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Octane



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THE STARTER
BUTTON, I FORGET
EVERYTHING ELSE.
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*ZANUSSI 1100 SPORT,
PAGE 100*





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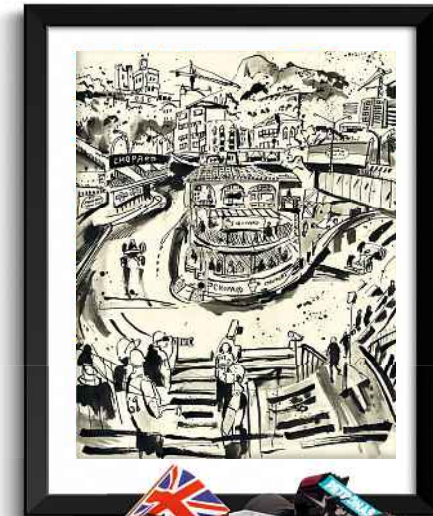
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BMW M



EVAN KLEIN

EDITOR'S WELCOME

A taste for adventure

WHAT APPEALS to me most about this issue of *Octane* is that there are some really heartwarming human stories to complement the cold mechanicals of the cars. After all, the sensible thing would have been just to do a photoshoot of Filippo Sole's beautifully restored 1930 Lancia Dilambda in Italy (not a word to the beancounters, but originally that's exactly what we planned – and did). Except that this unquenchable enthusiast then hatched a madcap plan to dash 3000 miles coast-to-coast across the USA in the car, accompanied by *Octane's* indefatigable Italian correspondent Massimo Delbò and gifted photographer Evan Klein. And that took things to a whole different level. It introduced not only adventure, but also jeopardy and, well, people into the story of the car... and that in turn gives the car purpose.

I adore the fact that, more than 90 years after its creation, Sole's Carlton-bodied Type 227 Cabriolet is still adding so emphatically to its history. Rather than slipping quietly into a well-deserved retirement, the car is actually creating its most incredible memories right now in the modern day. And that's what such remarkable survivors should be all about, to my mind.

On a not-dissimilar note, the cars I currently run have both been with me for a decent length of time, 16 years in the case of the Jensen and knocking on 25 for the Triumph. Despite recent travails, I have no intention of parting with either of them – if anything, I would add to my

fleet by reintroducing the Lotus Elan that this pair shared garage-space with when I had my dream triumvirate of two-seat convertible four-pot sports car, four-door four-seat straight-six executive saloon and 2+2 V8 GT.

Don't get me wrong, I know plenty of people who get bored with individual cars and like to change their classics regularly for a bit of variety. I totally understand that, but my relationships with my cars have always run pretty deep (all but a couple have had to be prised out of my grasp, even the frivolous ones that have done nothing whatsoever to cover off my actual driving needs). As a result I was fascinated by Robert Coucher's tale of someone who has owned a Ferrari 250GT Lusso for 50 years... and counting. Of course, if you have a Lusso and no financial imperative to part with it, why would you? Even so, what adventures they must have had. And what adventures they must have yet to come. Brilliant.



James Elliott,
editor in chief

FEATURING



RICHARD MEADEN

'We gatecrashed Hall & Hall's BRM trackday to drive the MGC GTS Lightweight. The spectacular gathering of Grand Prix machines included the deafening BRM V16 Continuation, yet the MG got plenty of attention. As well it should, being the BMC Competitions Department's final car.'
Works Sebring MGC: pages 76-84.



TIM BEAVIS

'Looking at old race photos from your childhood can never be called a chore and putting these images out as social history was always the hope. We have now completed two books from EV Starr's archive, and the process has been a joy to be involved with.'
See exclusive extracts on pages 108-114.



PAUL HARMER

'The more elegant streets of London are always a superb backdrop for the best classic cars – and they don't come much more special than a Ferrari 250GT Lusso. Especially one with the celebrity connections of this car. It really did feel quite at home.'
Find out more on pages 116-124.



JOIN US AT SALON PRIVÉ THIS SUMMER

For five days at the beginning of September, the spotlight is on Blenheim's stunning South Lawn as we welcome some of the greatest classics still in existence, along with debuts from some of the world's most prestigious automotive brands.

Exquisite hospitality and Pommery Champagne feature throughout, with fine dining in The Glass House and an enhanced menu in the heart of the action within the Churchill Pavilion. A firm fixture on the social calendar it is exclusive, without being elitist. It's a relaxing, vibrant, glamorous and hugely enjoyable occasion where old friends meet, and new friendships are forged.

Explore the luxury retail village, chilled champagne in hand

Uniquely, Salon Privé is not one event but several 'mini' events including a Tour, a Concours, a Ladies' Day, an automotive parade through Woodstock, a Club Day and finally a day for all classic and supercar enthusiasts, all presented against the backdrop of Blenheim Palace, Oxfordshire.

Tickets are available online at SALONPRIVECONCOURS.COM

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WEDNESDAY 31st AUGUST:

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Salon Privé Concours d'Elégance Awards presented by Aviva

FRIDAY 2nd SEPTEMBER:

Salon Privé Ladies' Day presented by Boodles

SATURDAY 3rd SEPTEMBER:

Salon Privé Club Trophy presented by Lockton

SUNDAY 4th SEPTEMBER:

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NEXT MONTH

ROLLS-ROYCE SILVER SHADOW

Why the time has finally come for
'the best car in the world'

Issue 232
on sale
24 August



SAM CHICK



BARRY HAYDEN

PLUS

Braving deep water in a
Bugatti-engined boat

Lapping Le Mans in the 1952
Mercedes-Benz W194 Gullwing

Driving Inspector Morse's Jaguar Mk1

Touring Car boss
Alan Gow interviewed

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October 2022 issue on sale 24 August

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2005 FERRARI SUPERAMERICA
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1998 FERRARI F300
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1965 FERRARI 275 GTB
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1955 FERRARI 410 SPORT SPIDER
Coachwork by Scaglietti Estimate: \$25,000,000 - \$30,000,000 USD

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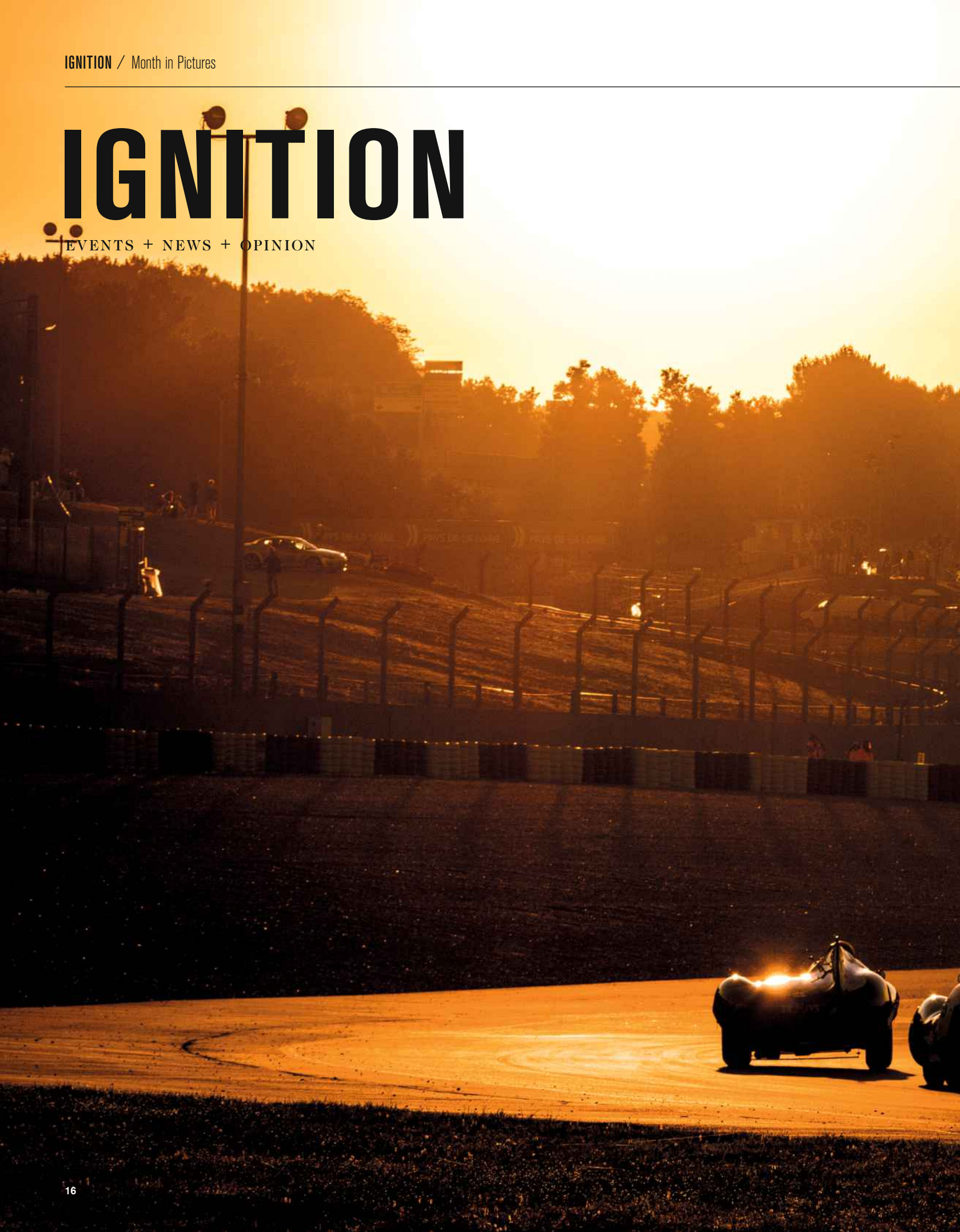


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IGNITION

EVENTS + NEWS + OPINION





Le Mans Classic 30 June – 3 July

Sports racers charge into the twilight for (almost unbelievably) the first running of this blue riband event since 2018. Some 750 cars took to the track over the 24 hours as, thanks to the unique format, six different and hugely varied grids each had three races. The crowds were back in force as well for this tenth running of the festival, with organisers saying that more than 200,000 fans had flocked to La Sarthe to see it. Best of all, instead of the usual two-year gap between Le Mans Classics (when Covid doesn't interfere), it will be back in 2023 for a special outing to celebrate the centenary of the Le Mans 24 Hours.

Image: Michael Holden



**RODEO DRIVE CONCOURS AND
FATHERS' DAY PARADE,
19 JUNE**

This cavalcade through Los Angeles is masterminded by Bruce Meyer. Up to 50,000 people lined the streets to watch the 60 cars drive from City Hall up to the Beverly Hills Hotel and back down Wilshire Boulevard before parking on Rodeo Drive.



HEVENINGHAM CONCOURS, 2-3 JULY

The spectacular gardens of the Palladian mansion in Suffolk again hosted a stunning collection of historic and performance cars as well as a country fair, vintage aircraft fly-in, hillclimb and more. Concours winners were a 1933 MG K3, 1963 Jaguar E-type Lightweight and 2021 Bugatti Chiron Super Sport 300+.



GOODWOOD FESTIVAL OF SPEED, 23-26 JUNE
A half-century of BMW M cars formed the central theme/sculpture, while an electric McMurtry Spéirling obliterated the hill record when Max Chilton posted 39.08sec.



RACE THE WAVES, 17-19 JUNE
Paul Garbutt's fabulous beach event in Bridlington attracts all manner of vehicles to the North Yorkshire seaside resort for what, with the non-beach racing activities thrown in, has become a week of fun.



**LA LEGGENDA DI BASSANO,
23-26 JUNE**

A Bentley attacks a corner during the 27th running of the 400km event in The Dolomites, which attracted 80 cars from 16 countries.

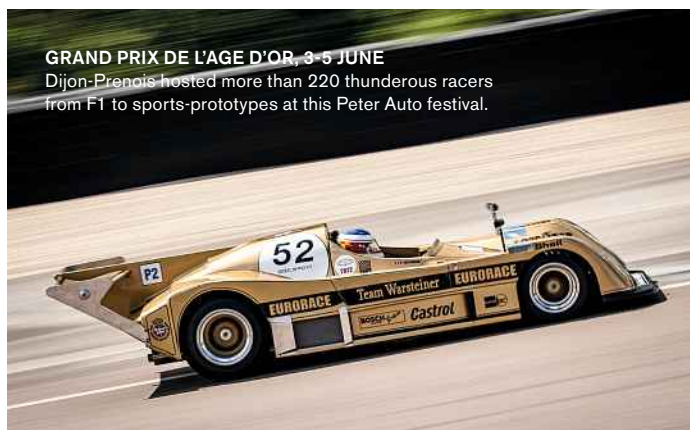


**MASTERS HISTORIC
FESTIVAL, 28-29 MAY**
Showpiece event at Brands
Hatch did not disappoint.



SAVILLE ROW CONCOURS, 15-16 JUNE

First running of the cars 'n' tailors tie-in was deemed a big success by participants and public alike.



GRAND PRIX DE L'AGE D'OR, 3-5 JUNE

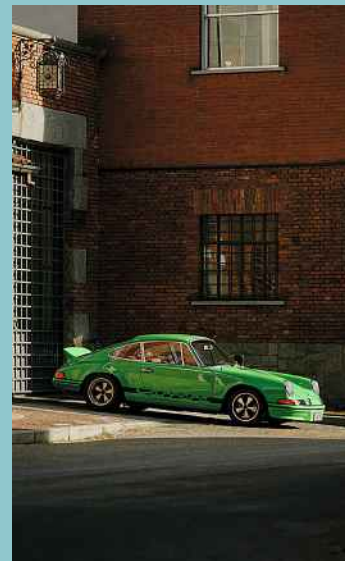
Dijon-Prencis hosted more than 220 thunderous racers from F1 to sports-prototypes at this Peter Auto festival.



PORSCHE AT PRESCOTT, 18 JUNE

Paul Howells' Porsche 911 RSR braves the wet hill at the home of the Bugatti Owners' Club.

CLOCKWISE, FROM TOP: DEIAS ROBERTO / LA LEGGENDA DI BASSANO; SAVILLE ROW CONCOURS; PETER McFADYEN; PETER AUTO; CHARLIE WOODING



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LONDON CONCOURS, 28-30 JUNE

Taking place at the Honourable Artillery Company in the heart of the City of London; Best of Show went to a Toyota 2000GT.



INTERNATIONAL BUGATTI MEETING, 12-19 JUNE

It was France's turn to host this annual gathering of 15 Bugatti clubs – and that ensured a bumper turn-out of 108 cars.



FROM TOP: TIM SCOTT / LONDON CONCOURS; RÉMI DARGÈGEN / BUGATTI

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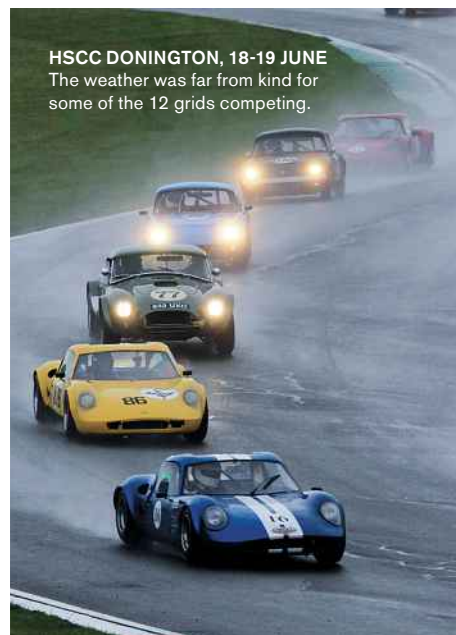
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MILLE MIGLIA, 15-18 JUNE
Participants tackle Monza to celebrate its centenary.



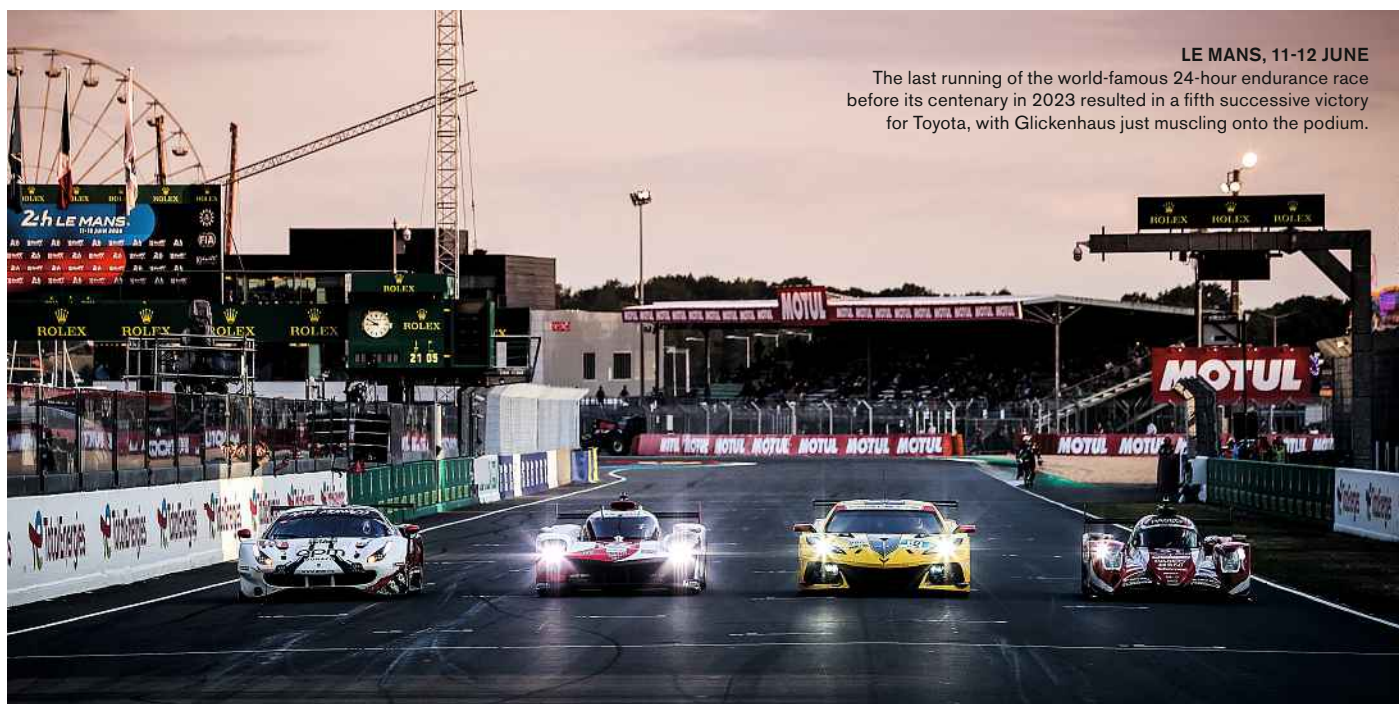
HSCC DONINGTON, 18-19 JUNE
The weather was far from kind for some of the 12 grids competing.



CONCOURS D'ELEGANCE SUISSE, 18-19 JUNE
A pair of Delahayes at Château de Coppet.



MCC ANNIVERSARY TRIAL, 24-27 JUNE
Ben Gladwyn's VW Beetle launches up the famous Nailsworth Ladder Hill.



