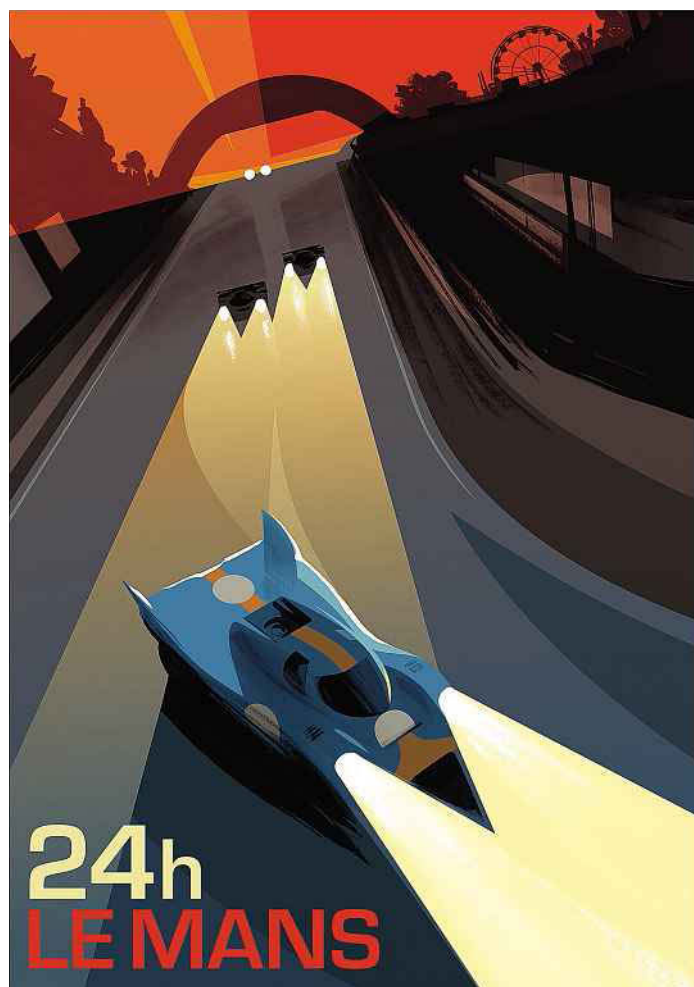
That's followed by chapters on each of 2119 GT's subsequent keepers, right up to current owner Ross Brawn, who bought 2119 GT in 2013. The former Ferrari F1 technical director fully supported this book, his enthusiasm clear by the depths that he has allowed Doug Nye's research to go to, and by the high quality of the 320-page publication.

Brawn, Nye and Porter Press have produced something special here, a record not only of a car but also of a wonderful era in motor racing. **DL**



Gear

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GUY ALLEN LE MANS POSTER

Gulf 917 at Le Mans? We're not sure it gets better than that, and Guy Allen's highly stylised A2 poster provides a fresh approach to an extremely popular subject. All the elements of the 24 Hours are there, to goosebump-inducing effect. But beware, there are only 200 available, each one printed on archive-quality paper stock, signed and numbered. **£59.** www.guyallen.co.uk

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PORSCHE DESIGN 1919 DATETIMER

This is one of the new 1919 Collection, the date marking the year Bauhaus Dessau was formed. It's suitably clean-of-design, with a 42mm titanium case (around a Sellita SW200 movement) and natural rubber strap. Very striking.

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Models

REVIEWS AND PHOTOGRAPHY MARK DIXON

1:18 scale

1. 1907 Rolls-Royce 'The Silver Ghost'

By Neo Price £199.95 Material Resin cast

The quotation marks are deliberate, because 'The Silver Ghost' was the car's name – the use of the phrase to demarcate the range of 40-50hp cars wasn't adopted until 1925. The Silver Ghost was actually the 12th chassis

to be built, but as Rolls-Royce's own demonstrator it cemented the reputation for quality and reliability the company has enjoyed ever since.

Neo's replica is a kerbside model, with a fixed bonnet and minimal detail

underneath, and depicts the car as it has existed since 1913, when its second owner fitted a racy angled windscreen in place of the original flat glass. It's impressive but perhaps a little pricey – just like the real thing.



Models shown are available from Grand Prix Models, +44 (0)1295 278070, www.grandprixmodels.com

1:43 scale

2. 2015 Bentley Bentayga

By Look Smart Price £119.35

Material Resin & metal handbuilt

Whatever your opinion of the full-size car, this is a beautiful model in a restrained colour with contrasting two-tone interior.

3. 1925 Rolls-Royce Phantom Sports Torpedo

By Matrix Price £110.95

Material Resin cast

Yes, it's a maharajah's hunting car, and yes, it's towing a machine gun ('You must have shot an awful lot of tigers, sir...'). Colourful and definitely different.

4. 1955 Ford Mystere Concept

By Neo Price £79.50

Material Resin cast

Striking lavender-pink paint and a bubble top make this model of a Ford concept car – which never ran – irresistible.

5. 1969 Alfa Romeo 33/3

By Tron Price £134.45 (kit £52.70)

Material Resin & metal handbuilt

Depicting a rare 33 that only competed sporadically, this handbuilt is finished as Vaccarella's 1969 Hockenheim entry.

6. 1965 Chevrolet Mako Shark II

By Neo Price £79.50

Material Resin cast

Another concept car, but one that heavily influenced the C3-generation Corvette. It was rebuilt in 1969 as the Manta Ray.

7. c1965 Jaguar E-type hearse

By Shuco Price £87.95

Material Resin cast

The weird conversion made for the cult movie *Harold and Maude* is a strange choice of subject, but nicely done.

8. 1973 Porsche 911 RSR

By Spark Price £51.95

Material Resin cast

The Brumos racing team scored an outright win at Sebring with this car in '73; Spark's replica is particularly fine.

9. 1966 Porsche 906

By Minichamps Price £69.95

Material Diecast

A really appealing and well-detailed little diecast of the 906 with which Mairesse and Müller won the 1966 Targa Florio.

Classic Models

Airfix 'Blower' Bentley 1:12 scale plastic kit



In his history of Airfix, enthusiast Arthur Ward tells the story of how, in the spring of 1956, a member of the company's staff spotted a 1930 Bentley 4½ Litre ahead of him and, instantly convinced this should be the subject of a model, chased after it, almost forcing the driver off the road. Once the owner had calmed down, he was persuaded to allow Airfix designers to measure up the car for a 1:32 scale plastic kit.

The anecdote illustrates both the painstaking attention to detail that went into the production of these kits and the passion the Airfix team had for their job. In this instance their efforts

were certainly rewarded, as the kit remained in production, on and off, until well into the 21st Century.

Still in the catalogue today is something even more exciting, a 1:12 scale kit carrying the registration UU 5872 of the Blower Bentley driven by 'Tim' Birkin at Le Mans in 1930.

This has to be the ultimate challenge for the advanced modeller and Bentley enthusiast. Once all 278 components have been put together, the end product is an impressive model nearly 14½ inches in length. It has proved to be another perennial favourite, for the first version of this kit appeared back in 1971.

The big 1:12 scale allows a high level of detail, such as Dunlop lettering and tyre information on the sidewalls, flexible straps on the bonnet and tiny decals for the dashboard instruments. Yet even that isn't enough for some purists: there are online discussions about how to fit replacement wire wheels that have much thinner spokes and cost more than the price of the whole kit.

Considering the Bentley's list price is around £100, things have clearly moved on since the days when youngsters knocked together an Airfix kit on a wet Saturday afternoon and painted it with a tin of Humbrol!

WORDS: ANDREW RALSTON

Pagani Huayra BC

Coming soon from Italian-based specialists Look Smart, the magnificent Pagani Huayra BC, unveiled at the 2016 Geneva show. This is just one of many subjects from Geneva that we will be seeing over the coming weeks and months from Look Smart.



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Gullwing finally shows its true age



1955 MERCEDES-BENZ 300SL
DELWYN MALLETT

After 43 years of ownership it's bye to SHM 14F and hello 446 UYP. Not a new car, just a new number – I've finally re-registered the Merc with an age-related number plate.

This exercise turned into something of a saga, with letters and documents flying back and forth as, despite pointing out to the DVLA that the VIN number contained the year of manufacture, 1955, and that the car was in production for only three years, it wanted confirmation from Mercedes that this was a 1955 car and not, as the V5 stated, a 1967 car. Many thanks to Rory Lumsdon at Mercedes-Benz UK, who arranged for Stuttgart to email me build sheet copies showing completion on 30 November 1955 and delivery to its lucky first owner on 3 December.

The strange thing is that after 43 years of SHM 14F, I now rather miss it. The inappropriate suffix was never more than a minor irritation but it became an inconvenience when pre-60 cars were exempted from the MoT and the DVLA computer persisted in saying 'No' when applying for a Road Fund Licence.

Meanwhile, fresh from a session fixing the odd dent and an accumulation of relatively minor problems, including a dragging brake

or two, the Mercedes has been trapped in my garage. I was looking forward to getting some more miles on the odometer but have been thwarted by the befinned obstacle blocking its route to the road. After much to-ing and fro-ing I did manage to wriggle the Merc free for the accompanying photo – and, at last, a blast around the block.

As reported in *Octane Cars* in the April issue, my bearing-less and consequently wheel-less Tatra is beached upon the pea-shingle foreshore of my house. As it enters its fourth month of abandonment, I have been attempting to shift it by a foot or two to ease access to my garage. (It has already split the Golf's plastic bumper, if that is not a misnomer for the bit that wraps around its nose, in a reversing manoeuvre when I caught it on the far more substantial spring-steel device protecting the Tatra.)

In the absence of the vital wheel I jury-rigged a substitute using a four-wheeled dolly and, to plug the gap 'twixt dolly and axle, a large log from a recently dispatched garden tree. Despite help from a sturdy chum the Tatra refused to budge by even a fraction of an inch. Suspecting seized brakes after standing so long in the open I jacked each corner, only to find that everything revolved freely. The beast is just too heavy and the shingle too grippy. Frustrated, I patiently await the arrival of the refurbished hub and bearing.