LE MANS, 11-12 JUNE
The last running of the world-famous 24-hour endurance race before its centenary in 2023 resulted in a fifth successive victory for Toyota, with Glickenhaas just muscling onto the podium.

CLOCKWISE, FROM TOP LEFT: MILLE MIGLIA; CHARLIE WOODING; PAUL LAWRENCE; ROLEX; JONATHAN SHARP

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Photo: British Racing Motors



Goodwood Revival, 16-18 September
Image: Goodwood

COMING UP...

Don't fret about how you're going to choose between all these concurrent events; you can't go wrong with any of them

5-7 August

Copenhagen Historic GP

Flat-out fun in the Danish capital on an unusual 2.6km street circuit, with a good variety of cars and some famous faces; the pro-am race pairs enthusiast drivers with the likes of Tom Kristensen.
chgp.dk

6-7 August

VSCC Prescott Hill Climb

The quintessential English vintage car meet sees 250 pre-war machines charge up the 880-yard course that was established by the VSCC all the way back in 1938.
vsc.co.uk

6-12 August

Bonneville Speed Week

Speed freaks from around the world bring their hopped-up machines to north-western Utah and floor it on the sun-baked Bonneville Salt Flats.
scta-bni.org

12-14 August

AvD Oltimer Grand Prix

The forbidding Nürburgring provides a tough challenge for cars spanning seven decades of motorsport history.
oldtimergrandprix.com

12-21 August

Monterey Car Week

Car 'Week' serves up auctions galore and more than a dozen concours and car shows, including, of course, Pebble Beach. At nearby Laguna Seca there's first-rate historic racing in the Rolex Monterey Motorsports Reunion.
whatsupmonterey.com

19-21 August

Rømø Motor Festival

To take part in the beach races on the Danish island you'll need a pre-war car or 'bike and period attire, but anybody can go along and watch: some 7000 spectators turn out each year.
romomotorfestival.dk

21 August

VSCC Mallory Park Race Meeting

The VSCC's visit to Mallory Park is headlined by the handicap race for Edwardian cars, and will also feature an under-30s race.
vsc.co.uk

25 August

Jeremy Broad Memorial Trophy

Pre-1979 cars are invited to this relaxed event at Shelsley Walsh, held in memory of the late Jeremy Broad, an authority on Jaguars and a motorsport nut.
eventbrite.com/e/jeremy-broad-memorial-trophy-tickets-318562237227

25-27 August

Alsace Rallye Festival

A non-competitive event organised by the Slowly Sideways folks, but this Molsheim-based festival for historic rally cars features plenty of spirited driving nonetheless...
alsace-rallye-festival.com

26-28 August

Concours d'Elegance Paleis Soestdijk

Paleis Soestdijk, a former royal residence half an hour outside Amsterdam, opens its gates to cars new, old and positively ancient: among the concours classes is 'Shining Brass of the Belle Époque'.
concourselegance.com

26-28 August

The Classic

'Rocking and racing' are again on the menu at Silverstone, and visitors will also be able to get a close look at all seven of Lewis Hamilton's championship-winning F1 cars, which have never before been displayed together.
silverstone.co.uk

31 August – 4 September

Salon Privé

Blenheim Palace hosts one of the UK's premier concours, following which the entries will be joined by a curated group of club cars – and by a collection of WRC machines that will tackle the Salon Privé Hill Sprint on the final day.
salonpriveconcours.com

1-5 September

Lime Rock Historic Festival

The 40th Historic Festival will feature two days of racing, and a concours, held on the track's Sam Posey Straight, with classes for everything from Outlaw 911s to Malaise-Era muscle cars.
limerock.com

1-13 September

Temple Rally

Pre-1986 cars follow a winding 4000km route from Athens to Rome, taking in ancient sites and enjoying some of the world's tastiest grub along the way.
endurorally.com

2-4 September

The Concours of Elegance at Hampton Court Palace

Sixty of the world's finest historic cars assemble at Hampton Court Palace, the favourite residence of King Henry VIII. Special features will include a display of Ferrari Formula 1 cars, brought together to celebrate the 70th anniversary of the marque's first win in F1.
concoursofelegance.co.uk

Alsace Rallye Festival, 25-27 August
Image: Slowly Sideways France



2-11 September

International St Moritz Automobile Week

This revival of a gathering first organised in 1929 features seven separate events, including a 1km sprint, and a rally for classic supercars. The festivities end with Bernina Gran Turismo, in which 80 cars race around more than 50 bends as they climb 459 vertical metres from La Rösa to Ospizio Bernina, high in the Swiss Alps. i-s-a-w.com

6-10 September

The Picos 1000

The roads around the Picos mountains of northern Spain will challenge crews on this regularity rally over four days. bespokerallies.com

9-11 September

Concours d'Élégance Tegernsee

A relatively new concours where the cars will need to be first-rate to compete with the picture-postcard Bavarian Alps scenery. concours-tegernsee.de

10-11 September

Beaulieu International Autojumble

The vast sale of motoring bits and bobs returns. You're guaranteed to come home with something you never knew you needed. beaulieu.co.uk

15-18 September

Gran Premio Nuvolari

The 32nd modern running of the event created in the '50s to honour the Flying Mantuan and running on his home turf. gpnuvolari.it

16-18 September

Circuit des Remparts

Vintage and classic cars slide around the twisting roads of Angoulême, the walled, hilltop town in western France. circuitdesremparts.com

16-18 September

Rallye Père-Fils

A regularity rally based in Monaco and requiring no prior experience – which is just as well, given that the average co-driver on this father-and-son event is barely out of short trousers. happyfewracing.com

16-18 September

Goodwood Revival

The world's most prestigious historic race meeting delivers fierce competition on a circuit unchanged in layout since 1970. With 13 contests raging over 15 races and the vast majority of spectators embracing period dress, it is a unique spectacle. goodwood.com

16-18 September

Classic GP Assen

Meanwhile, in the Netherlands, competition cars and bikes from the '50s, '60s, '70s, '80s and '90s race around the TT Circuit Assen, known to fans of motorcycle racing as 'The Cathedral'. classicgp-assen.com

17-18 September

Only Shelby Meeting

The first event in Europe dedicated to Shelby cars (old and new) will take place at the Autodrome de Linas-Monthéry, just south of Paris. onlyshelbymeeting.com

CLASSIC CAR PRICE GUIDE 2022

from the makers of
Octane

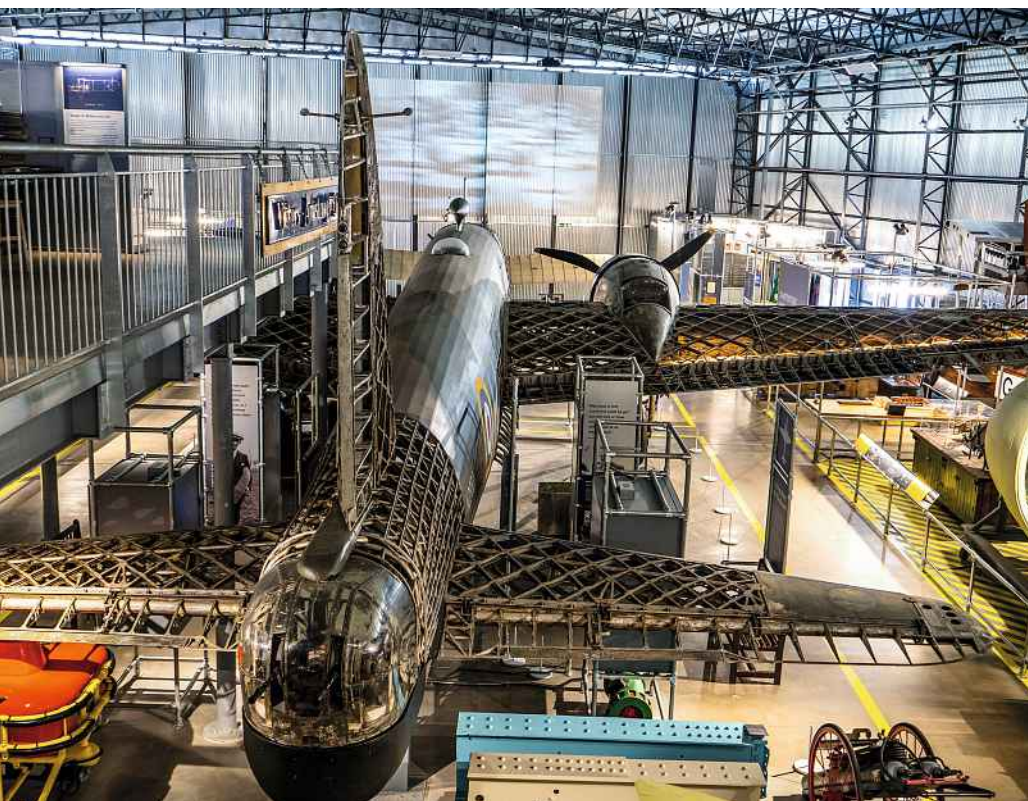
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Brooklands revisited

You can bank on a great day out at this historic venue

Words Barry Wiseman

'BROOKLANDS? Been there. Done that.' Well, that might well be, but Brooklands is one of those places that never stands still. Apart from having a unique vintage atmosphere, Brooklands is always looking to improve itself and to welcome visitors back, knowing there will be new features to make it all worthwhile.

Strangely, one of Brookland's new features is one that isn't there! To explain, the historic hangar on the race circuit's finishing straight has moved, opening up the wide concrete track to the great benefit of the events days, when the museum's exhibits are released to run up to the Members' Banking and back, free of obstacles. The staff take pleasure in watching the faces of previous visitors who look up this straight and invariably light up broad smiles at the change. The track is rough, but recalling that dramatic old photograph of the airborne Napier-Railton, it probably always was. Well, it was built in just nine months, back in 1907.

Those who used to view the famous 'Loch Ness' Vickers Wellington bomber, previously in the dismantled hangar, won't be disappointed. It is in a new home, known as the Aircraft Factory, a homage to Brooklands' aviation past. There, the Wellington sits behind a row of light



From top
Wellington hangar was meticulously dismantled and reassembled away from the finishing straight; Lego McLaren is a recent addition; firing up the bestial Napier-Railton.

aircraft, including Bleriot XI and Royal Aircraft Factory SE5a replicas. Above is a mezzanine floor, offering views of these aircraft. Interactive stations are found there, where visitors can design their own aircraft. The Aircraft Factory is a great place for youngsters, teaching them many aspects of aircraft design: they can don a lab coat, book in and learn while having fun.

Behind the Aircraft Factory is the Flight Shed, a demeaning title for a brightly lit hangar containing wonderful fighter aircraft. These include a Hawker Hurricane MkIIA, flown in the American Eagle Squadron and then in Russia with the Red Air Force. It was found there 50 years later and sent to Brooklands where, 60,000 man-hours later, it became the beauty it is today. Appropriate, too, because it is believed that it was originally assembled there in 1940. There's a replica Hawker Fury, too, and many others, up to and including the jet age.

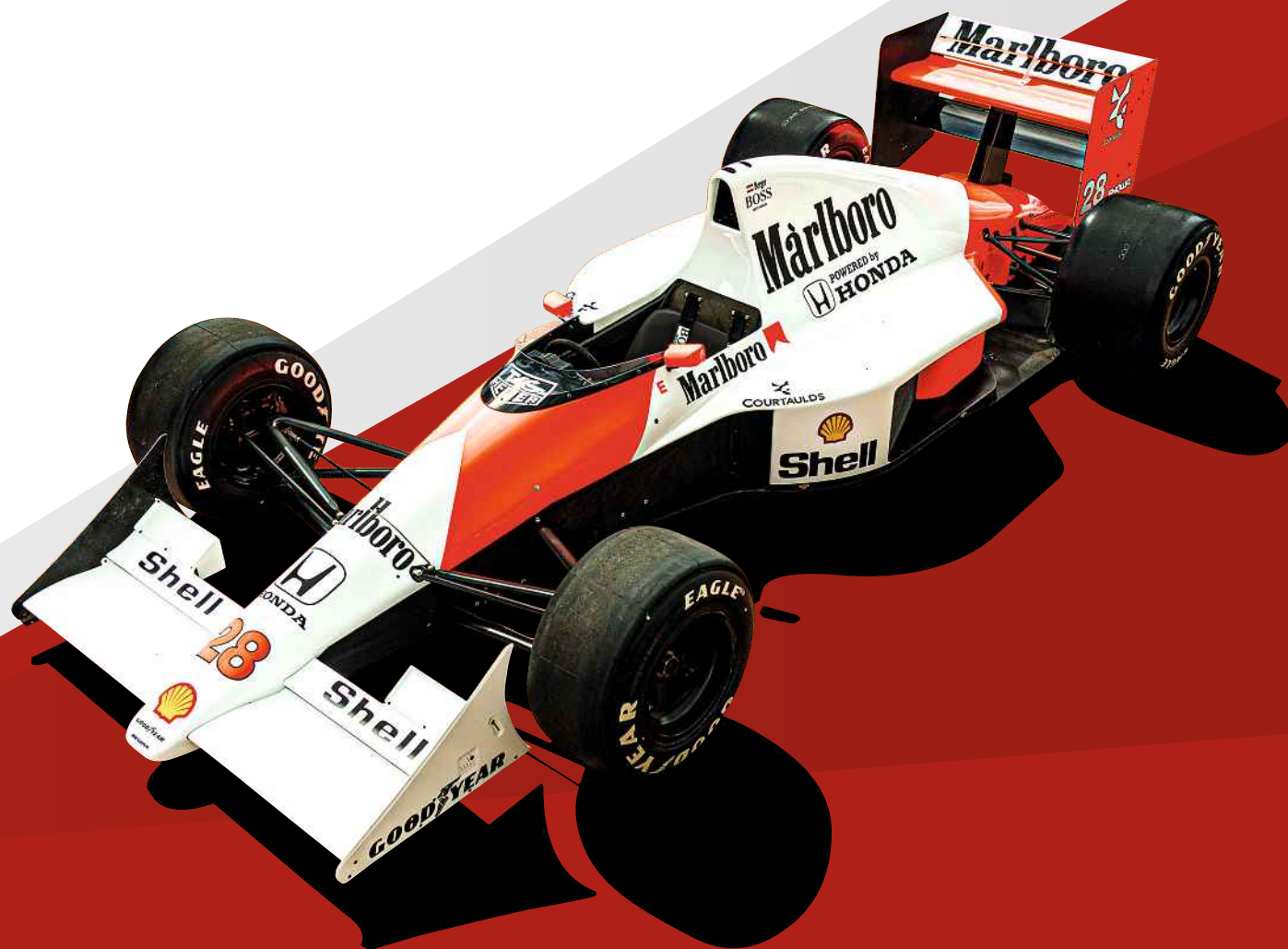
In another open-fronted pavilion is the replica Vickers Vimy long-range bomber. The originals dated from 1918, when these craft were designed to carry a one-ton bomb load. The replica build began in 1994 and since its completion it has flown all over the world. For a flight to Australia, it was fitted with 7.4-litre Chevrolet NASCAR engines, and, for a South Africa run, BMW V12s were fitted.

There are other interesting aircraft standing outside, including the first British production Concorde, where for an extra charge visitors can climb aboard and enjoy the Concorde Experience. Another building houses a McLaren 'Driven by Design' exhibition. There's a McLaren Senna GTR Concept and the McLaren Senna GTR Prototype. Alongside is a full-size Lego 720S, resplendent in orange.

The familiar old sheds and workshops house wonderful cars and motorcycles, too numerous to specify. Nowadays, a McLaren MP4-21 F1 simulator allows visitors to test their skill, while nearby sits a Mercedes-Benz EQ Silver Arrow 01, bringing Brooklands right up to date.

There's plenty more – the colourful London Bus Museum, the air raid shelter, and Barnes Wallis's Stratosphere Chamber, for instance. The staff are enthusiastic and helpful and the Sunbeam Café will be happy to cater for your nourishment needs. There's also an excellent gift shop and, should you have energy left, it's only a couple of minutes' walk to Mercedes-Benz World, just next door.

BROOKLANDS MUSEUM,
Brooklands Drive, Weybridge, Surrey KT13 0SL.
Opening: Daily 10am-5pm (summer), Tues-Sunday 10am-4pm (winter). Admission: Adult £20.95, seniors/students £19.95, children 5-18 £11.60. Family rates available. Price includes 10% Gift Aid (not compulsory). There are savings on tickets bought in advance. Concorde experience: Adults £6, children £3. There is an excellent website at www.brooklandsmuseum.com.



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Beaulieu to be bigger and better

Exciting proposals for the National Motor Museum on its 50th anniversary

Words Mark Dixon

MORE CARS FROM the '80s, '90s and 2000s, better access to the 1.9million objects it houses, and – eventually – a new, iconic building are all part of the National Motor Museum's plans for the next few years.

Fifty years ago, the NMM opened its doors for the first time. Having begun as a small display of just five veteran cars in the front hall of Lord Montagu's Palace House, Beaulieu in the New Forest, the collection expanded to become a hugely popular visitor attraction and the NMM was formally opened in a brand-new building on 4 July 1972. Half-a-century on, it is bursting at the seams – every one of its 290 cars is on display, not least because there's nowhere else to store them – and plans are afoot to transform this much-loved institution into a facility fit for the 21st Century and beyond.

Octane caught up with the NMM's new chief executive, Dr Jon Murden (pictured below, in hat, talking with the current Lord Montagu), at the museum's 50th birthday celebration in July. He outlined a number of the ways in which he plans to take the NMM forward.

'We need to grow!' was his opening remark. 'We particularly need to take in more of the hero cars from the 1980s through to the 2000s, to diversify our audience and make the collection more relevant to people who currently think it's maybe not for them.'

'We also have a fantastic collection of automobilia that's not currently on show, so we'd like to open up our Collection Centre so the public can go "behind the scenes" to view it. And that raises another question about how we create accessibility to our library archive,





our film and video collections – should that be done online or in person?’

The third element in what Dr Murden sees as a five-to-seven year plan would be the most dramatic: the creation of a brand-new building to expand the collection. It’s not just a question of creating more space for more ‘stuff’, however.

‘It must also have better facilities for learning, for disabled access, for families as a whole,’ he explained. ‘But this can’t come at the expense of sorting out maintenance issues on our existing buildings. All this will require a £15-20m investment over the coming years.’

During the 50th anniversary celebration, chairman of the NMM Trust, Christopher Macgowan, gave a speech in which he explained how 12 new trustees have been appointed to lead the museum into the future, including prominent figures from the worlds of politics, education and museums. ‘We want the museum to participate on the global stage, not just the national one,’ he added.

A good example of this, said Macgowan, is the NMM’s involvement with the exhibition currently running at the Guggenheim in Bilbao (see *Octane* 229). And Dr Murden – who has been in post only since December 2021 – feels that the mindset at the museum has already changed to be more outward-facing.

‘Wherever possible, we want to say “yes” rather than “no”. Besides the Guggenheim, we’re also collaborating with the Louman Museum in the Netherlands on an F1 exhibition. The flip-side is that we’re also hoping we may be loaned items for temporary events at the NMM.’

‘The museum is doing well and attracts more than 350,000 visitors a year – but, to meet the expectations of the next 50 years, we need to embark on a journey of development.’