To be continued...





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
1996 Subaru Prodrive Impreza

ROBERT COUCHER

International editor

1937 Bentley 4¼
1955 Jaguar XK140
1973 Porsche 911S 2.4 Targa
1991 Range Rover Vogue

MARK DIXON

Deputy editor

1955 Land Rover Series I 107in
1963 Ford Galaxie Country Sedan
1964 Chevrolet Greenbrier
1970 Lamborghini Espada
1989/91 Land Rover Discoverys
2001 Honda Insight

GEOFF LOVE

Publishing director

1989 Maserati Biturbo

SANJAY SEETANAH

Advertising director

1981 BMW 323i Top Cabrio
1998 Aston Martin DB7 Volante

GLEN WADDINGTON

Associate editor

1983 Porsche 944
1989 BMW 320i Convertible

TONY DRON

Test driver

1932 Austin Seven

JOHN SIMISTER

Contributor

1934 Singer Nine Le Mans
1961 Saab 96
1965 Rover 2000
1968 Sunbeam Stiletto



Antiques roadshow



**1955
LAND ROVER 107**
MARK DIXON

It's been a mild winter this year and, while that means we've had hardly any snow – boo! – the upside is that there's been no need to spread salt on the roads, and I've felt able to use the Series I without worrying about the chassis and bulkhead rusting.

During a recent weekend away in Gloucestershire with my partner

Paula, we ended up in the pretty village of Winchcombe, having a cup of tea in an antiques centre, as you are of course required by law to do when visiting the Cotswolds. Now, I'm not normally a great enthusiast of 'proper' antiques but, just as we were leaving, Paula pointed out an oak blanket box dating from the early 1700s.

What intrigued us both was that the inside of the box's floor seemed to be lined with old estate records, in beautiful copperplate writing. The price was more reasonable than either of us expected, so a deal was

done and I arranged to pick the box up a week later in the Landy.

Remembering that a virtually unladen 107 rides like a shopping trolley on cobbles, I went to great lengths to pad the Land Rover's bed and wrap the box in a blanket and tarpaulin before lashing it down. Fortunately the rain held off. Although I have a canvas tilt for the 107, I'm still lacking the centre hoodsticks that are unique to these long-wheelbase Series Is.

A few days later, I photographed the inside of the chest and enlarged the pics on my computer. It soon became evident that, far from being estate records, those old papers were recruitment lists for a local militia being assembled ahead of the Napoleonic Wars. They are dated 5 December 1796 and headings in the picture, left, include 'Liable to Serve' and 'Exempt from Serving'.

Unfortunately, any mention of the militia's location has been torn out – but I know which village the chest came from, so my next step will be to visit its churchyard and see if any of the family names appear on graves. Time moves slowly in the Cotswolds, and there's a very good chance that this old chest has not travelled far in three centuries.

Above and left

Phil Brough and Richard Storer from Winchcombe Antiques Centre load an antique into another antique; old blanket box is lined with militia lists from 1796.



OCTANE'S FLEET

These are the cars – and motorbikes – run by the magazine's staff and contributors

ANDREW ENGLISH

Contributor

1960 Triumph TR3A
1965 Aston Martin DB5

DAVID BURGESS-WISE

Contributor

1903 De Dion-Bouton
1911 Pilain 16/20
1926 Delage DISS

MARTYN GODDARD

Photographer

1963 Triumph TR6SS Trophy
1965 Austin-Healey 3000 MkIII

DELWYN MALLETT

Contributor

1936 Cord 810 Beverly
1946 Tatra T87
1950 Ford Club Coupe
1952 Porsche 356
1955 Mercedes-Benz 300SL
1957 Porsche Speedster
1957 Fiat Abarth
Sperimentale
1963 Abarth-Simca
1963 Tatra T603

SARAH BRADLEY

Contributor

1929 Ford Model A hot rod
1952 Studebaker Champion
1956 Chevrolet 3100 pick-up
1969 Plymouth Roadrunner
Various motorbikes

MASSIMO DELBÒ

Contributor

1967 Mercedes-Benz 230
1972 Fiat 500L
1980 Ferrari 308GTB
1982 Mercedes-Benz 500SL

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1981 BMW 323i TOP CABRIO

SANJAY SEETANAIAH

I think we've been a bit hard on the BMW, always going on about its rust issues. It might be getting a complex. There are so many great things about this car, one of the most impressive being its engine, a terrific piece of BMW engineering.

While the focus has been on restoring the bodywork, my thoughts turned to what else we can do while everything is off the car. The job has escalated somewhat but common sense tells me to do as much as we can while we have the opportunity. And if we are planning this car to last another 35 years, we should do as much as we can within reason... or budget.

When the E21 was launched in July 1975, there was only a choice of four-cylinder M10 engines available. These included the 1.6-litre 316, the 1.8-litre 318, the 2.0-litre 320 and

the 2.0-litre, fuel-injected 320i that used Bosch K-Jetronic fuel injection. These cars could readily match the pace of their predecessors, the '02-series including the sporty 2002 tii. With the introduction of the M20 six-cylinder engines, though, things heated up. The carb-fed 320/6 arrived in late 1977 to replace the two four-cylinder 320s, and the 323i, again with K-Jetronic, topped the range in early 1978, offering 143bhp and 0-60mph in 8sec.

Prior to the restoration, the Baur's engine was running fine with plenty of power. But, given that the engine was out, once again I sought the advice of Jeroen de Laat from bmwE21.net. He says the M20 engines are not known for oil leaks or bearing wear, so if there are no visible issues I may want to keep things simple. (Phew, I thought.)

An inspection of the oil sump will provide many clues. If it's full of dirt and sludge we should check the big-end bearings, but otherwise we'd just refit the sump with a fresh gasket. Another useful check is a compression test. If the results are

good and even, we should leave the engine alone apart from fitting a fresh timing belt, tensioner and water pump, plus a new set of hoses. 'Unless,' Jorean says, 'there is excessive blue smoke or you have experienced high oil consumption, in which case you may want to consider overhauling the head.'

'That's also true if the camshaft has clear traces of wear, which may be caused by abuse, old oil or a

clogged oil-squirter line above the camshaft. But in many cases these engines are just fine and don't need major work.'

Sounds promising. Next time, I'll reveal what actually lay inside the BMW's straight six.

THANKS TO Chedeen Battick at *Automo*, Jeroen De Laat at bmwE21.net and Gavin Ward at BMW UK – visit www.realoem.com.



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1985 Porsche 956 #010 Ex-Fitzpatrick and Winner of 1000kms Brands Hatch.
One of the most original examples left.



1960 BRM P48 Ex-Brooks/Gurney/Hill etc.
2.5 litre 4 cylinder. Very competitive.



1981 Lotus 87 DFV Ex-Mansell A competitive car for
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1969 BRM P139 V12 3 litre Ex-Surtees in
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Crossing to the dark side



1985 MERCEDES-BENZ 240TD

MASSIMO DELBÒ

Could an old Mercedes diesel-fuelled station wagon start a small revolution? Maybe it will, because adding this car to the fleet is opening the *Octane* world to a car which, using Rudolf's old, smoking invention, is not *Octane* at all.

I'll take the risk, relying on the rule that 'contributors' views do not necessarily reflect those of the magazine, because my 1985 W123-series 240TD is the first car I bought, used, in 1990. Since then, even when left forgotten in the garage for long periods, it has been in my heart every single moment.

The love for a diesel youngtimer Mercedes is not made of hot passion and short-term promise, but is something built on the road at a sedate, comfortable pace, knowing it will never let you down. Taking care of a diesel W123 is easy: one litre of fuel every 10km, change the oil and filter every 10,000, no topping-up in

between. A battery every seven years and a dry parking space.

The most difficult task is to keep the fuel system clean. Every couple of years it's vital to empty the tank and clean the inside. Luckily, back in the '70s, German engineers were still how we imagine them to be, so they left a big drain plug in the bottom of the tank. To play safe, I keep a spare fuel filter in the car.

When I bought the 240TD the odometer read 115,000km. The truth was more like 240,000 but, almost 26 years and 230,000km later, I can't complain about a car which has let me down only once when the fuel gauge stuck and I ran out of fuel. Being a proper Mercedes, the car stalled just before the gas station, stopping inches from the pump.

I'm writing this because I've just realised how much I hate seeing her parking spot in the garage empty. I drove her to the mechanic, the jammed fuel gauge and a leak from the hydraulic suspension being the perfect excuse for a good service, the last having been done in 2010.

After 14 months of inactivity, because 240TD is no longer my

everyday car, I went into the garage, unplugged the trickle charger, deflated the tyres to the right pressure and cranked the engine without waiting for the glowplugs to heat up, just to move oil to the top of the engine... and it started. How many other cars could do that?

This is why a long-term relationship with a W123 is so beautiful: it's like an old friend. Even when you do not see each other often, you know you can count on

Above and below

Not much octane in diesel fuel, but 240TD and Massimo have travelled far together.

the other. If this is not *Octane* enough, I know an important collection in which a couple of Pebble Beach winners share space with a 123 wagon. 'It has been such a great car that we've kept it,' the collector said, 'because to give it away would be like selling the family pet. That's something you don't even think of doing.'



Tip-top Targa



**1973 PORSCHE
911S 2.4 TARGA**

ROBERT COUCHER

With the lousy winter weather we've been having, I've not been driving the 2.4S as much as I'd like. The car is just so clean and immaculate I don't have the heart to drive it in the wet. But come a dry sunny day, I'm up to the garage to take it out for a thorough warm up on the *Tour de Chelsea*. The Porsche has isolator switches fitted to both front-mounted batteries. I pop the lid, wind them on, then hop in, allow a few seconds for the electric fuel pump to charge and trigger the starter. On every occasion the engine fires up instantly. These old 911s are remarkable.

I shouldn't be surprised. The Targa received a full nut-and-bolt restoration a couple of years ago in Sydney, where it hails from, and is just back from a deep service at Prill Porsche Classics, where Andy and his team went right through the car. As mentioned last month, as well as fresh oil and filter and a new windscreen washer pump, it also received a new fuel tank and suspension bushes plus a set of new Pirelli Cinturatos (from Dougal at Longstone Classic Tyres). On-road behaviour is transformed.

Additionally, Andy cleverly engineered into the oil system his non-return valve to stop oil draining down into the dry sump (pictured



top), which can lead to smoky start ups, and I now notice the oil-pressure light goes out immediately. He also reset the timing, adjusted the throttle butterflies in the MFI (mechanical fuel injection), metered the MFI with a road test and adjusted the idle and full-load mixtures. The upshot is that the sweet flat-six is now razor-sharp when revved yet docile and perfectly behaved in London traffic. This month there has been absolutely nothing to do to the 911 – so I washed it!

THANKS TO Andy Prill at
www.prillporscheclassics.com.



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1972 Porsche 911

An exceptional tribute to the legendary RSR, this recreation features a host of factory parts including RSR wheels, flares, and suspension. Powered by a 3.6 Twin-Plug engine with 915 trans.

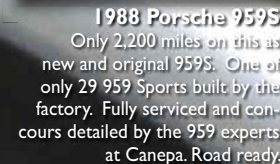
2004 Porsche Carrera GT

This Seal Grey, documented low mileage GT is a stunning example of Porsche's V10, 612 hp, carbon fiber monocoque supercar. Complete recent service. Comes with books, cover and COA.



1973 Triumph Stag

100% original, this immaculate unrestored Stag may be the finest in existence. One-owner, numbers matching, with original paint and interior. Fully serviced and concours detailed.



1988 Porsche 959S

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1964 Shelby 289 Cobra

CSX 2518 is an authentic rack & pinion street Cobra, that was beautifully restored in Guardsman Blue. The 289 is topped off with four Weber carburetors. Tuned, serviced, and show ready.



1973 DeTomaso Pantera

An Italian beauty with the heart of an American beast. A beautifully turned out Pantera L with all of the correct upgrades and cosmetic touches. Just 15,000 miles. Detailed and road ready.



1997 Porsche 993 Turbo

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David's MGB gets its skates on



1971 MGB GT

DAVID LILLYWHITE

For the last few weeks my MGB GT has been sat on three wheels while I initially ignored and then pondered the problem of which tyres to fit to it. Now it's on 20 wheels, and I have to say it handles like it's on skates ... But it's much easier to manoeuvre around my packed rented barn.

I'll start again without the bad jokes. A flat tyre earlier in the year prompted me to check the MGB's tyres, and I found to my horror that they date back to 2003. Not ideal on a fast road/track day car, even if I haven't used it much lately. While I gathered up information, my barn filled up, with photographer Matthew Howell's lovely '62 Beetle joined by publishing director Geoff Love's not-so-lovely Morris 1000 Tourer (it's a restoration project for his wife), alongside my own [cough] long-term project Saab 96.

The barn is dry, secure and cheap, but it's an awkward shape, and the doorway is roughly 20mm wider

than the width of the MGB's extended arches, so manoeuvring cars around, and in and out, isn't easy. Hence the B's new skates, two of which are old-but-excellent CarDogs, bought 20 years ago and no longer made, and two of which were cheapies bought recently on eBay for £40 for the pair. With the skates in place, the MGB is no longer stuck in a corner of the barn.

So that allowed me to get back on the case, changing the oil, replacing a leaking fuel pipe and re-routing the wiring for the heated front windscreen (a brilliant addition, by the way, bought a while back from Moss Europe).

That just left the tyres to sort out. The MGB sits low, on 6in Minilite centre-lock wheels, and wheelarch clearance is tight. Ridiculously tight. But it looks great!

I consulted Dougal Cawley at Longstone Tyres and Ben Field at Vintage Tyres for advice. Dougal pointed out that the previous super-sticky Yokohama 185/60s

were probably limiting my trackday fun and my learning, because they're actually too grippy and because the MGB wasn't designed for such wide, low-profile rubber. Both advised that a 185/70 Avon CR6ZZ, which was designed specifically for fast road and trackday classic cars, would be perfect – if the extra 18.5mm radius would fit under the wheelarches.

The Avons aren't cheap, and I decided it was too much of a risk, so instead I went with a less sticky 185/60: a Dunlop BluResponse. I've had the same on my Impreza for over 20,000 miles and they've

proved to be quieter than the previous tyres, and remarkably hard-wearing.

I've no idea how they'll feel on the B but one is now fitted, and the others are jammed into the boot ready to be changed at the MoT station, along with a new track-rod end that I ran out of time to fit.

I did take the B for a quick run, initially across the barn on the skates (handling was unpredictable) and then around the local lanes on one new tyre and three old ones.

As ever, it started immediately and was as much fun as ever. It's noisy and scruffy but I love it.



Below and right

The MGB is easier to move around on its new (castor) wheels; David refits the heated front screen wiring, to incorporate warning lamp and original switch.

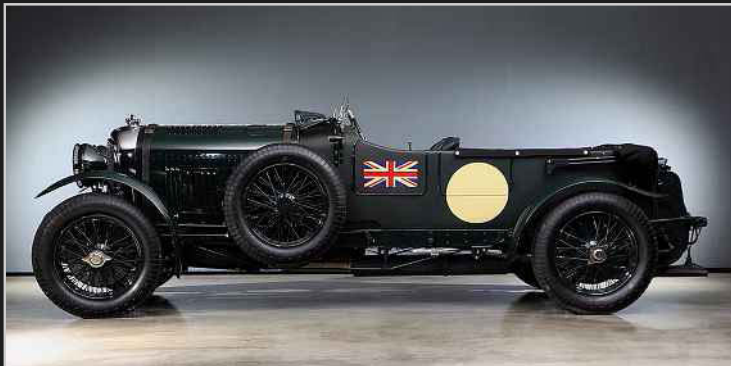




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Bentley 4.5 ltr. Blower, 1930, only 50 produced, a very rare opportunity to purchase a legendary supercharged Bentley in outstanding condition!



Aston Martin DB 5 Coupe, 1965, ordered by Castrol Ltd., LHD, fully restored by Aston Martin Workshop, engine upgrade R.S. Williams, excellent.



Bentley R-Type Continental Convertible Graber, 1950, "One-Off", RHD, prominent first owner, fully restored at great expense.



Ferrari 250 GT Berlinetta Lusso Coupe, 1963, early example from only 351 built, 35 years in second ownership, certified by Ferrari Classiche.



Ferrari 250 GT Ellena Coupe, 1957, 1 of 49, "matching-numbers", certified by Ferrari Classiche, Mille-Miglia eligible.



Porsche 356 Pre-A 1300 Coupe "Knickscheibe", 1952, rare opportunity for collectors, restored, luggage set.



Maserati Mistral Spyder 4 ltr., 1966, ultra rare 4 litre model, "matching-numbers", very original, excellent condition.



Maserati 4.9 ltr. Ghibli SS Coupe, 1971, only 425 examples made, "matching-numbers" and color, restored.



Lancia Aurelia B24 S Cabriolet, 1956, black leather hide, perfectly restored by marque specialist.



Mercedes-Benz 600 Limousine, 1969, full history, first leather hide, only 22.000 KM from new!

Alfa Romeo 6C 2500 SS Villa d'Este, 1951, 1 of 38.
Aston Martin 15/98 Short Chassis 2 ltr. OTS, 1939.
Aston Martin DB 4 Series III Coupe, 1961, california sage.
Invicta 4.5 ltr. High Chassis Tourer, 1928, impressive.
Jaguar C-Type Competition Sportroadster, 1953.
Jaguar SS 100 2,5 ltr. OTS, 1937, documented history.

Lagonda LG 6 Rapide Drophead Coupe, 1938, 1 of 6.
Lagonda M 45 Team Car Spec., 1936, 4 1/2 Meadows engine.
Lamborghini 400 GT 2+2 Coupe, 1967, engine revised.
Maserati Indy 4700 America Coupe, 1972, untouched.
Maserati 3500 GTi Sebring Coupe Series I, 1963.
Maybach DS 8 Zeppelin Cabriolet, 1933, 8 ltr. V12!

MB 230 SL Roadster, 1965, 2 owners, only 26 TKM!
MB 280 SE 3.5 ltr. Cabriolet, 1970, fully equipped.
MB 300 SL Coupe, 1955, silver, red hide, concours.
MB 540 K Cabriolet A, 1939, black over silver, 1 of 32.
Porsche 356 A 1500 GS Carrera Coupe, 1957, restored.
Tatra T87 Limousine, 1950, "frame off" restored.