Clockwise, from above
The previous Lord Montagu unveils the NMM’s foundation stone in 1970, with Lady Montagu and (in car) children Ralph and Mary; recent gathering of 1972 cars to mark the NMM’s 50th; CEO Dr Jon Murden with the current Lord (Ralph) Montagu; Lord (Edward) Montagu and the five cars that led to today’s 290-strong collection.

Mercedes cars dominate Best of the Best

The eight finalists for the prestigious Peninsula Classics Best of the Best Award have been revealed – and, remarkably, three of them are pre-war Mercedes 540K variants from the same year, 1938.

Now in its seventh running, the Best of the Best award is an annual shoot-out between the winners of some of the world’s leading concours. Previously held at the Peninsula Hotel in Paris during *Rétromobile* in February, this year the ceremony will take place during Monterey Week, at the Quail Lodge & Golf Club on Sunday 14 August.

The Italian contenders are the 1956 Ferrari 250GT Berlinetta Competizione that won Best of Show at Villa d’Este; the ex-Pierre Noblet 1957 250GT Berlinetta Tour de France that won the Cavallino Classic; and the Cartier Style et Luxe-winning 1974 Lancia Stratos HF Stradale. Those three Mercedes are the 540K Autobahn-Kurier that took Best of Show at the 70th Pebble Beach Concours d’Elegance (and was the cover star of *Octane* 221); the 540K Spezial Roadster that triumphed at The Quail, a Motorsports Gathering in 2021; and last year’s Salon Privé winner, a gorgeous 540K Cabriolet A.

The shortlist is rounded out by the ex-King of Tunisia 1926 Hispano-Suiza H6B Cabriolet that won at The Amelia, and the Concours of Elegance-winning 1934 Voisin Type C27 Aérospot Coupé.

The judges tasked with picking the winner include Ralph Lauren, *Octane*’s Jay Leno, Henry Ford III and a host of others. Bruce Meyer, co-founder of The Peninsula Classics Best of the Best Award, said: ‘This award recognises the pinnacle of automotive excellence. The eight finalists this year are superb examples of classics from across the globe. Our world-class judges not only look at their original engineering and design excellence, but also consider the enormous effort and exceptional craftsmanship involved in their extensive restorations before selecting the best.’



NEWS FEED

New venue for charity track day; Bugatti expo; fuel for thought; free oil service offers engine healthcheck; Speed Sixes reborn; K7 power boost; Classic attractions; Broad honoured



ALEX PENFOLD

Veloce moves to Silverstone

After four outings at Goodwood, the Veloce charity track day is moving to Silverstone's Grand Prix circuit, where just 100 guests will enjoy an unforgettable day being driven around the home of British motorsport by legendary racing drivers in a dazzling array of priceless cars.

Those in attendance on Wednesday 31 August will include 'The Beast of Turin', Ecurie Ecosse Jaguar C-type, an XKSS, plus a 1932 Alfa 8C Monza, as well as 1965 Paul Smith 2.0-litre 911, Mercedes 300SL Gullwing, Bugatti Veyron and Ferrari Monza. The Monaco Historics-winning Cooper Jaguar, a Ferrari 250GT SWB Competizione and Aston Martin DB3S are also expected. The F1 two-seater will be piloted by Damon Hill and Zsolt Baumgartner, while other drivers signed up include Derek Bell, Jonathan Palmer, Richard Attwood, Andy Wallace, Marino Franchitti, Ross Brawn, Nick Fry and more.

A seat at 'the greatest track day on earth' – which has raised over £500,000 since 2017 and has a 2022 target of £200,000 – costs £2500. See veloce-events.com for details.



Jean Bugatti exhibition

The Bugatti Trust at the foot of Prescott Hillclimb is dedicating its main exhibition to Jean Bugatti with a celebration of his life and his influence on the Bugatti Type 57. On show during the rest of 2022 will be an Atlantic and a Stelvio, along with unseen film footage of Jean plus his personal diary. See bugatti-trust.co.uk.



Synthetic breakthrough

A Jaguar E-type racer has been run on synthetic fuel with no ill effects. The collaboration between the HCVA (Historic and Classic Vehicles Alliance), CKL Developments and Sustain by Coryton took place at Goodwood Motor Circuit and the fuel had a lead-free valve lubricant added, but contained no ethanol.



Free oil healthcheck

Oil company Motul is taking an impressive mobile laboratory to major events, allowing enthusiasts to get a health check on their engines and gearboxes. The free service will be carried out in a mobile laboratory at both The Classic, Silverstone and the Goodwood Revival, doing oil sample analysis on people's cars. Motul has also become an official partner of Shelsley Walsh and is backing a BRM celebration at the Classic Nostalgia event.



Speed Six continuations

During the Goodwood Festival of Speed, Bentley announced that, following its sell-out run of Blower continuations, its specialist Mulliner division would now be working on Speed Sixes. Having triumphed at Le Mans in both 1929 and 1930, the model has long been considered the marque's most successful racing model and just 12 examples are to be recreated from scratch. Bentley has created a 3D CAD template by referencing two cars, Le Mans veteran Old Number 3 and Bentley's own example, GU 409. It expects Car Zero, which will be retained by Bentley, to be completed by the end of the year before starting on customer cars.

Orpheus underworld

Two Bristol Siddeley Orpheus engines have been donated to Coniston's Ruskin Museum by Global Hardware for future use in *Bluebird K7*, should the ongoing disputes over its guardianship be resolved. The company, which restores aircraft among other things, has taken the two engines from storage as they are superfluous to its current needs. Both have been overhauled and are ready to run.



Classic celebrations

As ever, there will be a massive raft of celebrations, anniversaries and parades at The Classic, Silverstone on its new, later date of 26-28 August. A tribute to the late F1 supremo Frank Williams will include an FW07 paddock display and more, while former *Octane* columnist Tony Dron (who died late last year) will be honoured with a special tin-top race. The Lotus Elan, AC Cobra and BMW M cars will be among 30-plus model anniversaries marked. Book at silverstone.co.uk/events/the-classic.

Jeremy Broad memorial

Shelsley Walsh is to host a mid-week non-competitive memorial event for the late Jeremy Broad on 25 August. Set up by the Guy Broad team, the event will celebrate the life of Jeremy by 'having a great day of driving cars of pre-1979 with a special focus on Jaguars'. Tickets offer entry for a car and two drivers plus lunch, or just spectating; see jeremybroad.co.uk.



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Tuesday 27 September – Sunday 2 October

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EVENTS



Jubilee tribute at Blenheim

Leading concours Salon Privé has expanded to five days, with loads on offer to hypercar-hungry weekend visitors



THE CAR WORLD is gearing up for another spectacular Salon Privé at Blenheim Palace. Taking place from 30 August to 4 September, the event now involves far more than a concours, packing five days with events, classic cars, manufacturer launches and now also live action.

One of the centrepieces for 2022 will be The Platinum Collection, celebrating the Queen's 70th Jubilee via a selection of platinum and silver cars. Already signed up are the stunning Mercedes-Benz SLR McLaren 722 Edition and a Porsche GT1 from Tom Hartley Junior.

Another major celebration will honour the 75th anniversary of Ferrari, promising a unique gathering of Maranello masterpieces. A 365P is likely to be the star, the example at Blenheim Palace having been piloted to victory on the 1965 Targa Florio by Nino Vaccarella and Lorenzo Bandini and in that year's Nürburgring 1000km by John Surtees and Ludovico Scarfiotti. It was owned for many years by Asterix creator Alberto Uderzo.

Another Ferrari especially close to *Octane's* heart this month will be on Joe Macari's stand, where visitors can take in the seductive lines of a 250GT Lusso. As the official UK retailer for De Tomaso, Macari will also be hosting the UK debut of the latest model.

The event has secured a reputation for UK and global launches in recent years, so the news that Aston Martin, Bugatti, Engler, Ferrari, Lamborghini, Porsche, Radical and Rolls-Royce will be there guarantees plenty more.

The first three days of Salon Privé focus on the Aviva concours, with the awards on Thursday (1 September) and Boodles Ladies' Day on Friday. Recently the weekend days have opened the event up to a broader audience and Saturday 3 September is the Salon Privé Club Trophy Day by Lockton. Last year this attracted more than 1000 cars and in 2022 it will be closed to the public and limited only to owners of marques represented on the South Lawn. Owners will park up to form club paddocks, where the judges will be on hand to find the most exceptional cars. They will also get access to the concours on Blenheim's South Lawn.

The final day of Salon Privé – Salon Privé Classic & Supercar – is the real 'public' day, when ticket prices fall to £50 for adults and £26 for 5-16-year-olds. The highlight is 'Live on the Drive', with rally cars, single-seaters, manufacturers' supercar and hypercar demonstrations, plus famous guests, drivers and supercar club displays.

Buy your tickets at salonpriveconcours.com.

Clockwise, from top

Visitors are promised live action on the drive on the Sunday; last year's Club Trophy attracted 1000 cars; Ferrari 365P will be a star; 722 Edition McMerc heads Jubilee-themed selection.

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Broad Arrow Auctions is delighted to announce the consignment of the Fleischman Collection to the upcoming Monterey Jet Center Auction this 18 August in Monterey, California. The Collection of 28 motor cars will be largely offered entirely without reserve and represents the passion of longtime owner and enthusiast Mr. William "Bill" Fleischman. The Fleischman Collection is a superb offering that combines some of the very best in post war sports and grand touring cars, while expertly capturing the model lineage and evolution of manufacturers such as Ferrari, Porsche, Ford and Mercedes-Benz to name a few.



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Estimate: \$1,400,000 - \$1,600,000



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Estimate: \$1,700,000 - \$2,000,000



1956 Mercedes-Benz 300 SL Gullwing
Estimate: \$1,250,000 - \$1,500,000



1970 Ferrari 365 GTB/4 Daytona Coupe
Estimate: \$525,000 - \$625,000
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1981 BMW M1
Estimate: \$400,000 - \$475,000
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1993 Jaguar XJ220
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2011 Porsche 911 GT3 RS 4.0
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Alain de Cadenet

b.1945

THE MAN WHO might have been the inspiration for the phrase 'lovable rogue' was also the embodiment of charm and charisma. A peerless raconteur – most of it unrepeatable – he had many strings to his bow, ranging from organising world tours for Dire Straits to being a philatelist said to have advised the Queen on her private stamp collection.

For motoring enthusiasts, however, De Cad will be most fondly remembered as the man who fearlessly, and almost solo, flew the flag for Britain at Le Mans when UK interest waned and Brit success at La Sarthe was in the doldrums. Running on a shoestring budget and driving cars bearing his own name, the De Cadenet Lolas, his best results were third and fifth overall with Chris Craft in 1976 and '77.

Falling back on his encyclopaedic knowledge and natural poise, he later carved out a career as a television presenter, and his programmes on racing cars and aircraft remain

the benchmark for access, knowledge and a boyish enthusiasm for the subject matter, whether it be two-wheeled, four-wheeled or airborne. Of course, the latter spawned the most viral f-word utterance by a broadcaster when Ray Hanna buzzed De Cad in a Spitfire.

Splitting his time between the USA and his home in London's famous car collecting mews (Queen's Gate Place Mews), he proudly became as knowledgeable as a cabbie at piloting his Alfa Romeo 8C around London while avoiding all charges and cameras.

Always approachable and bursting with enthusiasm, humour and bonhomie – he once spent three days at *Rétromobile* in Paris and wrote his entire article about a wine-tasting – De Cad was at once a throwback to a former age and a thoroughly modern man who wholeheartedly embraced life and all its adventures and dangers. He lost a two-year battle with cancer on 2 July.

Fred Simeone b.1936

THE LEADING neurosurgeon who built up one of the world's greatest car collections – principally sports racers and especially those from Le Mans – has died in Pennsylvania. His devotion to important and exotic cars started with his first, an Alfa Romeo 6C that he was given by his father and restored himself. Over the next half-century he amassed a peerless selection of more than 80 cars, including one of the seven Shelby Daytona Cobras, Porsche 917, Ford GT40 and Mille Miglia-winning Alfa 8C 2900. In 2008 Dr Simeone turned his collection into the Simeone Foundation Automotive Museum and opened it to the public. The museum quickly became renowned for its willingness to publicly exercise its cars, which were also studiously maintained in as-they-raced condition.

Peter Briggs b.1939

BUSINESSMAN, car collector and museum owner Peter Briggs may have been as Aussie as they come, but he was actually born in the UK and emigrated with his parents to Perth, Western Australia, only when he was eight. An accomplished racer, he made his fortune in a portfolio of global mining businesses. A well-known figure on the concours scene, he initially established the York Motor Museum, then a similar facility in Fremantle, as well as becoming a successful yacht racing skipper.

Paul Wood b.1946

THE CO-FOUNDER – with twin brother Andrew – of world-renowned Rolls-Royce and Bentley specialist P&A Wood has passed away aged 76. The brothers established the business in Essex in 1967 and quickly established a reputation for the high, concours-winning quality of their work and restorations. The business moved to its current Great Easton site near Dunmow in 1988 and continued to expand while, throughout, Paul maintained his perhaps surprising dedication to the Austin Seven.

Clive Richardson b.1948

MOST RECENTLY linked with Audi and especially the Auto Unions – he edited *The Audi Magazine* for almost two decades – Clive Richardson started in local newspapers before joining BMC's *Safety Fast* magazine. From there he worked for a range of motoring and motorsport titles before moving into PR and then establishing his own corporate communications consultancy in 1988.

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MAN & MACHINE

Lucky 13

This unique 911 backdate became one man's lockdown obsession

MY NAME IS Martyn Luke, and this is my 911 backdate, which is nicknamed 'Starlight'. It's based on a 993-generation manual 1994 Porsche 911 Carrera 2, and was built by a Yorkshire-based company called 911 Retroworks. It's a bespoke build that they call a 993 GTR. I commissioned it in April 2021, during lockdown. It took 13 months to build, is the 13th 993 GTR built by the company, and was delivered on Friday 13 May!

Commissioning a build is a fascinating process. You can spec every aspect of the car, from the bodywork and engine capacity to the interior leather and even the colour of the tacho. It's all in the details.

When we started discussing the spec, we agreed that the car should wear a unique paint colour, something that harks back to the heritage racing colours of the 1960s and 1970s. The colour is called 'Starlight Blue', which is actually an old VW colour, and is where the car's nickname came from – my 11-year-old daughter loved the paint name, and so the car became 'Starlight'. The paint has metallic flecks in it, and really pops in bright sunlight.

Once we had agreed the body colour, we established a palette for the rest of the car. We picked out the red from the brake calipers and the matt silver from the brushed aluminium



17in Fuchs wheels, and carried that through in the exterior side stripe and the interior detailing – the tacho is red, as is the stitching on the leather inside the cabin and in the 'frunk'.

We had initially explored a red leather interior, but felt that might be a little unsubtle, so instead switched to black leather, with matching black Momo Prototipo steering wheel, black gearstick, and handbrake. The final cosmetic details included drilled aluminium doorhandles and bullet wing mirrors, which give the car an extra vintage feel.

The engine has been completely rebuilt. The cylinders have been bored out to 3.8 litres in capacity, up from 3.6 on the original car. We've also incorporated carbon parts in the engine build, and individual throttle bodies, which give the engine a particularly throaty note. The upgrades mean it now delivers 330bhp, up from the 993's 270bhp. The car weighs 1100kg, so it's pretty rapid, and very loud!

To finish the car, I bought a numberplate that ends in 911P. The 'P' references the registration year 1975, which also happens to be the year in which I was born.

I've had a few water-cooled 911s before this. A Racing Yellow 991.1 C2S, a GT Silver 991.1 GTS, and an Agate Grey 991.2 GTS. These have all been awesome cars, but I love the analogue feel of the air-cooled 993 GTR. It's smaller and slower than the modern 911s, but it feels much more connected, more alive – it really does have its own character.

Welcome to the family, Starlight!



WHY WE LOVE...

Knobs and buttons

Actually, make that 'Why we hate touchscreens!' And it seems I'm not alone.

Remember the DS 7 saloon in the last issue, tested by Matthew Hayward? Pretty much everything inside its admittedly plush cabin is controlled by a touchscreen, from air-con to audio. Yet Thierry Métroz, DS's chief designer, has gone on record to say that he and his team are going to move away from them in future, as they are 'stupid' and 'not very sexy'.

Even our ageing family hack – a 2011 Skoda Yeti – has one, thankfully only for changing

radio stations and tracks on the CD player. But even that is annoying, as you have to stab away while the car bumps along the road. I rarely get the track I want at first attempt. At least the air-con is set by simple rotary knobs.

I recently drove hundreds of miles in a new Merc S-Class and it nearly drove me insane. I had to reset my preferred driving mode every time I switched on the engine, which meant waiting several seconds for the screen to come alive, then going via submenus to achieve my goal. Plus an extra couple of stabs to switch off 'lane assist' (don't get me started). This doesn't make life easier. And when it's all switched off, you're left with a gaping black panel covered in greasy fingermarks. Grrrr! **Glen Waddington**





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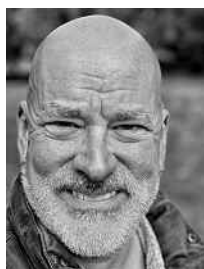
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GEARBOX

Mark McArthur-Christie

Octane's chrono correspondent is also a management consultant who isn't keen on rapacious businesses or interfering busybodies



1 Pops and I have been inseparable since she arrived as a pup. She listens to all my daft ideas without criticism or judgement and has been my companion on miles of walks and drives and thousands of words. She has her own bed by my desk.

2 I love digital tech, but I prefer analogue, so use a fountain pen and notebook. I've tried a lot of pens, most of them more expensive, but this £12 Lamy Safari is still the best. I think I've got about ten of them dotted around the office and at home.

3 This Seiko SNA141P1 is the watch I'll never sell because my wonderful partner Pip gave it to me for our first Christmas together. I later learned that she'd trekked round every jeweller in the Home Counties to hunt it down. It's priceless to me.

4 I like music in the office when I'm working. This Fatman valve amp links wirelessly to a streaming service, so I can have Marie-Claire Alain playing Bach very loudly and the pedal notes shake the floor.

5 I was having a beer just off Angoulême's Place Marengo when I got the email to say *Octane* wanted me to write a watch column. There were then a lot more beers and I ended up buying this massive poster that I then had to get home and to the office. Every time I look at it I still smile.

6 I've had this Leatherman Flair for years. It's opened countless bottles of wine on holiday, sliced yards of *saucisson*, fixed a broken Morris Minor on Burford bridge and even rescued my cash card from a hole-in-the-wall in Hungary. I love it so much I bought a spare in case I lose it.

7 I ride the 23 mile-round trip to the office most days. I'm not a 'Cyclist' but when riding I get away from everything and everyone. My Thorn EXP is from the early 2000s with a Kevin Sayles frame. Before I had it, World Real Tennis Champion Chris Ronaldson rode LeJog on it (and around the court at Radley, too).

8 I've been addicted to real tennis since a friend inveigled me onto the court at Merton College in 2002. This racquet saw action at Paris, Fontainebleau and most UK courts – they're all slightly different.

9 I can't think at a desk, so I get out on the bike, go for a run or row. I bought this secondhand and upgraded the monitor. I enjoy pies and wine, so rowing is a bid to offset guilt as well as calories.

10 I only kid myself I can play, but hacking through a piece of Dowland is a good way to uncouple my head. I had this lute made back in 2002 by the wonderful Stephen Barber and Sandi Harris. It needs a re-fret now and a new set of strings.