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PROBABLY THE BEST ASTON MARTIN DB7 VANTAGE IN CAPTIVITY IN TIME WARP CONDITION. This 2000 registered motor car supplied by Lancaster (Sevenoaks) has covered a mere 12,800 miles and is like the day it left the Aston Factory. Finished in Buckinghamshire Green with contrasting Forest green and Parchment hide interior with Walnut cappings and Green Wilton carpet throughout. Just serviced by Grange Aston Martin, the car is like new to drive and is probably unique in terms of condition and mileage. The specification includes Touchtronic transmission, climate control, electrically adjustable heated seats and mirrors and 18" multi-spoke alloy wheels with speed rated tyres. Unrepeatable value at **£46,950**



1969/G Jaguar E-Type 4.2 Series II Roadster finished in Silver Metallic with full Black leather interior. This is a stunning example of true British Heritage and was repatriated into the UK in 2013, and was originally registered on 6th June 1969. It comes with a Jaguar Heritage certificate and has had just one owner whilst in the UK. It is currently undergoing a conversion from Left to Right hand drive in our own workshops. The car sits on immaculate chrome spoked wire wheels and has a correct black vinyl roof with excellent frames and a beautifully detailed engine bay with the benefit of a freshly refurbished set of triple SU carburettors complete with new linkages and manifolds. It has completely unmarked chrome work and drives extremely well. Very collectable and realistically priced for a roadster in this condition at **£89,950**



This is a beautiful 1977 Aston Martin series III V8 finished in Tourmaline blue with Magnolia hide interior. Confirmed by the accompanying British Motor Heritage, it is a matching numbers car originally built for the home market in September 1977. It has an original "S" spec engine with increased brake horse power and performs very well on the road. The engine holds excellent oil pressure and runs at the makers recommended temperature even in heavy traffic. It has spent some time in the USA and since being repatriated in 2014 it has had considerable improvements carried out. These have included a full restoration of the sills and a back to metal repaint that has been done to a very high standard. This is an opportunity to acquire an excellent V8 "S" in very usable condition that is not over priced and will undoubtedly continue to increase.. Excellent value at **£84,950**

All can be found by visiting our website at www.runnymedemotorcompany.com or please call Martin Brewer for more details on any of our cars. We are seriously low on stock, please telephone if you have an Aston Martin to sell.

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BEN MAJORS

Food for thought at Amelia Island

The annual feast of auctions at Amelia served up some tasty cars



DAVE KINNEY

Biggest news of the month? That will be Amelia Island, Florida, and the five auctions that now surround the Concours event. Success breeds success, and auction-house real estate is getting more valuable and harder to find as each year passes.

New to this year's event was Motostalgia, based in Austin, Texas. Like rival Hollywood Wheels, it is attempting to take on larger, better-known auction houses. With five auctions and the Concours vying for attention at Amelia Island, it's not only space that is getting tight, it's time as well. This year's combined revenue for all the Amelia auctions was a hefty \$139,216,180, so let's do the breakdown.

Bonhams kicked off the buying frenzy with its Thursday sale, held on a golf course near the Ritz Carlton hotel. It came within a few dollars of the \$27m mark despite selling just 65 of the 95 lots – a 68% sales rate. The star turn was a 1937 Bugatti Type 57 SC Sports Tourer which made \$9,735,000. It led an impressive showing from Bonhams, the auction house achieving three of the weekend's top ten sales. The other two were a 1937 Mercedes-Benz 540K Cabriolet A, which sold

for \$2,970,000, and a 1967 Ferrari 275 GTB/4 Coupe that reached \$2,750,000.

Gooding & Company made the biggest headlines in Amelia, though, with comedian Jerry Seinfeld's selection of automobiles – mostly Porsches – the focus of much media attention. Playing to a packed house, Gooding edged over the \$60m mark and sold 69 of 79 cars on offer. Six of them were in the weekend's top ten results, most spectacularly a 1961 Ferrari 250 GT California SWB Spider that scored the number-one slot by commanding \$17,160,000.

An appearance by funnyman Seinfeld himself helped the sale of lot 47, a 1960 Volkswagen Beetle. A remarkable 15,500-mile, all-original example, it sold for an astonishing \$120,000, making it surely the most expensive unmodified 1960 Beetle sold to date. At that price it's no joking matter.

Hollywood Wheels reported sales of \$8,399,000 with 61% of lots sold. This two-day, Porsche-dominated event was held at the Omni Plantation Resort; its top seller was a 2004 Porsche Carrera GT convertible that brought \$604,800.

Newcomer Motostalgia managed a \$5,116,850 haul, again with 61% of lots finding new owners. Two Ferraris

TOP 10 PRICES MARCH 2016

£11,895,000 (\$17,160,000)

1961 Ferrari 250 GT SWB

California Spider

Gooding & Co, Amelia Island, USA, 11 March

£6,807,000 (\$9,735,000)

1937 Bugatti Type 57SC

Sports Tourer by Vanden Plas

Bonhams, Amelia Island, USA, 10 March

£3,698,000 (\$5,335,000)

1955 Porsche 550 Spyder

Gooding & Co, Amelia Island, USA, 11 March

£3,058,500 (\$4,400,000)

1962 Ferrari 400

Superamerica LWB Coupé

Aerodinamico

RM Sotheby's, Amelia Island, USA, 12 March

£2,287,500 (\$3,300,000)

1966 Ford GT40 Mk1

Gooding & Co, Amelia Island, USA, 11 March

£2,079,500 (\$3,000,000)

1973 Porsche 917/30

Can-Am Spyder

Gooding & Co, Amelia Island, USA, 11 March

£2,076,500 (\$2,970,000)

1937 Mercedes-Benz 540K

Cabriolet A by Sindelfingen

Bonhams, Amelia Island, USA, 10 March

£1,982,500 (\$2,860,000)

1959 Porsche 718 RSK

Gooding & Co, Amelia Island, USA, 11 March

£1,911,500 (\$2,750,000)

1967 Ferrari 275 GTB/4

Bonhams, Amelia Island, USA, 10 March

£1,830,000 (\$2,640,000)

1931 Duesenberg Model J

Disappearing Top Convertible

Coupe by Murphy

Gooding & Co, Amelia Island, USA, 11 March

topped its rankings, a 2011 599SA Aperta Coupé changing hands at \$1,250,000 and a 2005 575M Maranello that found a new owner at \$770,000.

Interestingly, a number of the cars that were auctioned at Motostalgia's sale were not on-site but were located in Mexico. This is particularly prickly for US buyers, as there are very specific laws prohibiting the import of production cars less than 25 years old. Although there is a potential exemption to this law under the so-called 'Show and Display' rule, production cars available in US-legal form are not allowed in until they have celebrated their 25th birthdays.

RM Sotheby's, the official house for the Amelia Island Concours, held its sale on Saturday 12 March at the Ritz Carlton itself, bursting at the seams with onlookers and bidders. The total sales tally was \$38,577,000 with 82 of 93 cars changing hands, the best earner among them a 1962 Ferrari 400 Superamerica LWB Aerodinamico Coupé that sold for \$4,400,000 including buyer's premium. A crowd favourite was Lot 105, a 2004 TXII London taxi at \$77,000. It definitely went 'off the meter' for a sale that will surely be hard to repeat.

Moving west of Florida and into North Carolina, Greensboro Auto Auctions (GAA) held its sale in the first weekend of March. It was a big event, with 530 cars offered and over 380 reported sold to generate a total sales volume of \$10,200,000. Although heavy on American iron, it featured a wide selection of Volkswagen Beetles from the late 1950s through to 1976; top seller was a 1963 example at \$31,270.

And since almost no big auctions in North America (Amelia excepted) can be held without a DeLorean, GAA listed a 1981 example. It sold for the same \$31,270 that bought the 1963 Beetle. Top seller here was a 1970 Plymouth Hemi 'Cuda, in orange with a black interior and 61,000 miles recorded, that found a new owner at \$151,580. American muscle is continuing its comeback.

There are signs of this in Australia, too, going by the Shannons sale in Sydney. American muscle cars are always crowd-pleasers Down Under; standouts were a pair of 1969 Fords, one a Torino Talladega 428 Coupe and the other a Mustang 428 Super Cobra Jet Mach 1 Fastback, selling for A\$112,000 (£59,840) apiece. The star seller, of the 22 lots that sold out of 26 entries, was a 1957 Porsche 356 Speedster in right-hand drive that

'SEINFELD'S BEETLE SOLD FOR AN ASTONISHING \$120,000, SURELY THE MOST EXPENSIVE UNMODIFIED 1960 BEETLE SOLD TO DATE'

made A\$411,000 (£219,593). Shannons' total haul was A\$1,382,500 (£738,600).

Back in the mother country, Bonhams' sale at the Goodwood Members' Meeting showed that the right cars from the 1920s can still sell well even if they are overshadowed by younger, better-known machinery. The ex-Lord Mountbatten 1924 Rolls-Royce 40/50hp Silver Ghost cabriolet made £264,700, while a 1929 Bentley 4½ Litre Tourer brought £327,000. The day's top seller was a 1955 Mercedes-Benz 300SL Gullwing, a single-owner car from the Curtis collection, which reached £841,500. Total sales revenue for the Members' Meeting auction amounted to nearly £5,900,000, with 79 of 99 cars sold.

H&H's Donington Park sale in late February offered 99 lots, of which 75 sold, netting a total of £426,255. The sale included several 'modern' classics, but a 1959 Triumph TR3A hit the top spot at £22,400. A 1965 Bentley S3 saloon achieved £19,040, while a 1973 Beetle changed hands at just £3842 – some way short of US pricing for early-1960s examples, it seems.

Over in Germany, meanwhile, the Bonhams Mercedes-Benz sale at the Mercedes-Benz Museum in Stuttgart featured no fewer than 58 bearers of the three-pointed star, of which 37 sold.

Top seller was a 2009 SLR McLaren 'Stirling Moss', one of 75 made and with a mere 7200km from new. It achieved €2,300,000, but a 1926 Model K Supercharged La Baule Transformable, which made €758,403, was even more memorable. With its Saoutchik coachwork it left an impression on all who saw it, standing out even in the company of so many other glittering Benzes.

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 3 CARS



**Bonhams, Goodwood
20 March. £135,900**

This 1960 RHD Maserati shows just 44,000 miles, 2500 since 1972. Has reconditioning needs but early Maseratis remain hot. Increasing value makes restoration financially viable.



**RM Sotheby's, Amelia Island
12 March. \$286,000**

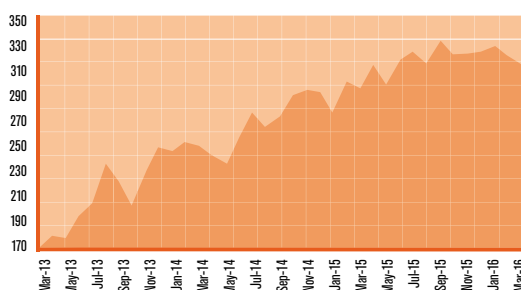
This 1957 example of 'Wacky' Arnolt's Bristol-engined Bolide has rich racing history from new, adding value but not as much as the auction house hoped. Sold well beneath the estimate.



**Bonhams, Amelia Island
10 March. \$880,000**

Known as the 'Swiss MPH' and the last of 16 built, this 1935 Riley was motor-industry hotshot Bob Lutz's for 50 years. Class Award at Pebble Beach; investment grade and price.

HAGI FERRARI INDEX



MONTH/YEAR
Vertical axis is based on a benchmark of 100 set at 31 December 2008.
The HAGI Ferrari index charts the prices of key collectable Ferraris.

No other marque is enshrouded in such history, legend, myth and mystique as Ferrari. These intangibles ramp up both the excitement of the driving and the interest of the market. This is the reality of the world's most iconic car brand.

Here's another reality. In March, as all other HAGI indices advanced, albeit against a backdrop of continued reduced trading volume across the board, the HAGI F Ferrari index fell back 2.21% to give a first-quarter deficit of 3.18%. Now at 312.74, the HAGI F is back where it was in mid-2015. With year-on-year growth of 6.38%, the HAGI F has dropped out of the bottom of the upward-trend channel.

So, despite dramatic, market-leading growth figures in 2013 and 2014, the HAGI F is now marginally adrift of both the HAGI Top overall investment-grade market measure and the HAGI Porsche index. Since index inception in

2008, the HAGI F has underperformed.

This 'underperformance', though slight, matters because the weight of expectation lies more heavily on Ferrari than on other marques. In the open market, high expectations by sellers and unrealistic extrapolations of recent growth trends are detaching from a market in which collectors are exercising value judgements and speculators are looking elsewhere.

While singular very-high-value Ferraris inhabit a separate realm of 'cars as art', there's vulnerability among the higher-volume models ranging from the 1960s to more recent supercars, apart from zero-mile museum pieces.

Down the road this could be good for collectors, particularly those who drive cars. See www.historicautogroup.com for more.

Dave Selby

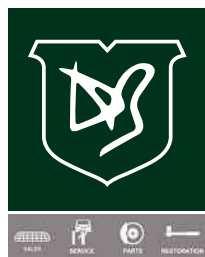


*Desmond
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1965 ASTON MARTIN DB5 LHD • £POA

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NUMBERS WITH COMPREHENSIVE HISTORY



**1964 DB5 SILVER BIRCH WITH ELEPHANT GREY
LEATHER, BEAUTIFUL FULLY RESTORED CAR • £POA**



**1966 DB6 VANTAGE MANUAL, COMPREHENSIVE
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**2008 VANTAGE GT2 RACE CAR,
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Worth the price of admission

Bonhams, Monte Carlo, Monaco 13 May

IN GENERAL we have very little patience for post-war art – too self-congratulatory, too pretentious and too frequently made by an unappreciated, skilled craftsman on behalf of some grubby chancer – so there are few events that would draw us to New York's Museum of Modern Art these days.

We'd gladly have visited back in 1966, though, for an exhibition titled 'The Racing Car: Toward a Rational Automobile'. Among the machines on display were a Lotus 32, a Porsche 906 and the record-breakers *Goldenrod* and *Spirit of America*, as well as a less-heralded car: the De Tomaso Vallelunga.

Few museum-goers would have heard of the Vallelunga prior to the show, but the tiny Argentine-Italian-British coupé was there on merit. In contrast with the hulking De Tomaso models that followed, the Vallelunga was supremely delicate, and indeed it had more in common with its creator's nimble

single-seaters than with the Mangusta and Pantera. Weighing just 700kg, the car consisted of a backbone chassis with a glassfibre body by Ghia, a mid-mounted 1.5-litre Ford Kent engine with twin Webers, four wheels with disc brakes, and very little else. Everything about it, to recall the name of that exhibition, was beautifully rational.

Other manufacturers would have insisted on a bigger, fancier engine, but the gutsy Kent unit, tuned to give 105bhp and a top speed of around 130mph, was ideally suited to the car, which handled spectacularly well.

People never know what's good for them, though, and slow sales combined with Alejandro de Tomaso's short attention span to bring an end to Vallelunga production in 1968. Just 58 cars had been built.

The model remained a mere curiosity for many years after '68, and it is only recently that collectors have begun to show real interest in the Vallelunga. The best examples have more than doubled in value in just two years, and the car pictured here – most certainly one of the best – is accordingly estimated at €320,000-360,000.

Chassis 807DT0126, delivered new to Switzerland, has been treated to a 2000-hour restoration that was finally completed in 2004, when the car won second in class at Villa d'Este. Twelve years on it looks immaculate and, if it no longer represents a bargain, it is still fair value. You can't say that about many of MoMA's post-war exhibits. www.bonhams.com

ALSO LOOK OUT FOR...

The website of Beverly Hills-based memorabilia specialist Julien's is one of the more reliably fascinating corners of the internet, a kind of supermarket for people against whom multiple restraining orders have been filed.

Want a pair of Elvis Presley's underpants? (Size 36, if that helps you to date them.) Yours for only \$2000-4000. Perhaps you'd prefer

a bottle (empty) of his pills? Many varieties to choose from!

We're not making this up: those items will be sold by Julien's in New York on 21 May, along with many other, far less weird, objects. The one we'd love to take home is the guitar pictured here, known to Stevie Ray Vaughan fans as 'Jimbo'.

Handed down to Stevie by his brother Jimmie (who had scratched

his name into the back), the modified 1951 Fender Broadcaster was Stevie's first proper instrument, and he used it from '66 through the early '70s before making a decision he would later regret and trading it.

It has been valued at \$400,000-600,000, which seems too strong to us – but when Elvis's Quaalude prescription is expected to make \$8000, who the hell knows.





SPECIAL DELIVERY

Auctions America, Auburn, USA

5-7 May

Adulthood (and our own limitations, obviously) have forced us to abandon many of our childhood dreams. There is little chance now that we will appear in a Panini World Cup sticker album or walk on the moon, but our dream of becoming an underworked delivery driver is still alive; we're just a freshly restored 1947 Cushman Package Kar (estimate: \$3000-5000) away. www.auctionsamerica.com



OILY RAGS AT THE READY

Brightwells, Leominster, UK

11 May

A wonderful running relic, this 1929 Austin 16/6 survived a career hauling coal around Wales and 13 years in 'storage' prior to 1981. 'Blodwyn' (estimate: £8000-10,000) has been lovingly maintained ever since, but never restored – and indeed it was the wish of the previous, long-term owner that she never should be. One for the dedicated preservationist. www.brightwells.com



LAND YACHT

Dragone Auctions, Westport, USA

4 June

Built like a classic boat, with steam-bent wood, and roughly the size of a yacht, too, the 1948 Chrysler Town & Country Convertible is a staggering sight. There's no estimate yet on this very good example, but prices for the best cars are around \$225,000 these days; try restoring a basket case, if you can find someone to do the woodwork, and you'll soon see why. www.dragoneauctions.com

No introduction needed

Mecum, Indianapolis, USA 17-21 May

On 30 October 1908, Carl Fisher – the serial entrepreneur and creator of the Indy 500 – attached a hot-air balloon to a Stoddard-Dayton and lifted it almost 3000 feet above Indianapolis to promote his Stoddard-Dayton dealership. On landing 90 minutes later (alive and well, unbelievably), he was greeted by a cheering crowd.

The irony is that if ever there was a marque that didn't need hyping, it was Stoddard-Dayton.

Each car built in the company's Ohio factory was assembled and tested with maniacal attention to detail, and there were few early motorists who were not familiar with Stoddard-Dayton's well-deserved reputation for quality.

The car pictured here is a 1907 Model K Runabout, one of only three known to survive. Restored over several years by Brass Era gurus David Noran and Greg Cone, it presents today in the sort of

condition that would impress even the QC boys at the Stoddard-Dayton factory, and is said to move surprisingly quickly.

A rare beastie indeed, it is valued at \$200,000-250,000, and has already generated much interest among fans of very old motors – so we're pretty sure Mecum won't need to float the car into the air above the auction venue to draw in the bidders in May.

www.mecum.com



AUCTION CALENDAR

29 April

SWVA, Poole, UK

29 April – 1 May

Collector Car Productions
Mississauga, Canada

30 April

Barons, Esher, UK

2 May

Shannons
Melbourne, Australia

5-7 May

Auctions America, Auburn, USA

7-8 May

Berlinetta Auctions
Weston-on-the-Green, UK

11 May

Brightwells, Leominster, UK

12-14 May

Vicari, Nocona, USA

13 May

Bonhams, Monaco

13 May

Coys, Monaco

14 May

RM Sotheby's, Monaco

14-15 May

Lucky Collector Car Auctions
Tacoma, USA

15 May

Classics Central, Bedford, UK

17-21 May

Mecum, Indianapolis, USA

18 May

H&H, Castle Donington, UK

20 May

Silverstone Auctions
Silverstone, UK

21 May

Bonhams, Newport Pagnell, UK

21 May

Dan Kruse Classics
Midland, USA

21 May

Morris Leslie, Perth, UK

21 May

Anglia Car Auctions
King's Lynn, UK

28 May

Mathewsons
Thornton-le-Dale, UK

28-29 May

Silverstone Auctions
Aarhus, Denmark

30 May

Shannons, Sydney, Australia

2 June

DVCA, Dorchester, UK

4 June

Barons, Esher, UK

4 June

Dragone Auctions
Westport, USA



1972 Nissan Skyline 2400 GT

€35,000. FS Automóveis, Lisbon, Portugal

FOR A COUNTRY THAT prides itself on its success as an exporter of cars, Japan has always been curiously unwilling to share many of its neatest creations with the wider world. Toyota Sports 800? Autozam AZ-1? Honda S660? Not for you, Johnny Foreigner. But can we interest you in a Mitsubishi Mirage?