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JAY LENO

The Collector

There are a lot of reasons to buy a car. Sometimes, and probably not surprisingly, it's for the engine, like the 426 Hemi in my 1966 Dodge Coronet. It doesn't stop or go round corners but back in the day that 425 horsepower (really closer to 500 but the factory advertised it as lower for insurance purposes) was the most powerful muscle car engine you could buy in the 1960s.

Sometimes – and equally as obviously – it's for the style, like my '63 Jaguar E-type, or XK-E as we Yanks call them. A design even Enzo Ferrari called 'the most beautiful car in the world'.

But sometimes, and especially for me, it's because of the suspension, like the torsion bars in my 1956 Packard Caribbean. I own two of these, a '55 and a '56. The 1956 is the end of the line for Packard but the company was once responsible for the finest American cars ever made.

The company suffered from a litany of bad luck and, perhaps more pertinently, some bad management decisions, such as waiting too long to come out with the V8. Or even overhead valves, although the final nine-main-bearing 359ci flathead inline eight-cylinder produced 212 horsepower and was as quiet and reliable as any engine ever made. The trouble was, it was seen by the public as old-fashioned when compared with the flashy engines from Oldsmobile and Cadillac, which of course it was.

When Packard finally came out with a V8, fully six years after Cadillac and Oldsmobile, it was an absolute stunner. First there was the 352ci in 1955 and then the 374ci in 1956, which put out 310 horsepower thanks to two Rochester four-barrel carburetors. And that made it one of the most powerful V8s you could buy. Packard had the engine it needed at last.

But it was too little, too late. Which is really too bad, because Packard torsion level ride was pretty amazing. Unlike modern self-levelling suspension, it did not adjust the car in real time, it only corrected the loads of passengers and luggage after a seven-second delay. This was done using a large electric motor that adjusted the pre-load and a pair of torsion bar compensator springs to level the chassis. The real genius was coupling the front and rear suspension with a pair of chassis-linked torsion bars that tied the front and rear wheels together.

What it really did was to manage pitch, which was a big problem on large American cars in the 1950s. They would dive when braking and the front end would rise under acceleration. The Packard eliminated that, while still giving its occupants the required soft, cushy ride. An upward force on the front wheel causes the torsion bar to twist, giving a downward force on the rear wheel, which keeps the car level.

To see the suspension in action, sit on the rear fender. The car sinks down about eight inches, waits seven seconds, and then it rises up whether the engine is running or not. Sometimes when I'm alone in my garage

I'll hear the car stirring like a great mastodon rising out of the carpet. When I take people out for a ride, they're often amazed at how smooth the ride is. Sadly, Packard had this system only for about two years before the whole thing went bust.

What happened to Packard was a precursor to what happened to the American automobile industry. Since its inception Packard had been a world leader, developing the modern steering wheel, the first

production V12 engine, as well as air conditioning in passenger cars. It also built the American version of the Rolls-Royce Merlin V12 for the P51 Mustang.

It was one of the famous 'three Ps': Peerless, Pierce Arrow and Packard. It was considered at the time to be the finest American luxury car ever produced. When World War Two ended, Packard's newest offerings were just warmed-over versions of its pre-war line-up and Packard had moved into a low-price field, chasing sales in the carriage trade. And one of the final nails in the coffin was bringing in James Nance – a man with absolutely no experience of automobiles who came from selling appliances. And then it was 1954: a particularly disastrous year, and suddenly the writing was on the wall. The company had scrambled to develop the V8 and the torsion bar suspension, but quality suffered, and customers went elsewhere.

It's the same thing that happened to the American automobile industry in the 1970s: marketing people replaced engineers and the Japanese cleaned our clock. I am one of those people who believes that engineers will save the world. They were able to do it for Ford, GM and Chrysler. If only they'd been able to do it for Packard, this story would have had a whole different ending.



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 huge collection of cars and bikes (jaylenosgarage.com). Jay was speaking with Jeremy Hart.

'WHAT HAPPENED TO PACKARD WAS A PRECURSOR TO WHAT HAPPENED TO THE AMERICAN AUTO INDUSTRY'

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DEREK BELL

The Legend

One of the things about reaching what is euphemistically called a 'milestone birthday' is that you take stock. I crash-landed on the Big Eight-Zero in October last year but, for obvious reasons, plans to have a massive 'do' were undone by external factors. Instead, I had to wait until June to have the big party at the RAC. It was fabulous. Now, I don't want to come over all emotional, or to sound big-headed for that matter, but having 160 people in a room all saying nice things about you and celebrating your achievements is pretty damn special.

Having my wife Misti by my side, not to mention three generations of my family from all over the world, was immensely special. I also enjoyed seeing my son Justin on compère duties with Bruce Jones. A lot of my old mates were there, too, including John Fitzpatrick, Jackie Oliver, David Hobbs and David Piper. Dear Allan McNish also drove all the way from Scotland to The Smoke.

It was a brilliant evening and one full of joy, but, without sounding morbid, I think what amazes us old warhorses is that we're still here so we get to lie about the old days; who was fastest, that sort of thing. For the record, I was. Obviously. The point is, I like to think that I got on with other drivers when I was racing, but it's a big deal to be a survivor from a period that – frankly – wasn't the safest.

My great mate and wingman Jacky Ickx was also in London, and he spoke beautifully on stage. We have so much shared history and he commented on how much love there was in the room, and to me that meant the world. I felt it, too. I loved every moment of it, and I still cannot get over the amount of trouble the organisers went to, from having my 1987 Le Mans-winning Porsche 962 in the Rotunda, to displaying the alarm clock I received for winning my first race in a Lotus Seven at Goodwood in 1964 among the trophies.

I just want to say a very public thank you to the RAC and all those who made it happen and those who joined me. I certainly won't forget being in the bar until the wee small hours. Barely two days later, I was off to Goodwood for the Festival of Speed. It was heaving. I got my bum into all sorts of cars, too, some of which were relevant to my career, others not so much. Henry Pearman invited me to have a go in his Rothmans 962,

and I also drove the 1982 Le Mans-winning 956 retained by Porsche, which had been hanging upside down in the factory museum until earlier this year. It really was like catching up with an old flame.

On top of that, Carlos Monteverde asked me to drive his Group 4 Ferrari 365 GTB/4, which was similar to the one I drove for Jacques Swaters at Le Mans in 1972. I must be getting old because I didn't enjoy that particular machine, not least because I had been driving a Porsche 917K a year earlier. I thoroughly enjoyed being out in Carlos's car, though.

Unfortunately, I didn't get to do a 'hot run' with any of the various cars. I came close when I was out in the factory Porsche. I was going great guns until I saw smoke as I arrived at the stone wall section. A wheel had parted company with John Watson's Porsche moments before I arrived.

The thing about historic cars is that sometimes things go wrong. As such, I will admit to having some trepidation when I drove the 1937 Alfa Romeo 12C Prototipo for the first time. The car is unique, very old, and

extraordinarily valuable. It also has a centre throttle and was clearly intended for someone much shorter, but it's an Alfa so how could I say no? I raced the Tipo 33s a thousand years ago and still have great affection for the marque. Once I got accustomed to the car, it was a thrill to get behind the Bakelite wheel and guide this V12-powered machine up the hill during the three-day weekend.

I cannot let this column pass without saying how delighted I was that Max Chilton and McMurtry Automotive bagged the fastest-ever time at the FoS. Max's 39.08sec run in the Spéirling made my eyes water, and I am thrilled for all of those involved because it's an incredible car; one that has been made by a super team of young engineers. I have been fortunate enough to have had some involvement in the project, and I take my hat off to those who have created a car unlike any other. It is tiny, looks like nothing else, and is ballistically quick. It's a proper British start-up operation, and one we should be proud of.

What's more, a roadgoing version is in the offing and I hope I will be invited to try one. If the prototype is anything to go by, it will redefine your concept of what constitutes a fast car.



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, '87 and '89), and Le Mans five times (in 1975, '81, '82, '86 and '87).

'I WILL ADMIT TO SOME TREPIDATION WHEN I DROVE THE 1937 ALFA ROMEO 12C PROTOTIPO FOR THE FIRST TIME'



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STEPHEN BAYLEY

The Aesthete

Marketing is an inexact science, if it is a science at all. To qualify as 'scientific', the result of any experiment must be reproducible. If this held in the car world, then no manufacturer would ever experience a flop because whatever determined a sales success in the past could be reproduced in future. Factor in the vagaries of public taste, where the only certainty is that things change, and you enter the peculiar chaos of car design.

There is no better example than the case of Roy Brown Junior. Brown led the Dearborn team that designed the Ford Edsel, a car that was market-researched to Phase 9 on the Glasgow Coma Scale with nothing left to chance. But that was hubris for the gods of car design, who decided that Edsel must be a failure. (Although psychologists later determined that the Edsel grille resembling a chromed vagina may have been a deterrent factor.)

Brown was punished by exile to the Ford Siberia that was Dagenham. Here, the first thing that Brown (the man responsible for a \$300m commercial calamity so huge that it threatened Ford's survival) did was to draw the Cortina, which promptly became one of the company's greatest successes.

So much did the Cortina come to represent a set of national values that it was treated in mock-heroic verse by the Poet Laureate, John Betjeman: 'I am a young executive. No cuffs than mine are cleaner / I own a Slimline brief-case and I use the firm's Cortina.'

Brown also brought from Detroit a name: 'Corsair' had been an Edsel sub-brand in 1958-59. The Cortina, named after a Dolomite ski resort, had become such a fixture in the cul-de-sacs of Britain that it was decided a superior version was called for. Americans were already familiar with the idea of a 'Personal Car', where more idiosyncratic design – the Ford Thunderbird would be an example – took a product out of the mainstream. The Corsair was Britain's first Personal Car.

Ford has form in names. Originally, the Cortina had been the Ford Consul Cortina. A predecessor had been the Ford Consul Classic, which had a Capri version, a sesquipedalian name averred by historian Justin Marozzi to be as odd as a Peugeot Churchill Hitler Scarborough.

But 'Corsair' was special and confident. Corsairs were ruthless pirates who cruised the Mediterranean doing business in slavery. Many of them were ethnically

Berbers, known as the Barbary Corsairs. Long after sail-power had become the buccaneering norm, Barbary Corsairs used oar-driven galleys. And not all were Moors or Morescos. One of them was John Ward, 'the greatest scoundrel that ever sailed from England'. Perhaps Ford's marketing people were unaware of these splendid associations, but 'Corsair' lit a fire under the pampered bottoms of The Bard of Suburbia's young executives.

There was nothing technically interesting about the Corsair, although the 2.0-litre V4 version gave strong performance for its day. The adventure was in semantics and style: a three-inch stretch of the Cortina, creating a

car of fine proportions, although torsional rigidity was compromised and people said that, if you jacked-up a corner to change a wheel, the body twisted and the windscreen popped out. Still, this was a small price to pay for a car that offered piratical identity for people wanting a personality prosthetic. It took the Dagenham Dustbin up several social notches so that the Corsair 2000E (for – obviously – 'Executive') was, for men who wore jewellery and dreamed of piracy,

a credible alternative to the socially superior Rover.

Ford being run by accountants, money was saved by sharing side windows (and that tricky windscreen) with the Cortina. Instead, the drama was around the tail, with its prominent lights, and the prognathous snout borrowed directly from the '61 Thunderbird. Overall, the gestalt owes something to Uwe Bahnsen's 1960 Ford Taunus 17M, a shape so nicely restrained it might have come directly from the Hochschule für Gestaltung.

In its seven-year life, the Corsair sold well. Later versions of the 2000E even introduced young executives to eight-track stereos. My father had one and I can still recall the slippery drama of the black-pleated vinyl seats and the green metallic paint that, at levels both conscious and unconscious, excited recollections of Gordon's gin.

Piratical Corsairs were unsavoury and violent: one imagines John Ward idly picking his teeth with his scimitar while standing with a foot on the throat of an unfortunate Algerian slave. But appearances were important to the Barbary Corsairs. So too were they to owners of Ford Corsairs. It was Britain's best Personal Car and now you see on Wiki the forlorn message: 'Are there any Ford Corsairs left?'

Personally, I'd welcome the return of the Personal Car.



STEPHEN BAYLEY

The individual for whom the term 'design guru' could have been coined, Bayley was the founding director of London's Design Museum and his best-selling books include *Sex, Drink and Fast Cars* and *Taste: the Secret Meaning of Things*.

**'THE CORSAIR
2000E WAS FOR
MEN WHO WORE
JEWELLERY
AND DREAMED
OF PIRACY'**

ROBERT COUCHER

The Driver

You know the old cliché, 'less is more...' Well, over the years, Porsche has perfected this approach by reducing its cars to more than their sum total. Trying to break into the lucrative American market in the early 1950s, New York-based importer Max Hoffmann determined that the Porsche 356 convertible was over-specified for what was a fun car for sunny days, so he asked the factory to strip away all the expensive trim, padding and double-layered hood, adding lightweight bucket seats and a rudimentary rag-top that he knew would hardly ever be used. The Speedster was created as the 'cheap' option but the racing fraternity quickly realised that this stripped 356 was light and, with its nimble handling, was soon running away from the MGs and Alfas. Today, the 'cheap' Speedster is the most desirable 356 iteration – and commands top money.

Motorsport was always high on Porsche's agenda and competition cars were where it excelled, thanks to creative engineers within the family and beyond. The six-cylinder 911 arrived in 1964 and Porsche's engineers immediately started massaging it into an effective road racer and rally car. A compact, lightweight sports coupé with independent suspension and a glorious flat-six was the ideal, although its rear-mounted engine forced a certain driving style. The engineers couldn't keep their hands off it, upping the engine size, stretching the wheelbase to improve its lively handling, fitting better brakes, but most importantly, this was an evolutionary process: the 911's basic architecture remained for decades.

In 1972 Porsche's fastest 911 was the superb 911S. The original 2.0-litre engine had been fuel-injected and stretched to a 2.4, putting out 190bhp at 6800rpm and promising a top speed of 145mph. It weighed just 1000kg. But back in 1967 Ferdinand Piëch had designed the 911R for racing. Stripped of all non-essentials, the car weighed 800kg and was fitted with a Carrera 6 engine: 210bhp. The idea was to build 500 Rs for homologation in the GT class but the sales department scotched the idea so only 23 were constructed.

Porsche had been planning to replace its ageing 911 and a 'big Porsche' (eventually the 928) was on the drawing board. Then in 1972 the FIA changed the rules allowing prototypes only up to 3.0 litres, so Piëch's supersonic 917 was cut dead. In the Spring

of '72, head of engineering Ernst Fuhrmann went to watch a Touring Car race at the Hockenheimring and saw for himself how Ford's Capris and BMW's CSLs had the track to themselves. Not for long.

He went back to the shop in Zuffenhausen and set about the new 911 racer: for the engine, race-proven Nikasil coating was applied to the cylinder walls (no space for liners) to allow a bore increase to 90mm, enlarging capacity from 2.4 to 2.7 litres. The genius is that Porsche didn't go for a screamer of an engine with an 8500rpm redline, it simply increased torque output over the 2.4S by a considerable 18.6%, which translates

into a superb road car as well as an outstanding racer. Peak power of 210bhp arrives at 6300rpm, 500rpm less than with the 2.4.

Body colour was officially white, with designer Anatole Lapine's *Carrera* script down each side – plus, of course, the ducktail you will read about elsewhere (see page 54). The RS was put on a diet, including thinner body panels (on the first 200 M471 Lightweight cars) and lighter Glaverbel glass, glassfibre bumpers and no underseal. The

upshot is that the M471 RS weighs a dainty 960kg, with the more comprehensively equipped roadgoing Touring M472 coming in at 1075kg. This 'stop-gap' went to the Daytona 24 Hours in '73 and finished first – 23 laps ahead of Ferrari's second-placed 365 GTB/4 'Daytona'! Then it was Monza, Spa, the Targa, Nürburgring and Le Mans, even the East African Safari rally. The RS was indeed punching above its weight.

About ten years ago I almost bought a 2.7 'RS'. Priced at the affordable end, it wasn't exactly a pristine example, more 'fright pig' than 'village virgin'. But finished in requisite white with blue decals, it was a riot to drive and sounded fabulous. It went like stink, even though it had obviously been around the block a few times.

With 911s, and especially RSs, matching numbers are essential – well, this one didn't have any numbers at all on its obviously replaced engine case. The dealer selling it whispered that requisite numbers could be added in Italy and at that point I decided best to exit stage left. But I should have bought the old rat-box, left its engine case number-free, removed all RS badging, Waxoyled the hell out of it and driven it like I'd stolen it. Reimagined by those perfectionists at Singer? Nah, reimagined by a bloke with dirty fingernails under the railway.

'I SHOULD HAVE BOUGHT THE OLD RAT-BOX, REMOVED ALL RS BADGING, AND DRIVEN IT LIKE I'D STOLEN IT'



ROBERT COUCHER

Robert grew up with classic cars, and has owned a Lancia Aurelia B20 GT, an Alfa Romeo Giulietta and a Porsche 356C. He currently uses his properly sorted 1955 Jaguar XK140 as his daily driver, and is a founding editor of *Octane*.



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Letter
of the
month



Quarter-million-mile Morgan

I READ WITH interest James Elliott's piece in *Octane* 230 about the Valletta Concours d'Elegance in Malta. A planned road trip to Malta in my 40-year-owned 1980 Morgan Plus 8 would have coincided with the 2020 event had the pandemic not intervened.

I am a member of a club for cars over 25 years old (CAAR GB) and each year we run two tours, organising everything ourselves to keep costs down. During 2019, we planned a trip to the Italian Lakes and Sicily, but of course didn't get to go. Our third attempt in May and June this year finally happened. However, I had decided to break from the group after Sicily and take a detour to Malta, then drive home through Italy. Sadly, the re-planned trip for 2022 meant I would miss the Valletta Concours by a day.

My Plus Eight hasn't had a roof or sidescreens since 1987, just a tonneau. I have survived a hurricane in the USA in 2018, and -6°C and frostbite driving back from Kitzbühel, Austria, to Cambridge in 1998. In all those years of ownership I have covered 250,000 miles and visited 48 countries, including virtually all of Europe (not Turkey, Moldova, Ukraine, Iceland and Cyprus, but everywhere else) and the USA.

The car has been remarkably reliable, although many things have worn out at least once, and some twice: engine, gearbox, steering, diff, suspension, alternator, wiper motor... But it has let me down only once, when a new alternator lasted 600 miles before burning out near Grenoble. It currently runs (and has done for 160,000 miles) a

3.9-litre, 280bhp engine built by a friend over 20 years ago.

The only problem I had this year was to do with fuel in Sicily. I was forced to buy some 95 octane rather than my usual Super+ and it was terrible, containing both diesel and water. The car spluttered for 250 miles on around four cylinders, the plugs were heavily blackened and the normally clear engine oil looked like a diesel that hadn't had an oil change for five years. The problem cleared once the tank was empty. I really hope I haven't damaged the engine.

After four days in Siracusa, I bid goodbye to my friends, headed south to Pozzallo and took the ferry to Malta, which is only 53 miles away. Before leaving the UK I had looked for a classic-friendly garage in Malta

and arranged for a set of new plugs, oil and filter change, plus front suspension grease – the labour cost was just €40!

After five days in Malta, I crossed back to Sicily and drove up the east of the island past a smoking Etna to Messina, where I spent the night before taking the short ferry the following morning across to the Italian mainland.

Then it was up the Mediterranean side of the 'toe of Italy' to Matera, which starts in the latest Bond film *No Time to Die*. The centre of the old town is closed to cars, so I had rented a garage for my time there and had the paperwork that allowed me to drive to it. This didn't impress the Carabinieri, who refused me access, so I consulted the sat-nav and attacked the crucial one-way street from the wrong direction. 'British coming through!'

After Matera, it was back to the coast and a sedate drive up to south of Rome, then the Tuscan hills. I dropped down into Monaco, managed to drive most of the GP circuit including the tunnel, then headed back through France on the Route Napoleon. I made it back to England two days later.

In 29 days it never rained during the day, which must be a record, but it was very hot. I'd driven 3800 miles and used 810 litres of fuel at a shade under £1600. It would have been cheaper in 2020 – but the experience was worth the cost.
Stephen Lindsay, Cambridgeshire

Credit where it's due

Your cover story on the ex-Jim Clark Lotus Elan in *Octane* 230 brought back fond memories.

I met Michael Schryver, who found and restored it, many years ago through the local classic car show and he took me to see his collection of racing machines at the bottom of his garden in a large wooden workshop. There in one corner sat a red Elan, 997 NUR.

Over many years Michael has generously allowed me to drive the Elan to race meetings or events. I've never had to show an entry pass because 997 NUR has always been instantly recognised, welcomed and revered.

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I feel the classic car public owes a huge debt of gratitude to Michael Schryver, not only for his initial identification of it 'in a scrapyard near Mallory Park' but also for his sympathetic restoration, preservation and custodianship for many years.
Andrew Forsyth, Surrey

Purley's pearl

In his column in *Octane* 230, Derek Bell mentions a former neighbour, David Purley, who he describes as a 'brilliant bloke'. He certainly was. Paratrooper and racing driver, he was awarded the George Cross. The Purley family business was LEC Refrigeration, hence the racing car with the same acronym.

In 2015 I started a restoration of the Bentley S1 [below] that David travelled in, rather reluctantly I heard, when he was a schoolboy. He was definitely a racer rather than a concours man so I think my achieving a class win at the recent BDC Summer Concours and second overall would not have impressed him – but his life impressed me.

Richard Harwood, Buckinghamshire



McLaren memories

Since you were kind enough to publish my letter in *Octane* 224 about my run-in with the police in a Lotus Carlton, while I was managing director at Lotus Cars, I thought readers might also be interested in my experiences of using the McLaren F1 as a daily driver when I was at McLaren.

As the manufacturing director there, I was able to test the prototype cars over the weekends to see how they stood up to normal everyday life.

One Saturday morning, I had brought XPS home – the dark green prototype that set the speed record of 240.1mph [above] – and my wife wanted to go food shopping at the local supermarket. Mission accomplished, we used the F1's generous side luggage boxes to store the shopping. My wife then said she would like a trip to the sea, so off we went to Bosham on the South Coast, parked up for a while and then had a nice gentle run back home.

On arriving home, I opened up the side lockers and, to my shock, saw liquid running out of the bag in the right-hand locker. Turned out it was not a good idea to put dairy product next to the oil tank, which runs at around 90°. Two packs of butter had melted and the contents were running around inside the bottom of the locker.

I cleaned it up as well as I could but my technicians were none too pleased with me after trying to get

rid of the rancid smell of hot melted butter. Luckily it did not soak into the carbon, and the car still sits on the boulevard at McLaren's HQ today.

On another Saturday, I had XPS home again and my wife asked if we could go to a knitting and needlework exhibition at Sandown Park. The weather was terrible, with very heavy rain, but off we went. Travelling down the A30 at about 70mph, we heard a loud bang and the subsequent vibration indicated a rear puncture, but luckily we were near a layby and I stopped safely.

Opening the gullwing door, I was instantly drenched – and I saw that the tyre was shredded, and a liquid puncture repair canister would be useless. I phoned work and luckily one of the managers was able to bring the wheel change kit and a new wheel and tyre.

When a relatively high-profile rear tyre deflates, the car drops a long way, so you cannot get a jack under it. The manager who came to my rescue knew this and had brought a low ramp, onto which I backed the car so we could get a scissor-lift jack under it. But first we had to undo the centre nut, which was done up to 600Nm of torque. Besides a very large torque wrench, the manager also brought a length of scaffold tube to go over it and, with both of us on the end, we managed to undo the nut.

Wheel changed and ready to go, I got back into the car, which was all steamed up and wet, and I heard a little voice say: 'Can we just go home?'

So off we went back home, got out of our wet clothes, lit the log burner and had a nice cup of coffee. Ah, life with an F1, eh?
Derek Waelend, Suffolk

BMW not quite bonkers

If your 'aesthete' Stephen Bayley knew rather more about BMW design, he would be aware that the BMW roundel on the C-pillar of the X2 – not the 1-series, which he references in *Octane* 229 – is a nod to a detail on the rather wonderful 1970s E9 3.0 CSL. Some design cues from the past are welcome in our 'let's ditch it and start again' society.

Over the page, while I appreciate Robert Coucher's confusion over the plethora of current BMW model numbers, is he genuinely unaware of what BMW's use of odd and even prefix numbers signifies? I suppose younger readers may likewise be confused by XK120s, 140s and 150s, even before you throw an SE or DHC into the mix.

My old Mk1 Cortina was just a 'Super'. Too easy, really.

Martin Brocklesby, West Yorkshire



Fleet news

Following Nick Smith's letter in *Octane* 230, I agree that there is quite an overlap between classic car and classic boat ownership.

At Trearddur Bay Sailing Club we race two of the largest classic one-design fleets outside of the Solent. We have our own 14ft Myth fleet, which has been racing for 101 years, and one of these dinghies, *Galatea*, is soon to be returned to the water when its owner steps down from helming the Royal Automobile Club.

Our other fleet is the Seabird; my own Seabird, *Oystercatcher* [above, to fore], was built in 1998, a carvel-hulled beauty with varnished decks and topsides that turns heads like an E-type. And I should know, as I have the privilege of working for the Jaguar Daimler Heritage Trust.

If your readers prefer 'stink pots' to 'proper boats' I would be very pleased to hear anyone with Jaguar-powered racing boats; they need to be found and celebrated.
Matthew Davis, North Wales

Send your letters to
letters@octane-magazine.com

Please include your name, address and a daytime telephone number. Letters may be edited for clarity. Views expressed are not necessarily those of Octane.

A top-down view of a dark classic car, possibly a Jaguar, parked on a cobblestone street. The car is centered in the frame, and the cobblestones create a textured, grid-like pattern around it. The car's interior is visible through the windshield, showing a steering wheel and dashboard. The overall lighting is dramatic, with highlights on the car's body panels and the texture of the cobblestones.

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GAHMT

It's 50 years since Porsche launched the 911 Carrera RS 2.7, the most iconic 911 of all – and first to wear a tail spoiler. Matthew Hayward meets the aerodynamicist responsible, and compares both versions of the legend

Photography Porsche

TUFEF



**1973 Porsche 911
Carrera RS 2.7
'Touring'**

Engine Rear-mounted 2687cc air-cooled flat-six, OHC per bank, Bosch fuel injection
Power 207bhp @ 6300rpm **Torque** 188lb ft @ 5100rpm
Transmission Five-speed manual, rear-wheel drive
Steering Rack and pinion **Suspension** Front: MacPherson struts, torsion bars, anti-roll bar. Rear: trailing arms, torsion bars, telescopic dampers, anti-roll bar
Brakes Vented discs
Weight 1075kg
Top speed 149mph



Everybody was laughing at this 911 on the test track. They said there's no way it can be faster with that strange *thing* on the rear... But it turned out well.' There's no denying that Tilman Brodbeck – father of Porsche's 'ducktail' spoiler – had his work cut out when he was instructed to 'fix' the 911's on-track behaviour, but the young engineer employed his background in aeroplane technology and aerodynamics and did exactly that. Days spent tinkering

in the wind tunnel sparked a legend: the 911 Carrera RS 2.7.

The very mention of those two letters (for *Renn Sport*, German for 'racing sport'), should be enough to make the hairs on the back of any Porsche fetishist's neck stand on end. It's a badge that represents the company's hunger for on-track perfection, and 50 years have now passed since its launch: a watershed moment in the company's history.

Unveiled to the world at the Paris motor show on 5 October 1972, this was not only the first 911 to wear the Carrera name, but the first Porsche to be christened RS. It was a homologation special, pure and simple, designed from the outset to offer a track-focused 911 to race teams and privateers alike – and boy did it succeed. Yet while it impressed on-track in Groups 3 and 4 racing, the RS 2.7's on-road manners really catapulted it into stratospheric collector-car territory. Of course, the resulting high values have ensured the RS's status as something to be worshipped, but after 50 years does Porsche's RS origin story still deliver the goods?

Since, for the first time, I'm sitting behind the wheel of an absolutely perfect example – a yellow 'Touring' straight out of the Porsche Museum – it's something I'm about to find out. It's a searingly hot day just outside Stuttgart at the site of Porsche's 'secret bunker', which holds the majority of the company's historic collection when it's not on show. It's enlightening to see the slender original RS in the presence of follow-up 964 and 993 RS – not to mention pretty much one of every 911 GT3.

Above left, and right Paris Salon de l'Automobile is where the Carrera RS made its debut, in October 1972; 50 years on, the RS Touring is still a superb road car.



'The occasional pop and crackle from the exhaust on the overrun is the main give-away of this car's track-focused nature'



Clockwise, from left

It's all about that ducktail spoiler; wider rear 'arches and roll-cage give away this racer; spoiler was proven in the wind tunnel; RS gradually took over racing duties from 917; small production numbers meant hand-finishing.

The occasional pop and crackle from the exhaust on the overrun is the main give-away of this car's thoroughbred, track-focused nature. Under the engine cover sits a 2.7-litre version of the air-cooled flat-six found in the 2.4S, on which the RS was initially based. It's civilised and very tractable at low speed thanks to fuel injection, but state-of-the-art low-friction Nikasil-coated cylinder walls are really the only radical change, there to strengthen the dangerously thin bore walls of an engine that hadn't been intended for such a capacity stretch – yet that very hike is how it achieved the 207bhp power figure.

The first few sedate miles skirting around some of the more populated towns and villages reveal this car's approachable character. The steering is light, even at low speeds, and while working out where all the gears are in the somewhat vague gate can take a little patience (again, standard for a 911 of this age), the shift itself is satisfying. Aside from the typical offset driving position, it's surprisingly comfortable too. In M472 Touring spec, the interior is almost entirely put back to 2.4S trim, with big, comfortable seats and all the standard interior items.

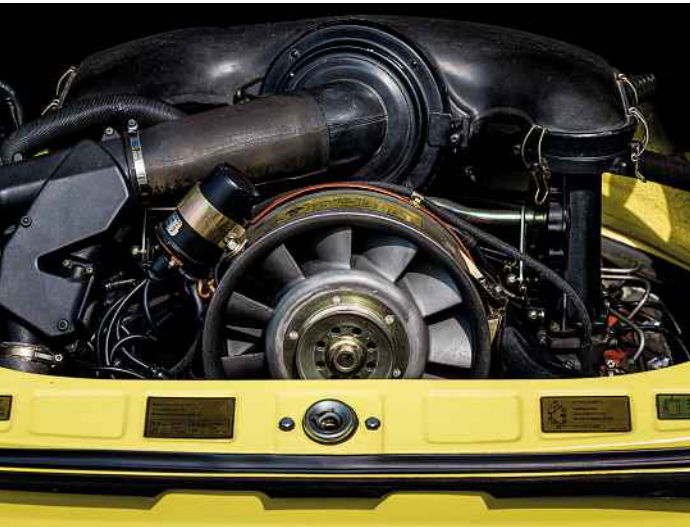
There'll be more driving later. Meantime, aerodynamicist Brodbeck has a tale to tell about that tail – and more. Having made his way into Porsche as a body engineer, he found that his background in aeroplane technology and aerodynamics gave him a skillset that was put to good use on the 911: 'There was a problem with the early car. It was very light at the front end, and in the beginning we put lead into the front bumper to make it a little heavier. After one year of research and testing and trying, we were in the wind tunnel at Stuttgart University, where we came to this special shape for the front bumper.'

Fitting Brodbeck's new valance to the 911 2.4S resulted in a significant reduction in front-end lift, transforming the car's high-speed stability. He continues: 'Ferdinand Piëch wanted to put this into production as soon as possible, because it also helped the Cd value. The problem was, the purchasing department said it would take at least two years to create the tools and dies for a steel part at the time. Piëch had the idea of glassfibre. But what would happen if you hit the kerb and it cost a lot of money to replace? Piëch was happy because that would help to sell more spare parts!'

Brodbeck had solved one of the biggest problems of the early 911, and was subsequently called into the office of Helmuth Bott, head of R&D at Porsche: 'I was still very young [just 26 years old], and if you are called by him you immediately assume that there's something wrong! He told me and my boss that we have a big problem. The customers who are racing with the 911 are having big trouble with BMWs and the six-cylinder Ford Capris on track. They are faster in the curves than our customers... and they have a Porsche. It is simply not possible. He told us both, "You have to do something. I don't know what we have to do, anything, but not a new car. Something people can change on their own cars." So we left the office to think of ideas.'

Although Porsche had experimented with aerodynamics, Brodbeck found a spark of inspiration in the most unlikely place: 'I had a Fiat 850 coupé when I first started driving. I loved this small car, which was rear-engined just like a 911. Two years later, I bought the newer version with five more horsepower. I was astonished, as it was really a lot faster than the old one – and the only thing I had in my mind as an engineer was that





Left, above and below, and right
2.4S engine was stretched perilously close to its capacity limit for the RS; Tilman Brodbeck illustrates his aerodynamic point with a model; Lightweight is rather more hardcore – and valuable – than Touring.

it could not just be the extra five horsepower. The first 850 had a smooth rear end, and the new model had a curvature on the engine lid with a kind of little tear-off edge. I asked my friends at the wind tunnel for models, in Darmstadt, where I'd started my career, if they thought this had something to do with aerodynamics, and they said "No, it's just styling." In truth, nobody knew at that time, but it stayed in my mind.

Brodbeck's thoughts turned to the rear of the 911. 'Maybe we can do something about the engine lid? With the 2.4S, we knew there were vortices forming behind the roof somewhere, and we tried to form smoother streams with some kind of tear-off edge. So we worked in the wind tunnel using different panels made of welding wire. We spent 2½ days doing only that, and the thing was complete. The outcome was a kind of spoiler, although it was not perfectly styled. It wasn't the first time we had something like this, but there was no such thing in production cars before that.'

The results were very encouraging. 'Lift was reduced dramatically at the rear of the car. We returned to Weissach with the data, and Mr Bott saw the potential. Test driver Günter Steckkönig was instructed to drive the car on the test track in Weissach, with and without the spoiler.' As expected, the car was much quicker with the spoiler, which soon earned the 'ducktail' nickname.

Perhaps surprisingly, given how iconic the 911 tail spoiler became, this first edition attracted more than a few puzzled looks from Porsche colleagues. And even though Brodbeck had proven its effectiveness, there were many challenges ahead. 'As a young engineer, I had to address the styling studio. I told them how long and how high; they just had to make it stylish.' Then there was the issue of making it road legal. 'There were a lot of discussions because they said it's too dangerous, posing a risk to motorcyclists. Porsche and the regulator came to an understanding. We lowered the edge a little bit, and told them it was only for 500 cars. No-one asked later about the number of cars sold.'

BACK OUT ON the road, the traffic disperses, the roads open up and speeds increase, yet we're not even close to the velocity required to take advantage of Tilman's spoiler. It's the RS 2.7's significantly beefed-up mechanical package that really makes the difference here. It might seem like standard 911 fare today, but the RS boasted a new staggered wheel-and-tyre set-up – with 185/70 VR15s up front and much wider 205/60 VR15s at the rear, to transmit far more power and torque. The RS's rear wheelarches were made wider to suit the increase in track, and give the car its trademark muscular look.

The 2.7-litre flat-six isn't short on low-end grunt, but *really* starts to wake up as the revs pass 4000rpm. Although it redlines at over 7000rpm, peak power arrives at 6300rpm and, with torque peaking at a tad over 5000, it feels unfair to stretch far beyond 6500rpm. Yet it's when exploring the upper reaches of the engine that you notice just how sharp the throttle is, so that blipping it on downshifts is an absolute joy.

That quick response also plays right into your hands when you start trying to make sense of the handling. The typically light 911 front end requires careful management through the corners, but you can use the super-sharp throttle to your advantage, influencing the attitude of the RS like nothing else. All the time the leather-covered slimline rim of the





**1973 Porsche 911
Carrera RS 2.7
'Lightweight'**

Engine Rear-mounted
2687cc air-cooled
flat-six, OHC per bank,
Bosch fuel injection
Power 207bhp @
6300rpm **Torque** 188lb
ft @ 5100rpm
Transmission
Five-speed manual,
rear-wheel drive
Steering Rack and
pinion **Suspension**
Front: MacPherson
struts, torsion bars,
anti-roll bar. Rear:
trailing arms, torsion
bars, telescopic
dampers, anti-roll bar
Brakes Vented discs
Weight 960kg
Top speed 152mph

steering wheel is keeping you well-apprised of the situation. It actually feels like it's working with you rather than constantly fighting you, which gradually helps you to build a decent amount of trust in the chassis.

Of course, it's important to remember that there's an even more focused and commensurately more valuable sidekick to the RS Touring. And so I'm handed the keys to the ultra-rare M471 'Lightweight' version. These days, the idea of a lightweight version of any performance car is not particularly unusual, but the truth is that this stripped-out version of the RS is how the car was initially intended. It's also far more extreme in its weight-saving than most. Official figures put its weight at just 960kg when equipped with the optional Sport seats – as fitted to this car. That's fully 115kg lighter than the Touring. These days, Porsche will charge you more money for the various packages that reduce weight but, in 1973, the Lightweight version was actually the cheaper of the two at DM34,700 (approximately £6000), compared with DM36,500 for the Touring. Just 200 of the total 1580 RS 2.7s were built as roadgoing Lightweights, plus a relatively plentiful 1308 Tourings. The remainder is made up of 17 'RSH' homologation cars, and the 55 competition-spec RSRs.

From a few feet away there isn't a huge amount to separate the two cars visually, but as I edge closer I notice a few tell-tale signs. Most obvious is the chrome trim missing from the bottom of the sill. Unlatch the door and there's the unmistakable 'weightless' feel usually reserved for full-on competition cars. That's because, like the front wings and roof skin, the doors of this car are made from thin-gauge steel, complemented by thinner, lightweight glass. In place of the comfortable Touring seats are a simple pair of buckets, and as I slide into the cockpit it's actually surprising just how pared-back it feels in here. Most noticeable is a big, round blanking panel in place of the standard car's clock, and only the driver is given the luxury of a sun-visor. It seems obvious to point out that there's no radio, but even the glovebox lid was deemed an unnecessary extra. Doorcards are again far more basic, with a simple fabric pull to let yourself out again. You still get carpets, but what little sound insulation was present in the Touring is missing here.