Among the cars most egregiously withheld from overseas customers was the Nissan C10 Skyline GT-R – an instant classic with clean lines and enough grunt to worry machines with far greater pedigree on the track. In the late 1960s and early '70s, though, most of the world's car enthusiasts had no idea the thing existed. In any case, extracting a Skyline from its homeland was a practical impossibility; back then non-native speakers of Japanese were probably outnumbered by those with a working knowledge of Elvish.

For once, however, we Europeans were granted a little taste of the good stuff. In 1971-72, Nissan built a very small number (84 is the most educated guess) of Skyline saloons for export, giving the model the internal designation HGLC10 and the name 2400 GT.

This variant was neither as purposeful nor as light as the GT-R but boasted a bigger engine, fitted as it was with the 2.4-litre straight-six used in the brilliant 240Z between 1970 and '73.

The exact location of the surviving cars is unclear, although many ended up in the Netherlands. But we do know for sure that the example currently up for sale at FS Automóveis in Lisbon has been a resident of Portugal ever since it rolled off the boat from Japan in 1972, and the Portuguese climate has helped to preserve it in very good original condition.

That is has never needed restoration also speaks to its low mileage: the clock shows 60,000km from new, so that straight-six surely has much more to give, and the car shouldn't have to wait long for a new owner. The asking price of €35,000 is not chump change but, with both GT-R and 240Z values creeping upwards, an unmolested example of a near relative rarer than either is an attractive proposition. We wouldn't be surprised if the Japanese want it back.

www.fsautomoveis.com



1970 Dodge Coronet Super Bee. €29,950

No prized 426ci Hemi here, but anyone who claims a 383ci V8 isn't big enough must be compensating for something... A nice example of one of our favourite muscle cars, and fairly priced.

www.erclassics.com (NL)



1946 Belly Tank Streamliner Tribute. \$59,900

Shown at Amelia Island in 2010, this is a tribute to the very first belly tank racer, built by Bill Burke in 1946 but since lost. From its flathead Ford V8 to the motorcycle-saddle seat, it is as thrillingly basic as the original. vintagemotorssarasota.com (USA)



1973 Citroën DS23 Safari €38,900

The coolest 'goddess' of them all (reacquaint yourself with the rear styling if you don't believe us), the Safari is worth every penny of the premium it commands – especially in this colour and condition.

www.luzzago.com (IT)



1962 Aston Martin DB4 Series IV. £POA

There aren't many like this left now: a one-owner former daily driver with 51,000 miles and a patina that tells of supermarket trips, school runs and family holidays past. A real character of a car.

www.fenderbroad.com (UK)

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FERRARI F355 SPIDER (GIALLO MODENA) - 1996



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Citroën CX

Time for the DS's successor to step into the limelight

IT'S DIFFICULT to see why the Citroën CX has languished in the shadow of the DS for so long. It bettered its predecessor on almost every technical level, looked like nothing else, and even won European Car of the Year in 1975.

Citroën liked to be unconventional, and driving a CX is the definition. Within its alien cockpit, dash-mounted switches put indicators, lights and wiper control within fingertip reach; the powered, self-centring steering (only 2.5 turns between locks) offers telepathic direction changes; the super-soft seats match the air-cushioned ride. Driving one takes acclimatisation: drive a CX over a few miles of long, sweeping A-roads, adapt to those hyper-sensitive controls, and you'll be rewarded with a combination of comfort and pace matched by very few.

Much like the DS, the advanced CX cost a fortune to develop – it brought Citroën to the brink of bankruptcy. Peugeot took over in 1975, and the CX remained in production for 17 years, with the last-of-the-line Safari models rolling off the line in 1991.

Citroën's design team – led by Robert Opron – produced a groundbreaking machine, boasting a drag coefficient of 0.36Cd (or Cx, hence the name). Less sexy than the Goddess tag applied to its predecessor maybe, but this was a statement of intent from a company looking to push technological boundaries as it had always done.

After more than 20 years of development in the DS, Citroën's Hydropneumatic suspension was perfected for the CX. For the ultimate demonstration, take a ride in the back of the long-wheelbase Prestige. There's a reason Rolls-Royce used the same system under licence...

Yet not all the CX came from The Future. Its engines were uninspiring, basic 2.0-, 2.2- and 2.4-litre four-cylinders that dated back through the DS to the pre-war Traction Avant. Yet, thanks to the installation of a Garrett T03 turbocharger, the 2.5-litre Turbo and Turbo 2 models could cover ground with indecent haste. Peugeot engines were also fitted to some CXs after 1980, but sadly its V6 wouldn't fit. Had Citroën's money not run out, the CX might have had the high-powered triple-rotor Wankel engine that was always planned.

Generally speaking, Citroën's executive saloon continued to improve into the 1980s. The big update came in 1985 when the CX took on a new look, with flush-fitting bumpers to freshen up a design that was still in many ways more forward-thinking than the majority of its rivals.

While the DS is without doubt the one and only Goddess, the CX truly is a worthy (if still under-appreciated) successor. Today, the best CXs can still be bought for the price of a tatty DS, and we think it's a car that's quite simply too special to ignore any longer. **Matthew Hayward**

THE LOWDOWN

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LOOK OUT FOR...

Hydraulics (suspension, steering, brakes) are easy to maintain and generally trouble-free if serviced regularly by a specialist. Many parts are not available new, but can be rebuilt.

The ride should be soft but well-damped. If it's hard and fidgety, it may need new corner spheres at around £30 each.

Rust can be a huge problem, especially in pre-1980 cars. Underneath, it's vital that the longerons and rear subframe are in good shape. If not, the car is potentially going to cost too much to put right. The floorpan and sills are also likely to corrode, although repairs here are generally simpler.

Most panels, such as doors for first-series models, are almost impossible to source and rust badly, so beware of shiny-looking cars hiding filler. Due to the relatively low values, this is still not uncommon.

Although not particularly exciting, the CX's engines are all generally reliable and surprisingly durable. Turbo models are more prone to issues, especially with cooling.

Manual and ZF automatic gearboxes are very strong, although expensive to rebuild if there are problems. The semi-auto C-Matic is an interesting choice, but difficult to maintain.

LHD Ferrari 275 GTB "Short Nose"

This stunning LHD Ferrari 275 GTB "Short-Nose" was completed in 1965 and first delivered to the dealer 'Rugico' in Madrid, Spain. In 2006 the car was purchased by a UK based dealer and was later sold to the current owner. During the current owner's tenure the car has been well maintained by DK Engineering. The car is presented in its gorgeous original colour combination and is Classiche Certified, confirming that the car is matching numbers throughout. The car is UK registered and available immediately. £POA



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Ferrari 250 GT Lusso

This UK Registered LHD 250 GT was supplied in July 1964 to an Italian Lady and was finished in stunning "Grigio Fumo" the same colour in which the car is today presented. In 2006 the car was totally restored by the well-respected "Sportgarage Bruno Wyss" in Switzerland. Since restoration the car has seen limited use and has recently been "red book" Classiche certified at which time the car was confirmed as matching numbers throughout. £POA



ISO Bizzarrini A3C Corsa

This is an early Bizzarrini from 1965, completed in Livorno, Italy. The car benefits from a lightweight aluminium body, disc brakes all round, independent front suspension and a De-Dion rear axle. This example has been restored to the same specification as the first ISO A3C Corsa, which raced in early 1964 and is now considered ready to race, having proved its front running Pace in the Goodwood Revival TT. The car currently has valid FIA/HTP papers and is therefore eligible for numerous prestigious events. £POA



Ferrari 430 Scuderia 16M

This Nero RHD Scuderia 16M was completed at Maranello in July 09. Remarkably the car has covered just 1,750 miles since new and has been cherished by the previous keepers as evidenced by the main dealer stamps. In addition the car has paint protection film over original paint and is accompanied by all the books, code cards and its wallet as well as the toolkit and a spare key. This 430 features Giallo Calipers, and Grigio wheels to complement its stripe. £379,995

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Photo: Christopher Scholey

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Second row: 1936 Ahrens Fox BT Firetruck, 1926 Cadillac, 1936 Lagonda LG45, 1921 Heine Velox V12

Third Row: 1899 Parisienne, 1932 MG C-Type Montlhéry Midget, 1954 Mercedes-Benz 300S Coupe, 1950 Healey Silverstone

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 1971 AC 428 Frua Coupé Auto: RHD: Concours Restored: 1 of 31 Cars Produced
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 1989 Ferrari 328 GTS: Right Hand Drive: UK Supplies: Only 16,387 Miles
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 Jaguar E Type 3.8 Litre Semi-Lightweight: Open Two Seater: By Bryan Wingfield

2015 Jaguar Project 7: RHD: UK Supplied: 1 of 80 Produced: Delivery Mileage
 1955 Mercedes Benz 300SL Gullwing: Matching Numbers: Luggage
 1970 Mercedes Benz 280 SE 3.5 Cabriolet: RHD: UK Supplied: 1 of 68 Produced
 1970 Mercedes Benz 280 SL Convertible – Hard Top: Manual: Right Hand Drive
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http://www.aston.co.uk/peking_index/php

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Bob and his co-driver Joseph de Georgi successfully completed the Peking Paris Challenge, finishing in 14th position and were awarded a Silver medal, beating many seasoned rally competitors in the process. Following the rally, the M45 was returned to the UK and completely overhauled to return her to pre-rally, "restored" condition, this included being fully re-painted. POA.