Above left, and right
The same 207bhp
powers the Lightweight
and the Touring; the
aerodynamics, power
and suspension settings
are also similar – but
960kg plays 1075kg,
with inevitable results.



The extra road noise is noticeable, but the biggest audible change comes from behind. Mechanically there are no differences between the two cars, but that chatty-sounding engine is certainly more audible. What were subtle pops and bangs from the exhaust of the Touring penetrate the cabin of the identically powered Lightweight with vigour.

Despite the significant weight advantage, there isn't a huge difference in the way the Lightweight takes off down the road. Contemporary figures from *Auto Motor und Sport* timed the Lightweight from rest to 62mph at 5.8sec, compared with 6.3sec for the Touring, so when pushed to the absolute limit the extra performance is obviously there. On track there's no denying that the weight difference would be night-and-day.

On the road, where you tend to feel the difference is in the ride. The suspension settings are unchanged, but the weight reduction and less forgiving seats project an extra layer of detail into the cabin. Pushing on into a series of quicker bends confirms that the steering has gained a noticeable improvement in turn-in and even a little bit more feedback. Of course, we're talking the kind of differences you'd notice only when you'd jumped from one type to the other. Even under braking, it would take some serious driving to highlight a genuine difference between the two.

What a day, though. And I get to experience the Touring again on the way back to base. Caught in traffic, I have a few moments to consider both cars. Being handed the keys to two examples of such a special and limited production run on one day is a somewhat surreal event, and it sinks in that the yellow Touring has left the biggest impression. As a pure collectors' piece, the much rarer, stripped-out Lightweight version ticks

all the right boxes, and a genuine example carries a serious premium over the Touring: you'd be talking a sale price of £1m or more at auction, versus £500,000 or so for the 'regular' version. Remove all notion of value from the equation, and it's the Touring that I'd want in my garage.

When it was launched, Porsche's marketing material described the RS as the car that could do everything from commuting in traffic to weekend racing – without complaining. It's that lack of complaining that I find most appealing and a genuinely unexpected surprise. After a full day of hard driving in fairly extreme heat, neither of these two cars felt like they had even broken a sweat. Not bad for something celebrating half a century on the planet. Then again, perhaps I shouldn't be surprised that a 911 – the ultimate 'no compromise' version, no less – has proven itself to be not only a brilliant drivers' car, but every bit as usable as any other of its ilk. That's the magic of the car, and the proof that its maker achieved its aim.

It worked on track, too. As the fearsome 917 had been gradually outlawed from racing, so Porsche concentrated ever more on the 911. The RS 2.7 led directly to the RSR 2.8, and there has been a full-on racing version of the 911 ever since. They are still more common at Le Mans than any other car.

Yet the RS almost never happened: in the final stages of development it was almost stopped in its tracks by the sales team. Brodbeck laughs: 'We knew we had to sell 500 of these cars to get it homologated, but when it was presented to the sales team it wasn't looking good. When the head of the sales force was asked how many he thought they could sell, he answered "Ten at most." Thankfully he was wrong!' **End**

'On track, there's no denying that the difference between Lightweight and Touring would be night-and-day'





THE PERSONAL APPROACH

Buying or selling a Porsche 911 RS or RSR? Neil Bainbridge is the expert

THERE ARE MILLION-POUND-PLUS supercars aplenty, but arguably no other has survived in such a high proportion as the Porsche 911 RS and RSR. These iconic homologation specials were built to win races, not to pose on fashionable city streets. They were tough, brutal races, too – from short, sharp sprints to no-holds-barred 24-hour marathons – that left many battered and bruised. Around 1500 of Porsche's most famous 911s were assembled during the early 1970s, and even a 'barn find' survivor is now likely to fetch £1million or more.

If you are in the market for one of these remarkable machines – whether buying or selling – you need on your side an equally genuine expert. Someone confidently, discreetly and forensically able to discern the good from the bad – and perhaps even the fake from the fortune. In light of such astronomical values and the well-documented interchangeability of components such as engines and transmissions, suspension and braking systems – even entire bodyshells – it's perhaps not surprising that there are imposters out there to trap the unwary.

Cue Neil Bainbridge of Aylesbury, Buckinghamshire-based BS Motorsport. Now in his early 60s, Neil has spent his working life immersed not just in air-cooled Porsche 911 lore but also at the sharp end of the RS and RSR industry. His first job, in 1975, with the cars at the height of their motorsport careers, was as a 16-year-old apprentice at Parker & Parker, the Porsche

dealership in Kendal, Cumbria. 'From there I went to Oxfordshire for a four-year stint at Autofarm,' recalls Neil, 'then I set up on my own and since 1996 I've been here at Westcott Venture Park. In all that time I've rarely been without an RS or an RSR project on the go. I believe I have had some involvement with around 50% of all the cars built.'

That's a bold claim, but when you look at the spectrum of services Neil offers – and hear him reeling off specifications, options lists, part numbers and paint codes – you know it's no idle boast. Full engine rebuilds – to the highest standards, often using components manufactured to his own design – have been a mainstay of the business for many years. After creating a dedicated dyno room in 2008, Neil has offered a useful running-in facility plus ignition and fuel-system tuning, in conjunction with a state-of-the-art Bosch rig for overhauling, setting up and performance-modifying the cars' complex mechanical injection systems.

Structural repairs and paintwork are farmed out to acclaimed specialists, project-managed by Neil and his team. Neil has also made a big investment in the technology that enables him to verify a given car's crucially important chassis number, in effect by looking inside the structure of the metal for signs of alteration. This has led to him working with a German company capable of accurately – and non-destructively – determining the precise age of a steel panel from its carbon content.

'That has produced some fascinating results on "historic" 911s of all types and ages,' says Neil. Brokerage is an important element of the business, too, allowing vendors and purchasers to maintain a discreet profile.

But it's not just about money. Neil enjoys every second of his long working days, making frequent trips (in the UK and abroad) to inspect, value or even retrieve cars – and he maintains a hands-on approach. Or perhaps that should be 'hand-on'. Neil lost his left arm after a road accident in the 1990s (he was left-handed, too), yet it hasn't affected his work rate, his ability or his enthusiasm. He still builds engines, and has developed tools and work-rounds for the pump-testing rig, including an engineer's caliper that allows him to press keys at opposite ends of the control keyboard.

The most telling evidence of Neil Bainbridge's passion for Porsche comes from sitting in his office and talking to him. Customers are greeted like the friends they have become, and the phone rings constantly, often with calls from big names in the classic, air-cooled Porsche business, seeking parts for their own rebuilds, a chassis-number check, or even a lead on some long-forgotten prototype. A lesser man would play his cards close to his chest, and there is some hard-won knowledge that Neil might divulge only to a few, but he gives his time freely. 'After all,' he smiles, 'we're in this together. And the more we help each other, the longer we shall be able to enjoy these fantastic cars.'


NEIL BAINBRIDGE
THE CLASSIC PORSCHE SPECIALIST

GOING WEST

*What would you choose to drive nearly
3000 miles across the USA in two weeks?
Massimo Delbò picked a 1930 Lancia Type 227
Dilambda Cabriolet – which wasn't without issues...*

Photography Evan Klein





Going West. Who hasn't dreamed, at least once in their life, of crossing the USA from ocean to ocean? For me, this desire stemmed from a mix of beautiful and inspiring 'on the road' books, Hollywood films, and stories of the legendary pioneers who made the journey in their Buckboard wagons. I didn't even once envisage the journey being from West to East. No, to my mind a proper Trans-Am odyssey has to follow the sun.

As for the car, forget a practical rental. It has to be a classic, even better if it's pre-war, to add some atmosphere to the adventure. As for my companion, I met Filippo Sole (coincidentally, his family name means 'sun' in Italian) a few years ago; he is ten years younger than me and crazier in his approach to life but we share many ideals, including a love of pre-war classics. He restores his mostly with his own hands.

We first talked seriously about a coast-to-coast trip in late 2019, proposing to use Filippo's 1938 Lancia Astura Cabriolet Pinin Farina. Then Covid hit and the project was put on hold; the car won its class at Pebble Beach in 2021 and, as we left the stage, we promised ourselves that Spring 2022 would be our time.

The choice of car changed: here you see Filippo's freshly restored 1930 Lancia Type 227 Dilambda Cabriolet by Carlton, chassis number 27-611. It is a one-off car, sold new in England to Sir Douglas Montgomery Bernard Hall, 2nd Baronet (1891-1962). It was he who commissioned the London-based Carlton Carriage Company to complete the rolling chassis with a sporty-looking body. The resulting Dilambda was nicknamed 'Blue Shadow' - 'BS' was noted on the original registration document - likely because of the two-tone grey-blue exterior with blue interior.

Two more English owners and three different body-colour combinations later, in October 1940 the Dilambda was damaged during a German air raid and sequestered by the Ministry of Supplies. No-one knows what became of it until October 1970, when a series of pictures show what remained of the car, with much of its front bodywork missing, being towed and worked upon. The fact that many of its components are stamped with the original production numbers (still clearly

visible today) tells us that much was salvaged in spite of the poor condition in which it was found. Even so, the remanufactured front end, taken from another car, ended up being quite different from the original.

The Dilambda, painted dark brown, was then registered in England to Arthur Keeling and in 1972 given a new, undated licence plate. It was sold to Italy in 1984 and in long-term ownership until 2018, when Filippo bought it. The car was still fitted with its original engine and what was believed to be its original body, plus a pile of old parts detached from the car during its 1970 restoration, but it needed some work. Only when Filippo began stripping it down did he realise that everything from the firewall forwards was not original, but had been adapted to fit the rest of the body.

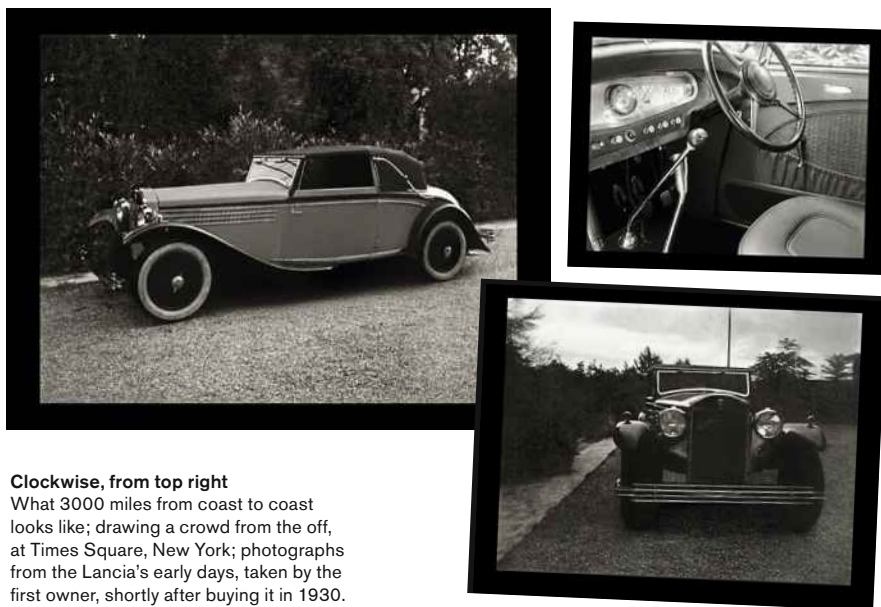
Historical research turned up the original logbook and - incredibly - a full set of pictures of the car, including the interior, taken in the 1930s by the first owner and still part of his descendants' family archive. A specialist appraisal, testing the negatives, proved the veracity of those photographs. Shortly after its restoration, the car was shown at Villa d'Este and won the Coppa d'Oro.

Following its success, the Dilambda was loaded with spare parts and parked in a container to be shipped to the USA's East Coast. Then all we needed was to work out our

route: it should be a relaxed tour, not defined by a specific road, but a journey heading West while visiting as many car friends as we could and passing through as many iconic areas of the USA as possible. We needed decent weather in the North and no threat of extreme heat in the desert. Late March and early April seemed fine. Or so we hoped...

In the event, the timing proved to be a bit of a climate disaster. After weeks of mild temperatures, we got snowstorms in the North-East, sandstorms in Monument Valley, and a sweltering heatwave as we arrived at Los Angeles. But we weren't travelling without support. Photographer Evan Klein and his assistant Brian Brantley brought a van, full of spare parts (which we never used) and tools (rather more extensively used) plus their camera gear and all our luggage.

The route was nearly 3000 miles, and we set aside two weeks from our Fifth Avenue, New York, start to our destination in Beverly Hills, visiting collector Bruce Meyer. Along the way we would call at the Fred Simeone Museum in Philadelphia, Nicola Bulgari's NB Center at Allentown, Pennsylvania (see *Octane* 176), Mario Andretti in nearby Nazareth, Dallara USA and the Motor Speedway in Indianapolis, dealer and collector Mark Hyman in St Louis, McPherson College in Kansas (home to an illustrious Automotive Restoration Technology



Clockwise, from top right
 What 3000 miles from coast to coast looks like; drawing a crowd from the off, at Times Square, New York; photographs from the Lancia's early days, taken by the first owner, shortly after buying it in 1930.



ADOBE STOCK

‘It should be a relaxed tour, not defined by a specific road but a journey West while visiting as many car friends as we could’





Program), and on via Albuquerque, Monument Valley, Las Vegas and LA's Petersen Museum.

The question often asked is: why? Well, aside from personal pleasure, which is surely a good enough excuse, there were things we wanted to find out. Would it be possible for a 90-year-old car to cope for so many miles? And what happens to a concours-winning car when it's driven so far before returning to the show field and being judged? Some American friends were concerned about truck drivers, as we would be slower than the 18-wheelers and they would need to pass. We can now say that none of them was ever aggressive, always giving us extra space, especially when pulling back in ahead of us. In fact, the only time we got honked at was by a Tesla driver, upset because he thought we were turning right too slowly on a red light. For some, autonomous driving is clearly the best option.

In terms of reliability, the Dilambda made it all the way, but it's only fair to admit that we spent several hours working on her, and sometimes ended up calling a tow truck. Our main issue was the shaft driving the water pump, which would work loose as its fixings were becoming rounded with use, leading to uncomfortably high water temperatures. The fix was not that difficult, we just needed to build up the metal with a welding machine – but to reach the pump you have to dismantle a good part of the engine.

It happened more than once. The first occasion involved a couple of hundred miles on a flatbed to a workshop; the second time was a Sunday, and we tried to work in a parking lot, without much success but creating quite a lot of curiosity. And so we needed another tow truck, which took us to a friend's workshop, where we solved the problem properly.

This brings us to the main point of the journey: friends. Forget the car, forget the budget, forget everything else, the success of this adventure is down to the friendship of so many people. Without them, life on the road



Clockwise, from top right Wintry weather in Pennsylvania; a break at the Brickyard; racing legend Mario Andretti takes the wheel; repairing the water pump in the spotless St Louis workshop of Mark Hyman; breakfast at Nicola Bulgari's NB Center, located in what was a drive-in – watching Humphrey Bogart seemed only natural.

‘The Dilambda made it, but we spent several hours working on her, and sometimes ended up on a tow truck’







‘Driving through Monument Valley is a memory that will stay with me forever’



Clockwise, from left

The instantly recognisable Monument Valley left an impression (and lots of sand); Filippo playing the cowboy with his Lancia; amazing welcome at McPherson College, students of which will keep classics running for the next generation; the gently beautiful scenery of Kansas.

would have been a lot more difficult. We might not even have made it to our destination.

Members of the classic car community were always happy to help. The NB Centre in Allentown hosted the car after its arrival in the USA, cleaned it, charged the battery and carried out a comprehensive pre-journey check. They even filled up the tank with racing fuel just to play safe and helped us load the car for its only journey eastwards, when it was delivered to the front of our Manhattan hotel.

But they were not alone. IndyCar builder Dallara USA moved some of its cars from the workshop to let us check ours during our stay in Indianapolis; Mark Hyman, in St Louis, welcomed us into his shop and lent us a mechanic for the whole day. And while we were fixing the water pump shaft at McPherson College, we were given a contact for a former student, now working in Albuquerque, ‘just in case’. Little did they know that this gesture would practically save our journey: it was there that we finally cured the water pump problem.

Obviously there are moments that will last forever in my memory, such as shooting day and night in New York’s Times Square surrounded by thousands of people, and discovering that in a city where no-one gives anyone a second glance, people were crazy for the Dilambda. ‘What is it?’ was always the first question – we discovered that the name Lancia is not so familiar in the USA.

While snow was dumped on Pennsylvania, and temperatures plummeted to -15°C , we had icicles *inside* the car and, as we arrived

in Nazareth to visit Mario Andretti, the front of the Dilambda was completely iced over. Witnessing a videocall between Andretti and his ex-Daytona and Targa Florio partner Arturo Merzario, all in Italian and so rich in memories, was a special moment, too.

I fell in love with the beautiful hills of Kansas, and driving through Monument Valley is a memory that will stay with me forever. As for the sandstorm there, suffice to say that the red stuff was still appearing in the most unusual places even by the end of our journey.

The most stressful moment came as we arrived in Los Angeles, having come from Las Vegas. The ambient temperature was well above 40°C , the car was scorching hot and we were frantically trying to avoid traffic jams. To cool everything, radiator included, Filippo had the smart idea of going through a car wash. When we finally reached the Petersen Museum we both felt the need to kiss the tarmac.

But we weren’t all the way just yet. Coast to coast meant ending up at Santa Monica pier, but closed roads changed our plans to Malibu, 20 miles away, where we parked among the surfers, looking incredulously at the Pacific – and the odometer. It read 2831 miles more than when we had started out 13 days earlier.

Because of a breakdown, we’d had to skip our planned stop at the Route 66 Museum in Oklahoma. We’d had to stop every 2½ hours to refill the tank, as we never wanted to get down to the last quarter. The Dilambda’s preferred cruising speed was an indicated 65mph, more like 55mph in reality, but on

USA COAST TO COAST



some occasions we powered on for several hundred miles at a time with the needle hovering around 75-80.

The seats were amazingly comfortable and we never wished for something more modern, even after 12 or 13 hours on the road. The roof, even under the most challenging conditions, remained watertight, but I wore my ear-muffs and was teased by Filippo – until he realised what a great idea they were, and bought some too. As you might expect of such an old car, steering was always a two-handed affair and the gearchange set the boundaries between man and boy. Still I wouldn't change a single thing.

To summarise the journey, I can't think of any words better than those of Prince Scipione Borghese after the 1907 Peking to Paris race with his Itala 60hp. 'We were asked to answer if it was possible to go from Peking to Paris by motor car and, in doing so, we proved that it is not. At least, remaining comfortably seated behind the wheel and without some planning.'

And without some friends who have a workshop, I would add. **End**

Clockwise, from top left

A colourful reception in Las Vegas; *Octane* columnist and US TV icon Jay Leno meets Lancia owner Filippo Sole; road closure at Santa Monica meant a date with the coast at Malibu; *Octane* meets collector Bruce Meyer in Beverly Hills.





1970 LAMBORGHINI MIURA P400S

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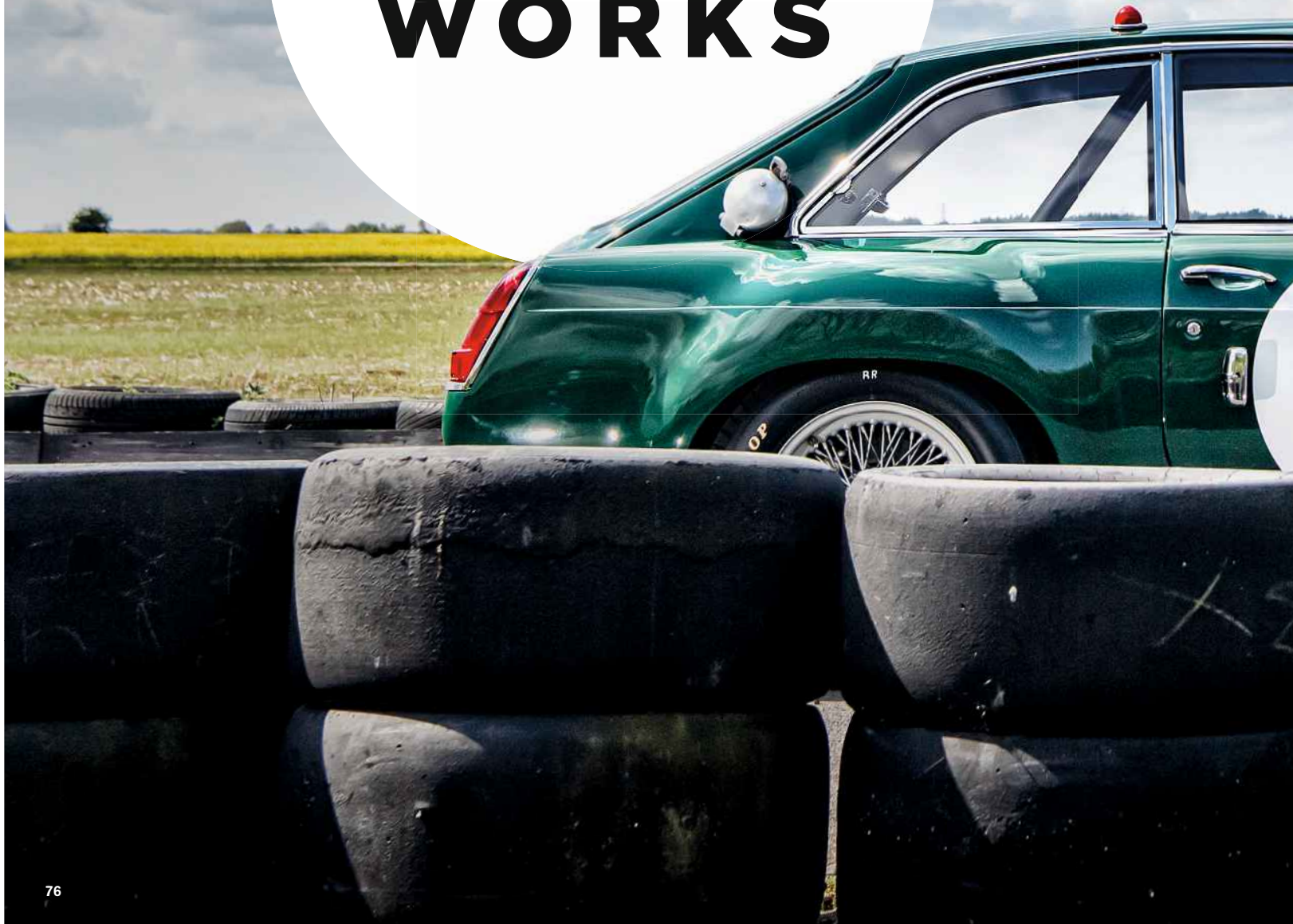


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THE FULL WORKS





The short-lived MGC suffered a poor reputation as a driver's car. The racing GTS suggests it could have been so much greater, as Richard Meaden discovers

Photography Andrew Morgan



Clockwise, from above
Bonnet hump clears straight-six beneath;
GTS handles somewhat better than standard
MGC; its first outing, the 1967 Targa Florio,
driven by Paddy Hopkirk with Timo Mäkinen,
with a tuned B-series and MGB bonnet...



MOTORSPORT IMAGES

For a glorious spell during the 1960s, the British Motor Corporation enjoyed an exceptional period of overseas motorsport success. Fuelled by the desire to promote export sales in the USA and Europe and facilitated by a talented team of engineers and drivers, the BMC Competitions Department was a force to be reckoned with on the international race and rally scenes.

While the giant-slaying antics of the Monte-winning Mini-Cooper S came to define the Competitions Department's efforts in the eyes of the wider public, the Abingdon-based outfit fielded a raft of impressive and versatile machinery. They ranged from the aptly named 'Big Healeys', which revelled in rallying and long-distance road races, to numerous MGs that also proved adept at circuit and stage driving. Even the unlikely Austin 1800 saloon got the Abingdon treatment to compete in the gruelling London-Sydney Marathon.

Among the most appealing – not to mention last – of the cars built by the Competitions Department cars was the Lightweight MGC GTS. The car you're admiring is the first of only two cars built, chassis number ADO 52/1060, but affectionately nicknamed Mabel on account of its registration number, MBL 546E.

Between 1967 and 1969 Mabel raced successfully in four blue riband endurance races, scoring some deeply impressive results in the hands of some of the quickest and most celebrated drivers of the period. MBL's first outing was on the 1967 Targa Florio, where somewhat confusingly it was entered as an MG GTS (the S standing for 'Special', not Sebring, as is commonly suggested; also hence the 'missing' C from the tailgate badge) and ran with a special 2004cc four-cylinder B-series engine and the flat MGB bonnet. The reason? Because the six-cylinder MGC road car was still secret at that time.

A further quirk of this early outing is that Mabel was originally painted Tartan Red, in fine BMC Competitions Department tradition. Then came a last-minute request from the Targa organisers, who requested that the car didn't run in Italian national racing colours. A hasty switch to British Racing Green appeased the locals, and also accounts for the engine bay, interior and floorpan remaining red!

By 1968 it was running in full MGC GTS specification (more on which shortly). At Sebring in the famous 12 Hour endurance race, Paddy Hopkirk and Andrew Hedges achieved an outstanding class win that saw them in tenth place overall. Later that year MBL tackled the fearsome 84-hour Marathon de la Route at the Nürburgring, where Tony Fall and Julien Vernaeve managed a tremendous sixth overall. Its final outing was at Sebring in 1969, driven by the less-than-stellar pairing of Craig Hill and Bill Brack to sixth in class and 34th overall. A truer indication of the GTS's potential that year can be seen in its sister Lightweight, RMO 699F, which took 15th overall.

Having completed the race, both cars were sold to BMC's US distributor. Incredibly, they remained unsold

'PADDY HOPKIRK
AND ANDREW HEDGES
ACHIEVED AN
OUTSTANDING CLASS
WIN AT SEBRING'





for a number of years and, having subsequently passed through a number of hands, MBL was treated to a fully documented rotisserie restoration at Symbolic Motors in La Jolla, San Diego, between 2009 and 2012 by previous owner Henry Camasca. The car is now back in the UK and owned by Rick Hall, proprietor of Hall & Hall.

Given that the MGC road car was blessed with rather less athleticism than its six-cylinder engine promised, the Competitions Department really went to town on the GTS in order to make it a contender. Most radical of the changes was to the body, which retained the central section of the MGC's steel structure but was clad in new aluminium exterior panels, including the roof, doorskins, front valance, rear hatch and – of course – the extravagantly flared front and rear wheelarches. The bonnet was also aluminium, but this was a standard-fit item on the MGC, presumably as an attempt to mitigate the hefty weight of the 3.0-litre straight-six beneath it.

In race tune the C-series engine developed a little over 200bhp – 55-60bhp more than the standard engine. This was achieved by a fractional overbore and recessed piston crowns, which took capacity to 2968cc (up from 2912cc). A seven-bearing crankshaft, plus lightened and balanced conrods, flywheel and clutch assembly, ensured sweeter revving and a snappier throttle response.

To save weight the cylinder head was recast in aluminium, and the compression ratio was increased to 10.25:1. Stronger valve springs and modified rocker assemblies raised the rev limit to 6750rpm, while added snort was provided by a bank of triple 45 DCOE Weber carburettors attached to the new head via their own individual alloy inlet manifolds.

Later in the programme further weight-saving efforts came in the form of special alloy engine blocks. As is so often the case when development is done on the hoof (and on a shoestring) there is some debate over exactly how many engines were made, and which cars they were fitted to, though it would appear that it was RMO and not MBL that used the all-alloy development engine in anger.

The new lightweight body was designed by Don Hayter, stylist of the MGB and credited with helping to pen the Aston Martin DB2/4 and DB4. Prior to his stint at Feltham, Hayter had worked on design details of the Avro Lancaster and Supermarine Spitfire. Not a bad CV.

There's certainly a fusion of grace and function about the GTS that's incredibly appealing to the eye. The oversized bubble 'arches are prescient of those attached to Ford's Escort Mk1 rally cars – no coincidence, as BMC's Competition Department supremo, Stuart Turner, subsequently founded Ford's AVO Department after leaving BMC. They give the underlying MGB GT shape an abundance of muscle. In truth they actually appear to be oversized for the wheels and tyres fitted. It suggests a degree of future-proofing in the event of the C needing more rubber on the road, but I've failed to unearth any evidence to support my hunch. Perhaps the *Octane* hivemind can help?

The 'arches are the defining feature, but it's the details that provide endless joy. MBL is peppered with racing add-ons: fixed jacking points to aid pit stops, a roof-mounted marker light to distinguish it from RMO when racing at night, two pairs of auxiliary driving lamps, and the large alloy filler cap that protrudes from the right-hand C-pillar. The whole car screams 'works racer'.



1967 MGC GTS

Engine 2968cc OHV straight-six, triple Weber 45 DCOE carburetors

Power 202bhp @ 6000rpm

Transmission Four-speed manual, rear-wheel drive, limited-slip differential

Steering Rack and pinion

Suspension Front: upper wishbones, lower transverse links, torsion bar, telescopic dampers, anti-roll bar.

Rear: live axle, semi-elliptic leaf springs, lever-arm dampers

Brakes Girling discs

Weight c1000kg

Top speed c130mph



‘NOT SURPRISINGLY,
THERE’S SOMETHING OF
THE BABY E-TYPE ABOUT
THE MGC GTS’



Left and below

Aluminium panels save weight, oversize wheelarches allow wider wheels; 3.0-litre straight-six stretched, strengthened, lightened, balanced to be good for 202bhp.



There's just as much to enjoy inside, with the large spare wheel strapped on top of the huge 24-gallon fuel tank, low-cut bucket seats, basic roll-cage and neatly labelled toggle switches getting you in the mood to attack Circuito Piccolo delle Madonie in front of half a million baying Sicilians. Or, indeed, Blyton Park on a sunny summer's day.

Such was the weakening effect of the lightweight aluminium panels that the MGC's structure could flex alarmingly when subjected to significant cornering loads, especially at the Nürburgring Nordschleife. As you can imagine, this was something of a problem for a racing car, especially one fitted with extra-wide wheels and tyres to increase grip. Not only would the bonnet twist its way open (forcing the team to attach a leather strap to keep it closed) but on occasion the doors would burst open, too! The fix? A pair of brass cupboard slide bolts, which I'm advised to slot into their keeps once in the car. Not to be left out, the tailgate is secured with a leather strap.

While this flex wouldn't have helped with the MGC's ultimate handling, given the rough-and-tumble nature of Sebring, Sicily and the Nürburgring, some compliance was probably no bad thing, intentional or not.

Perhaps not surprisingly, there's something of the baby E-type about the MGC GTS. The lusty straight-six doesn't have the Jag's shove, but it propels the C enthusiastically, a crisp bark from the twin exhaust pipes bolstered by the throaty snort from those hungry Webers. It's a soundtrack evocative of the 1960s and certainly forgives those who were seduced by the notion of a beefed-up B with a lot more muscle.

There's plenty of torque, so you can happily let the engine work through its mid-range without being tempted to drop down a gear, but it's also happy to nudge the tacho needle towards the graduated orange-to-redline if you need to hold a gear between corners.

Like with racing MGBs, there's a friendliness to the C GTS that suggests it would have been a fabulous partner on long-distance races, especially the Targa or Marathon de la Route, on which lengthy stints in a tricky car would have led to premature fatigue and, potentially, a missed gear or mid-corner misjudgement.

The gearshift is sweet and short of throw and the steering has a nice blend of connection and heft that makes it easy to place the car accurately, aiming the nose neatly towards the apex, then making mid-corner corrections as you power towards the exit. There's certainly little evidence of the MGC's reputed propensity to understeer, although to be fair Blyton's corners tend to encourage steering on the throttle – something Mabel clearly enjoys!

What's apparent is that the GTS is one of those cars you just want to keep driving, with a transparency that quickly builds your confidence and a generosity of character that means you form an immediate bond with the machine. MBL would have competed against much faster and more potent cars, but I doubt their drivers would have developed quite such a connection, nor enjoyed the satisfaction of getting the most from what was a modestly powerful car in comparison to its class rivals. It's a thoroughly enjoyable drive, more than enough fun that I'd envy Hall and covet his new purchase.

With so little use since its nut-and-bolt restoration MBL looks like a new pin. In truth it's probably a bit too perfect, or at least in need of a few scuffs and stonechips as signs of living a life at speed. Now that it has been repatriated – something MG enthusiasts have wanted pretty much since MBL and RMO left for Sebring in 1969 – Hall intends to use the car on a few Historic events.





Top and above
 GTS was fully restored in 2012 and will finally be put to use on the track again in Historic racing; Don Hayter's reworking of his own styling certainly looks the part.

That's great news, for significant cars such as this need to be seen. Hall's enthusiastic driving will surely begin the process of MBL acquiring the kind of gentle patina that always sets active Historic competition cars apart from dormant 'investment grade' assets.

THE CLOSURE OF BMC's Competitions Department in 1970 was a bitter moment for all involved, and a sorry way for such a special outfit to end its days. One suspects that the team's decline and the Lightweight MGCs being the last cars to leave Abingdon somehow cast a shadow over Project EX241. It's not hard to see how stretched finances coupled with the road car's well-documented inadequacies left the resulting pair of GTSs fighting more than just the opposition, yet those stand-out results at Sebring, Targa Florio and the Marathon de la Route point to a fine car that deserved more support and development.

Motorsport is riven with tales of what might have been. There's certainly a sense of unfinished business about the MGC's racing exploits. But if you subscribe to the old adage 'if it looks right, it is right' then the handsome, charismatic GTS is sure to win you over. If you've got a drop of petrol in your veins it is impossible to resist.

That the MGC tends to get overlooked in the grand scheme of BMC's wider competition achievements does the last Abingdon MG racer a great disservice. Perhaps now that MBL is back in Britain, it will serve to remind us how special these Lightweight MGCs are. *End*

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THE
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INTERVIEW

Roger Corman

*Mike Renaut speaks to filmmaker Roger Corman about
the car movies he's made during a career
that spans eight decades*

Portrait Shutterstock

'I DID GRADUATE WORK at Oxford and bought a brand-new MG TD in England, which was really hip and my introduction to small sports cars. I drove it all over Europe. Totally dependable, one of the best cars I ever had. I finally sold it; the American cars were giants and I was a dwarf on the road. I thought, if anybody hits me, I'm going to get hurt.' Yes, Roger Corman has long been a car enthusiast.

Active in the movie industry since 1954, Corman was born in Michigan, USA, in 1926. His box office hits include 1960's black comedy *The Little Shop of Horrors*, 1961's *The Pit and the Pendulum* – one of several films based on the works of Edgar Allan Poe, and starring Vincent Price – and *The Trip*, a psychedelic 1967 work with a script by Jack Nicholson that starred Peter Fonda, Dennis Hopper and Bruce Dern.

Industry big-hitters from Francis Ford Coppola to Martin Scorsese abound in his repertoire – and so do vehicles. 1966's *The Wild Angels* had a group of Hell's Angels paid to work as extras and crew, sparked a trend in biker movies that peaked with *Easy Rider* in 1969, and featured Peter Fonda's iconic 'We wanna be free' monologue that was recycled to popular effect in the 1990 Andrew Weatherall reworking of Primal Scream's shoegazing *I'm Losing More Than I'll Ever Have*.

Later in his career Corman would produce *Death Race 2000*, and he played a cameo role the following year in 1976's *Cannonball!*, yet one of his earliest films, released late in 1954, has become a cult classic among petrolheads the world over. And not only did it secure its producer Corman a three-movie deal, it was

also reprised in 2001 by Universal Pictures, which licensed the title and created a franchise that is so far nine strong, with two more films in the pipeline.

So, Mr Corman, what inspired you to make *The Fast and the Furious*?

'I've always been interested in racing; sports cars were starting to be raced in California. I made up a story about a girl in a long-distance race and we found a white Jaguar XK120 that was actually being raced, so I filmed a number of events and at the end of the season bought it and that Jag was my car for a while.

'Later, Neil Moritz made a car picture about street racing and he didn't like its title. His dad was head of publicity at American International back when I was working for them and said, "Roger made a movie a long time ago called *The Fast and the Furious*," so Neil called me saying, "We'd like to use your title." They gave me a small amount of money and they've done rather well out of that title. Had I known...'

It turns out that Corman didn't only write the story for the original, but also financed it himself with the \$60,000 he'd received for his first film, 1954's *Monster from the Ocean Floor*. And he took part as a stunt driver. 'We had a couple, paid Screen Actors Guild salaries, but for dangerous driving they'd ask for extra money. A shot came up they said was really dangerous; they wanted double. I thought, "I'm not going to pay you that much, give me the helmet – I'll drive the car myself." Later, I'm driving the rival car and I come around this turn and John Ireland's white Jaguar is supposed to pass me, except they never passed



Facing page, and above
Corman, sprightly at the age of 96; pictured recently in the MG TD his wife and daughter had restored for him during the Covid epidemic.



ALAMY



ALAMY

and so I won the race. They told me, “You lost track of what you were doing and drove to win.” I said, “I drove normal speed, tell him to drive faster – he’s the stunt driver, not me!”

In 1963, the first of two Formula 1 films appeared. *The Young Racers* was put together on the modest budget of \$90,000 for the small independent company American International Pictures that Corman was then working for. The idea for the film was his own. ‘I was thinking of Formula 1 and my good friend Bob Campbell had written a picture about bullfighting and hadn’t sold it. I said, “Bob, rewrite your script into Formula 1 driving,” then said to my regular crew, “How would you like an all-expenses-paid vacation to Europe?” I put together the best staff ever – my assistant was Francis Ford Coppola. I got a Volkswagen

Microbus, then Francis and my key grip rebuilt the interior to get all the equipment in and we went to Europe. Formula 1 raced every other weekend so we’d work around each race; the other week we’d have time off and be tourists.’

Actors in the film included William Campbell and Patrick Magee, but the drivers also starred. ‘At Lotus their top drivers were number one Jimmy Clark – the World Champion – and number two Trevor Taylor. I made a deal with Lotus to photograph them and they would be my lead cars. Then I made a deal with the Cooper team and their number one Bruce McLaren was in the picture as the sort of rival to Jimmy.

‘The first race was the Monaco Grand Prix and that was the wildest shooting I ever had. All the people were waiting for the race to start;

I set up a scene where Jimmy drives to just beyond the finish line, then Bill Campbell, playing the lead, gets in the car. Jimmy was ready, then a truck pulled in the middle of the track. The crowd just saw this idiot – me – running down the middle of the racetrack screaming at the truck driver to move and they were applauding...