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1960 Aston Martin DB4 Series II £POA



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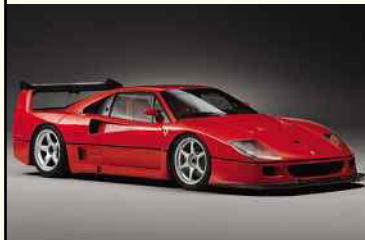
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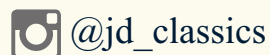
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Ferrari 365 GTB/4 Daytona (1972)

Vehicle background

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Vehicle specification

Year: 1972 / K

Colour: Argento Auteuil Metallic

Interior Colour: Blu Scuro Leather

Transmission: Manual

Engine Layout: V12

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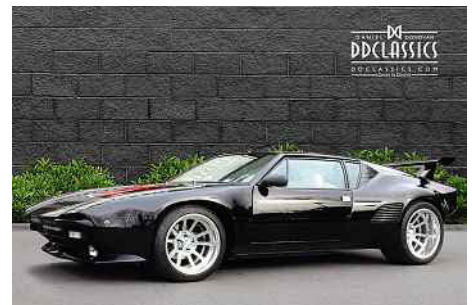
2010 Ferrari California RHD



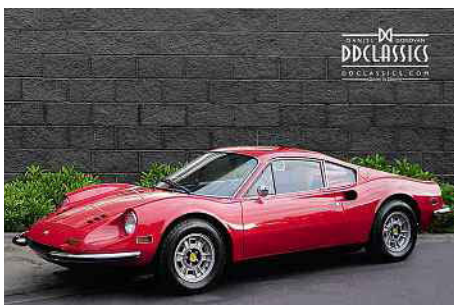
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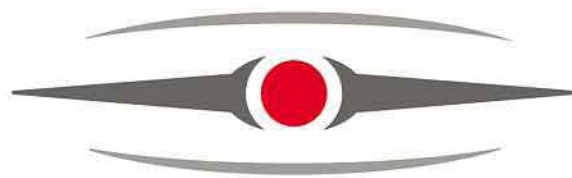


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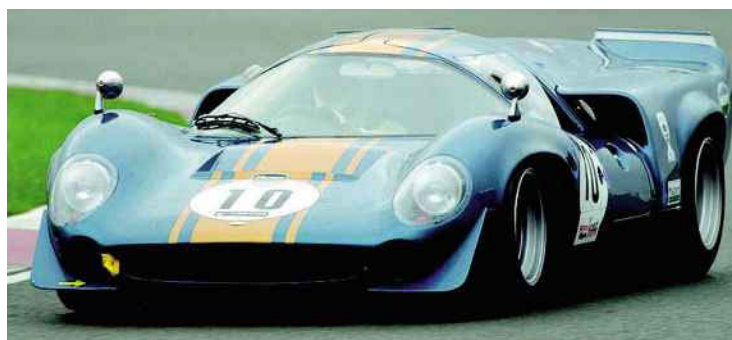
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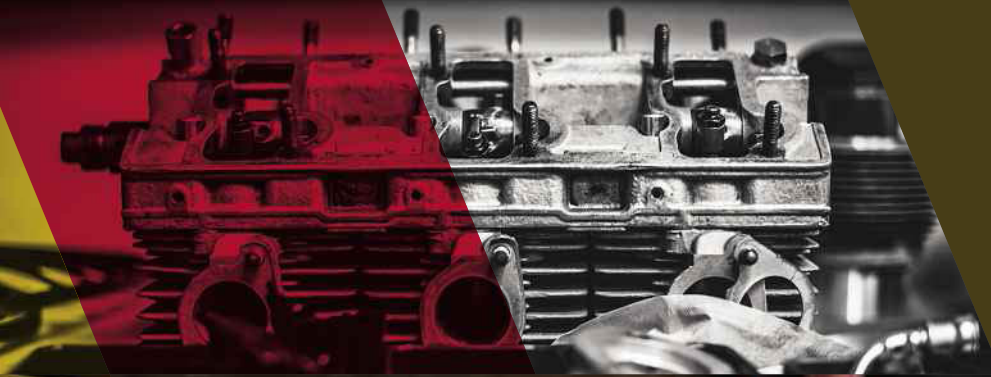
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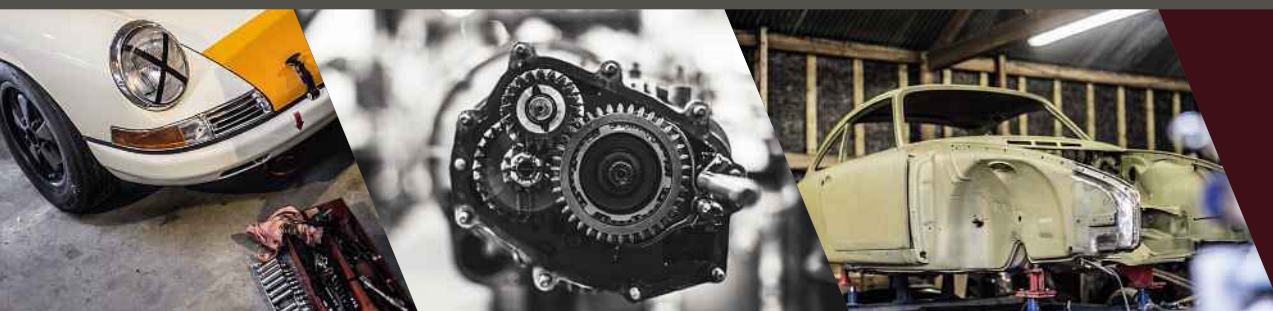
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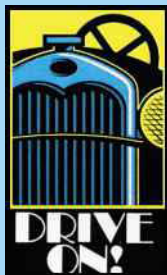
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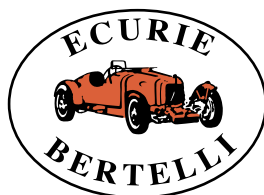
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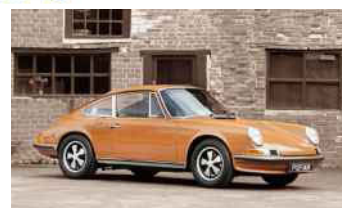
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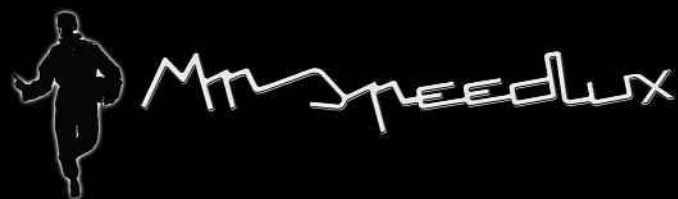
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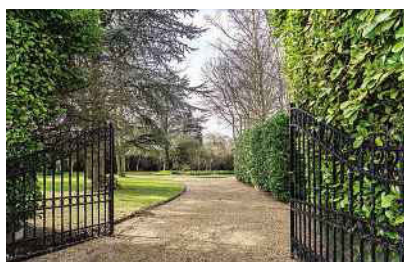
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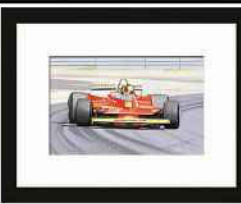
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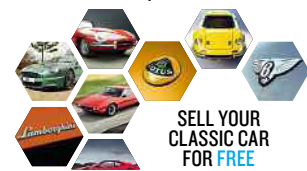
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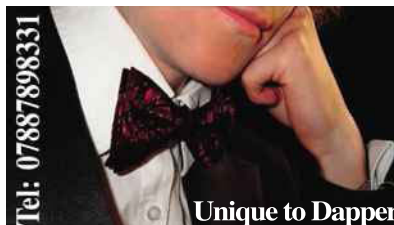
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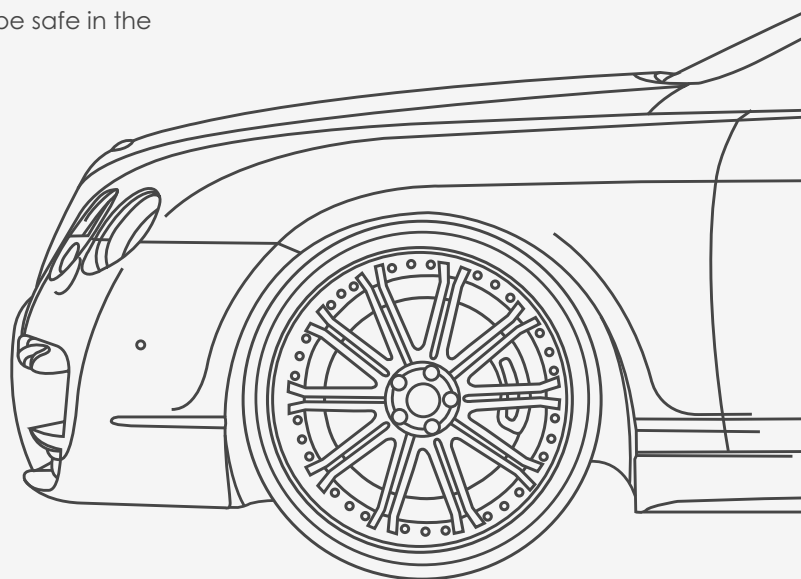
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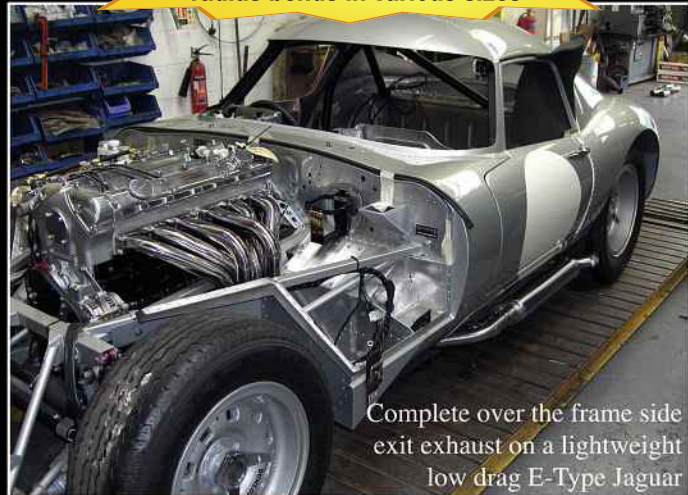


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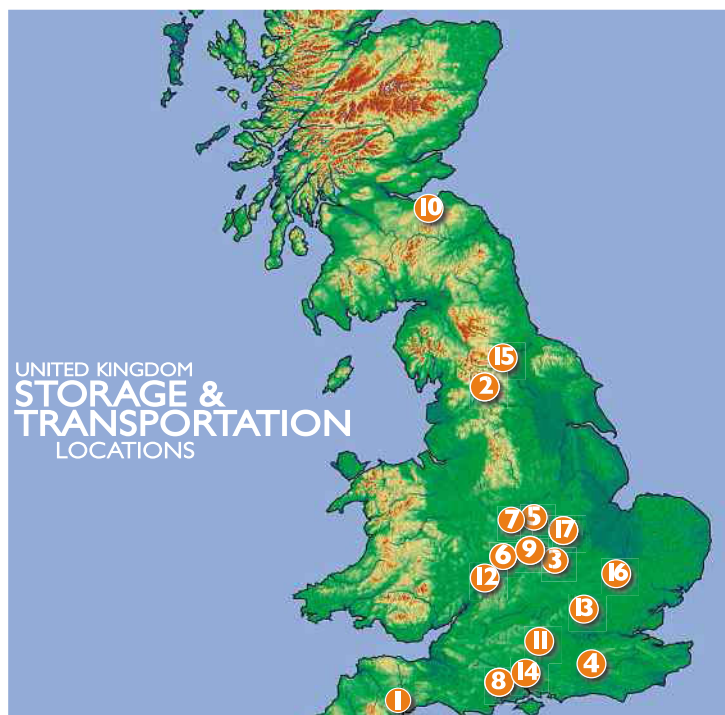
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IT ALL BEGAN on a skiing trip to the Alps in 2010. Anyone actually working in the mountains was driving a Fiat Panda 4x4 or a Lada Niva. I thought, blimey, the Niva's a good bit of kit. I felt sure there'd be a use for them in the UK. So I decided to give it a go – bring some in for a reasonable price, and make some kind of margin. I sell them here for £10,799 on the road, including a year's tax and two-year warranty – see my website www.markkey.co.uk/nivacar.html.

I'm 44 and I've worked in publishing, marketing and advertising since 1993. I've had spells working for my father's food business, and today I'm a manager with a large dairy company. That means I'm in smart-casual each morning to catch the 8.15 after breakfast with my children Nastasia, six, and Felix, three. We're living in a tiny flat in south-east London while we turn our bungalow into a family house. The Lada thing is an after-work business, run on a shoestring.

Making contact with VAZ, which makes the Niva 500 miles south-east of Moscow, was tough. It's quite impenetrable, still seems like a big state organisation. When I finally met the EU marketing director, she wondered why I hadn't just gone straight to the factory? Well, it's a helluva long way and getting a business visa wasn't easy. Anyway, once I'd been 'vetted' they found I only wanted good for their brand.

I buy my cars from sales agents whenever I have orders; it's about 25 a year at present. A direct factory order would need to be for a huge number. There's lots of legislation around importing cars that I've had to learn. Brilliantly, however, the Niva has European type approval. Everything is e-marked, the glass and lights, so it's fine, and it has a Euro 6-spec 1.7-litre fuel-injected and catalysed engine.

They come to me after some amazingly complicated journeys. Today, a couple of hardened Eastern Bloc lads dropped this lovely blue one off. It has a blue tweed interior. Colours are always luck of the draw, which I find quite endearing. I'll ask the agent for a green car but he'll say: 'This month they make only white.' I've given a speech to the Russo-British Chamber of Commerce about all this; the Russian ambassador was slightly surprised...

'They come to me after complicated journeys. Today, two Eastern Bloc lads dropped this lovely blue one off'

Left

By day Mark Key works in corporate management; by night he imports Lada 4x4s.

The Niva – officially, today, it's called the Lada 4x4 – was launched in 1976. In the CIS states it's still a crucial, budget-priced, go-to vehicle. It really works, especially on horror highways that turn to mud during the winter. It's very rugged, literally a ladder with a monocoque shell on top, and the quality's pretty good.

My customers range from landed gentry to farming folk who just need something cheap to do the job. One weekend I delivered one in Hunter welly green to a huge country house, and the buyer told me casually to put it in the third stable on the left. I have a small network of dealers, like Keith in Corby, who are all very enthusiastic. It's not glossy showrooms, it's grass roots, and the spares, which come through Germany, are unbelievably inexpensive.

These are quirky cars. They are a bit compromised. It's not the car for driving on the M1, although it handles better than a Suzuki Jimny, in my opinion. Most come fitted with a towbar, and they're brilliant at dragging feed trailers up hills. A Niva can haul 1.5 tonnes, so you could pull a Caterham on a braked trailer.

My weekends are taken up with Ladas. It's much better than playing golf for letting off steam! I may be delivering cars all over the country, or preparing them at a yard I share in Erith. A pre-delivery inspection and paperwork takes a couple of hours; I have to put in UK lightbulbs, a speedo dial marked in mph... and remember basics such as topping-up oil and water. I am a classic car geek anyway. I have a '73 VW Beetle Cabriolet, a 2CV and an Alfa Spider.

My son Felix likes to help on a Saturday morning – he calls them 'monster cars' – but I'm always petrified he's going to damage the paintwork in his excitement. I have someone who helps me fit immobilisers and alarms. My dad is also very helpful. He was born in Egypt of Lebanese-Greek extraction, speaks lots of languages, and he loves anything to do with import/export business.

Lada doesn't do right-hand drive or a diesel. However, my farming customers seem to like left-hand drive – you can really stuff it into the bushes if you meet oncoming vehicles on country lanes. And I guess you need petrol engines in Russia when it's -40°C.

At a weekend, I might take one to an off-road day. The most recent one was in a quarry in Lincolnshire full of Land Rover enthusiasts. Through the mud it was beating Defenders because it's light and agile. The blokes appreciated it more the dirtier it got.

I'm a one-man band and I've sold about 70 cars so far. It helps to pay the builder's bills.



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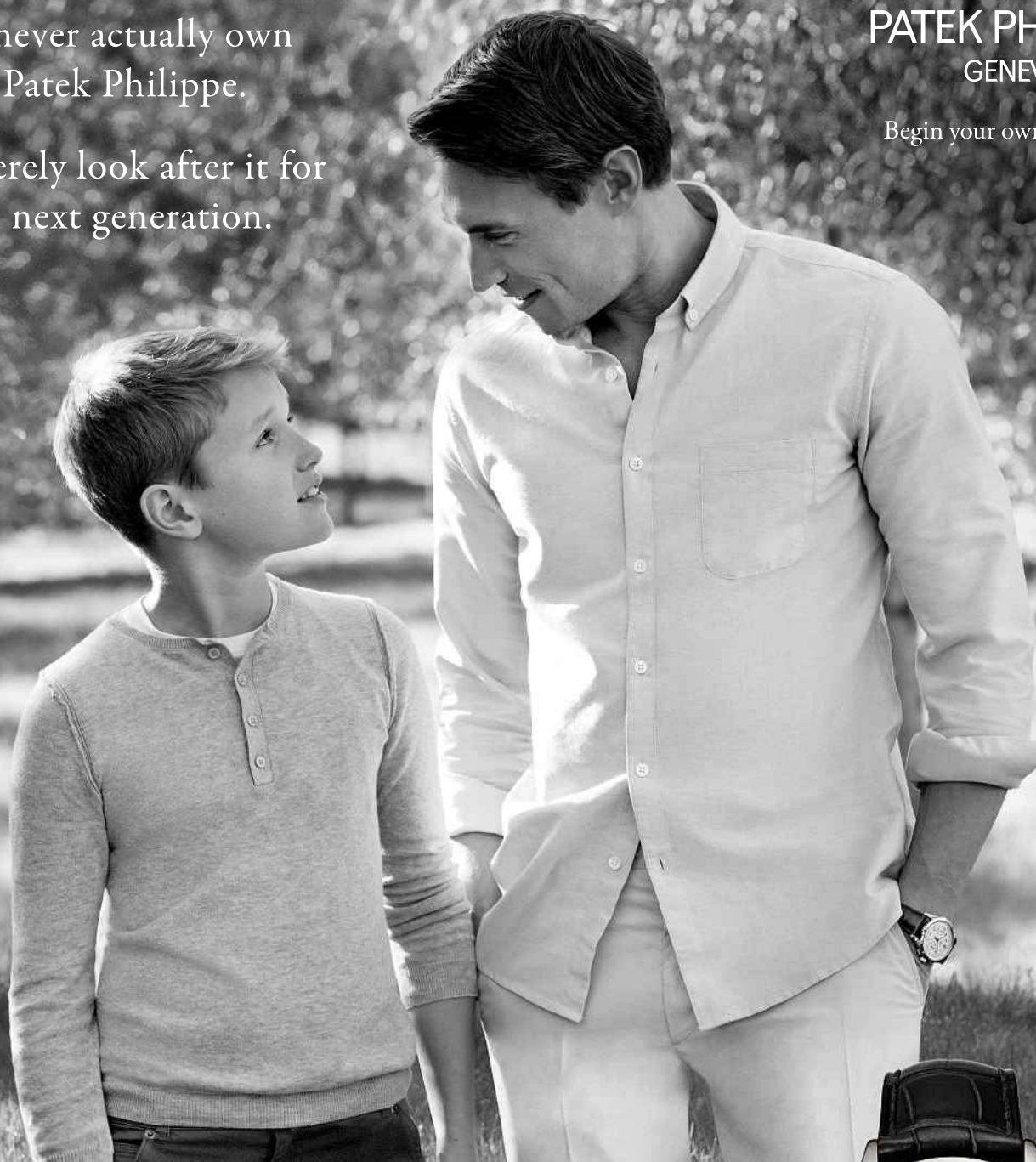




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