‘Then I went into the pits and Trevor Taylor had had an accident and torn the bodywork. He pulled out and the chief mechanic told me: “You guys are a jinx.” I thought the last thing I want is for Lotus to think that in the first race of the season. I said, “Jinx, hell, you guys just can’t build a car that’ll go the distance.” There was never mention of a jinx again.’

Despite that, Corman’s relationship with Colin Chapman remained cordial enough that

‘TREVOR TAYLOR HAD HAD AN ACCIDENT AND THE CHIEF MECHANIC SAID “YOU GUYS ARE A JINX.” THE LAST THING I WANTED WAS FOR LOTUS TO THINK THAT’



ALAMY

Clockwise, from far left

Sylvester Stallone threatens a driver with his car in *Death Race 2000*; poster from the 1963 movie; Peter Fonda and Nancy Sinatra on the set of *The Wild Angels*; scene from *The Fast and the Furious*; on set for *The Trip*.

he bought a Lotus Elite. 'I said to Chapman, I'm giving you free publicity, at least let me buy a Lotus at whatever it costs you to build one.'

By the end of the season, Corman had experienced enough of the world of Formula 1 that he fancied another stint behind the wheel – though not as a stunt driver on this occasion. 'The last race was Silverstone; next day we went to another track I rented and I had Jimmy and Bruce and a couple of others driving and we photographed all the tight stuff with the actors occasionally driving. When it was all over, I said, "Could I drive that car around the track?" and the Lotus mechanic said, "Sure." I ended up driving the 1962 Lotus 25 because Colin wasn't about to let me have the World Championship 1963 car and the '62 car looked exactly the same. I didn't understand the thing, I just touched the accelerator and I was already in the first turn. I thought, "God, I can't drive this but I can't back up – there's no reverse gear. I can't drive the whole circuit in first," so I gingerly put it in second and could hear the gears clash and thought, "I'm afraid to put it in third." I drove the whole circuit in second. As I pulled into the pit, Jimmy and Bruce were saying, "Great driving Roger, wonderful drive."

Rumours suggest that much of *The Young Racers* was filmed without permits or permission, which would be an understandable shortcut, given the film's ambitious scale and small budget. Says Corman: 'I got permission at each track to have one cameraman and, of course, I had three but nobody seemed to care. I paid to photograph races but overused what I paid for. I shot *The Young Racers* with three cameras. I heard that when John Frankenheimer did *Grand Prix* three years later he had something like 18 cameras. The difference between low-budget and big-budget shooting.'

Big budgets are something that evaded Corman, yet perhaps the character of his films comes as a direct result of his ability to spin a visual tale without the need for lavish locations, equipment or special effects, and his penchant for getting the most out of anything he *did* pay for, such as those permits. In his own words: 'When *Jaws* came out, Vincent Canby, lead critic for the *New York Times*, wrote: "What is *Jaws* but a big-budget Roger Corman movie?" He was right. *Monster From The Ocean Floor* – the first film I ever made, in 1954 – was a very similar story.'

But while Corman has been responsible for such titles as *The Beast with a Million Eyes*,



ALAMY

ALAMY



Clockwise, from left
The brooding producer; scene from 1967's *The St Valentine's Day Massacre*; with a model of Jim Clark's 1963 Lotus 25.



'A GOOD FRIEND SHOT AN ENTIRE PICTURE WITH HIS CELLPHONE. THE DAYS OF THE INDEPENDENT FILMMAKERS ARE COMING BACK'

Attack of the Giant Leeches, *The Masque of the Red Death* (released in 1964, and one of Corman's personal favourites), *Blood Bath*, *The Dunwich Horror* and literally hundreds more, the car is a theme he's returned to – even the subject of Formula 1. That topic isn't exactly on the radar of every American car guy (maybe he picked it up while studying English Literature at Oxford) and his second stab was *The Wild Racers* in 1968, starring singer and actor Fabian. 'The Young Racers had been a solid success for AIP and they wanted a sequel. I said, "I spent one whole summer on the Formula 1 circuit. I'm not gonna do that again, but I'll run the picture for you and have my friends make it."'

Two years later, Corman sought 'freedom and money' and founded his own production and distribution company, New World Pictures. 'The Wild Angels and The Trip had been the most successful pictures AIP ever had – they made a small fortune and I worked with them for 15 years, but on both they cut out things without telling me after I turned over the picture. The only way to avoid it was to have my own company.'

The result was numerous car chase and crash movies, including two starring Ron Howard: *Eat My Dust* and *Grand Theft Auto*. Corman was instrumental on every level, spending time on set because he had previous experience working with racing cars. 'Eat My Dust originally had a different title. We were shooting in the Valley, cars were throwing

up huge clouds of dust, and Chuck Griffith, who was directing, said, "We ought to call this picture *Eat My Dust*." That was a great title, and it was a huge success. Ron Howard called and said, "I'll do a sequel for the same money and direct for free." He starred in and directed *Grand Theft Auto*, another big success.'

It was also known for something else: a Rolls-Royce Silver Cloud was wrecked in the film, though all was not necessarily as it seemed. 'Chuck Griffith, my ace writer, was always putting stuff in that was difficult to shoot – that's why we'd had those bullfighting scenes, years before. He added a scene where they put a Rolls-Royce in a demolition derby and the Rolls gets destroyed. We rented a Rolls and found another in a junkyard, fixed it up and painted it so it looked like the lead car. It would barely drive but it didn't make any difference. At the end of the picture the crew took its Spirit of Ecstasy, mounted it and gave it to Ron.'

The final word, however, goes to Corman. 'There are fewer motion picture theatres and undoubtedly there will be some technical innovation that outdates streaming, something else will come along and the bulk of the money will be in there. A good friend, director Monte Hellman, shot an entire picture with his cellphone. The days of the independent filmmakers are coming back.'

They couldn't have a better mentor than Corman, author of *How I Made a Hundred Movies in Hollywood and Never Lost a Dime*. **EW**

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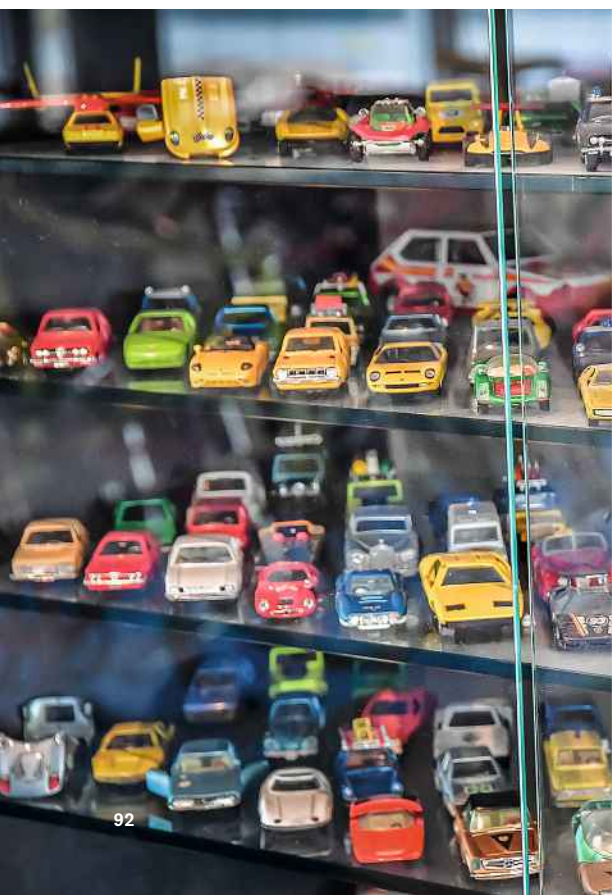


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AS LEFT BY A

Just outside the Italian city of Verona is Museo Nicolis, home to 200 cars – and so much more. Massimo Delbò takes us on a privileged tour

Photography Max Serra





GENTLEMAN OF VERONA



If you remember Penelope Pitstop of the *Wacky Races*, when you meet Silvia Nicolis you can't help but smile. She loves to drive her favourite car from the collection kept by Museo Nicolis – the museum founded by her late father – so much that it is the museum's mascot: the one-off 1938 Lancia Astura MM by Carrozzeria Colli. While she's driving it, she wears her classic racing helmet and, as she admitted in *Gearbox* (see *Octane* 221), she can't be without her Chanel lipstick. Yet behind this façade is a talented entrepreneur, one who has managed the family's museum since it opened in 2000.

Inside the museum are around 200 cars, but the ten collections also include bicycles, cameras, typewriters, Formula 1 steering wheels and more. 'The museum is the incarnation of my father Luciano's dream,' says Silvia. 'He was born in 1933 into a poor family, and worked hard every day of his life to better himself. As a teenager he began riding a bicycle, later with a trailer behind it, to collect used paper, and so began what remains our family business of recycled paper. While out pedalling, he saw the first small trucks and dreamed of owning one. He was a gifted mechanic; I remember he was always fixing something. When he bought his first light truck in 1959, an OM Lupetto that we still have, he carried out all the maintenance himself. He started to gather mechanical items, and that is the origin of several of our collections.'

Growing up in a family with both parents in love with old cars left its mark on Silvia. 'My mother used to drive a Fiat 509 Convertible and I would often ride in the "mother-in-law" seat. Usually dad was driving something pre-war too, and I still have vivid memories of his cleaning procedure, especially the never-ending brass polishing. His weekends were spent mostly driving classics, going to a gathering or swapmeet. I grew up in this mainly masculine world, learning a lot, and noticed how basic events, with spare parts shown on blankets on the ground, evolved



This page and opposite
Silvia Nicolis, in charge of the museum since it opened in 2000, with a 1968 Maserati Mistral – the 200 cars are merely part of the ten collections on display; other artefacts include musical instruments such as this late-1800s music box, below right; the original nose of a 1937 Maserati 6CM, below.







Above and facing page

Furniture and military artefacts contrast with 1929 Isotta Fraschini 8A S by Castagna, one of the last restorations to be carried out for founder Luciano Nicolis.

to become the current high-profile shows, and how simple tours became regularity rallies.'

Silvia herself was instrumental in the opening of the museum. 'With dad collecting so many different subjects, I was able to connect a whole historical period, getting more and more involved in what was his passion, and I developed a network of friends who are still an important part of my life. Back then, to me, the Torpedoes were my favourite cars: at family gatherings, all the children – and there were many – would be allowed to get in together. I then added my side, bringing fashion and old trunks into the museum.'

Silvia's first car was a 1963 Cisitalia 850 GT Coupé, the last model manufactured by Cisitalia and now part of the museum. It needed a lot of work. 'I was quite upset as all my friends were driving more modern cars, while my 850 was in terrible shape and let me down several times,' she recalls. 'After months of work, the 850 got better and I went from being ashamed of it to being proud, as all of my friends thought it was very cool indeed. I learned that being different is not always easy, and that putting in the necessary work pays you back. I also learned the pleasure of driving, as well as the duty of maintaining a classic car.'

*'SILVIA NICOLIS
HERSELF WAS
INSTRUMENTAL
IN THE OPENING
OF THE MUSEUM'*

Silvia also made sure to take part in events. 'At the weekends I would often drive on a classic rally, together with one of my dearest friends. I was usually given the 1949 Fiat 500 Spyder Sport by Carozzeria Colli. That was one of my favourite times, full of fun. I was 18 years old, bold and carefree, everything my father hoped for: in love with old cars and mechanical artefacts, and ready to be prepared for his next vision, the creation of a museum containing all his stuff.'

Before the museum opened, the Nicolis family had to spread the collections around several places. Silvia smiles as she remembers teasing dad because the space for the cars was bigger than the one for the family. The building that now hosts the museum became reality only after many years of planning. It is one of the last projects with which Luciano Nicolis was involved, when he had more free time as his sons took over the daily management of the industries he had founded and grown to an international level. He saw Silvia as the perfect person to run it.

'From the legal point of view I was in charge of Museo Nicolis from day one, while my father Luciano acted informally as a technical consultant, or maybe a curator, keeping his eye





on the restoration projects and the technicians in charge of the collections. In order to run the museum, I left my role in the family company, and while making mistakes along the way, learned how to run and develop a museum, something none of us had experience in doing. But I didn't ask for it; it was my father seeing in me the right person for this task and telling me – not asking me! – about my new role. He liked my curiosity, my spirit of discovery, which he had given to me.'

And the museum is about more than simply the collections it houses and exhibits. As Silvia says: 'The congress facilities, service centre, school programmes and so on are so important in keeping the museum running. They were not originally planned but were developed based on needs and opportunities, just like a normal business. I have personally covered every single role in the museum, from making coffee to hanging paintings on the walls, cleaning the floor and fixing cars, and working every weekend because the museum's busiest days are Saturday and Sunday. I have learnt so much, from restoration to speaking live on TV, from teaching to promoting the museum for tourism. It is not just a classic car museum but a meeting place for different worlds, such as design, music, food, culture, movies and so on.'

The first car Luciano Nicolis bought for his collection was a 1903 Cottareau Populaire, a symbol to him of the moment when the automobile left behind the carriage style and become an independent entity. It's replicated in sculpture just outside the museum, and is a car unknown to most of the visitors.

'The cars most liked by the public have changed a lot in the past 20 years,' says Silvia. 'The younger generation still goes crazy for the 1981 DeLorean DMC12, a car they know from *Back to the Future*. The car most used as a backdrop for a selfie is the 1957 BMW Isetta 300, so unusual in its shape. We have evolved to match, by creating spaces to use as charging points for portable devices, as well as opening the museum to pets, the latter requested more and more by visitors who otherwise wouldn't know where to leave their dogs. I say dogs, but we even had a cat visiting, too.'

Much has not changed, however, as the collection on display remains as left by Luciano Nicolis, and that is a surprise as most museums tend to change their exhibitions. 'I often argued with my father about the best way to display the collections, to which he usually replied, "When I'm dead, you'll do what you prefer,"' says Silvia. 'When I lost my father I was tempted to do so, but asked visitors and friends for their opinions and I got 100% positive answers that the display was perfect. So I simply left everything as it was.'

A great turning point for Museo Nicolis was when it won the Museum of the Year accolade




Above and below

The supersonic jet collection is on the roof, while the brass recreation of the museum's 1903 Cottareau Populaire welcomes visitors; images of founder Luciano Nicolis, surrounded by his collections.



*'BEFORE THE
MUSEUM, THE
FAMILY SPREAD
COLLECTIONS
AROUND'*

in the 2018 Historic Motoring Awards. 'I was surprised to be a nominee and was recording the presentation when I discovered that we were among the finalists. I was amazed. When they declared my museum as the winner, I was so happy that the video connection broke because my telephone went flying over my head! Here we are, working hard in Villafranca, a small village outside Verona, not exactly the centre of the world, and winning meant we had been noticed at an international level. It was a dream come true, and a strong incentive to do better still.' 

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THE APPLIANCE

*One man's technical knowledge made the 1952 Zamussi 1100
Sport far more significant than the world would remember*

Words Massimo Delbò Photography Max Serra

OF SCIENCE



It looks sporty, it's red and – trust me – it makes a lot of noise. But drive it and you'll never hear somebody scream 'It's a Zanussi!' because, to most, this is an unknown marque. Zanussi manufactured only a *tiny* number of cars: just seven, plus a few more based on customers' cars, mostly the Fiat 508 Balilla and the 1100. This car is a real oddity.

Fioravante Zanussi was born in 1894 at Pasiano di Pordenone, in north-east Italy, the eldest of nine children. He showed a keen interest in all things mechanical from an early age – four of his brothers would end up working with cars, too. By the age of 16 he had a job with Anonima Aquila Italiana, a car and engine manufacturer in Turin. He soon moved to the bigger, better established SCAT (Società Ceirano Automobili Torino), where he was assigned to the racing department.

It is important to remember that in the early 1900s the Ceirano brothers were the leading force behind the growing Italian motoring scene, and their contribution to the development of Italian cars of the period is immeasurable. SCATs won the Targa Florio in 1911, 1912 and 1914; before World War One, the racing driver Tazio Nuvolari was distributing their cars in the Veneto region. The talented and passionate young Zanussi was in exactly the right place to build his knowledge and experience.

In 1914 Zanussi was hired by FIAT (Fabbrica Italiana Automobili Torino) as an engine testing specialist, but then Italy entered the war and he was enlisted as a motorcycle courier. 'He was dreaming about aeroplanes, the new, growing force in the Army,' says Zanussi's son Ezio. 'As soon as he spotted an opportunity, he asked to be moved. His commanding officer did not want to lose his skills and refused to sign the necessary authorisation. So Fioravante was given a promotion but he refused it, even though he would be punished for this gesture. That's the sort of man he was.'

In 1919, with the war over, Fioravante Zanussi moved to Treviso and opened his own workshop. It welcomed cars and motorbikes, and Zanussi became known for tuning the steeds of local gentleman drivers. He even began advertising his name as a driver in local events.

'We have evidence of him racing motorcycles in 1924, a special supercharged 100cc bike, and cars, too, in events such as the Vittorio Veneto-Cansiglio hillclimb with an OM,' says Ezio, today a spirited 90-year-old. 'We have no idea why he suddenly quit the motorcycle business. Dad wasn't an open character and seldom spoke about his work. Our memories often come from what we saw in person but, from the moment that decision was taken, nothing with two wheels ever entered the shop or the family garage again.'

In 1928 Zanussi entered in the Brescia Speed Kilometres an Alfa Romeo RL he had tuned, finishing with a better

time than the overall winner. In 1936 came a short stint in Somalia, in those days an Italian colony, as a specialist in diesel fuel pumps, before he returned to Treviso and a new workshop, where he took care of the Fiat 1100 Sport owned by Alberto Comirato, winner of the 1938 Italian Championship.

These were the years of increasing success for the Mille Miglia, and all of Italy was scattered with small mechanics' shops where, with little money but lots of imagination, racing specials were manufactured. The early wave of that movement – nicknamed by many as 'Etceterini' – included such names as Stanguellini, Ermini, Giannini and so on, all of which were trademarks of the Italian racing movement until the 1960s.

'Just before the Second World War, my father achieved his dream of manufacturing a car under his own name,' says Ezio. 'He started with the rolling chassis and engine of a Fiat 508C 1100, with an alloy body and cycle wings. Unfortunately, the war forced a shift in priorities; racing was replaced by surviving, anything just to keep the business running.'

Zanussi's wartime projects included coal-fuelled cars and LPG systems, and, as soon as hostilities ceased, his workshop flourished again. 'The whole of Italy wanted to go racing, and the Fiat 500 Topolino and 1100 with the engine tuned by my father were, quite simply, the fastest in the Categoria Turismo Normale, in which major modification was not allowed.'



Clockwise, from left Massimo Delbò at the wheel and exposed to the elements; the Zanussi, driven in 1952 by Fioravante Zanussi's son Angelo; simple cockpit with slender seats and sprung steering wheel.





‘Fioravante Zanussi decided to create something really special, based on an Alfa Romeo 6C’

From 1947 to 1955, Fioravante Zanussi enjoyed the pinnacle of his passion, manufacturing cars bearing his name. A prototype was made (it would receive a series of engines, including a BMW unit) with a racing chassis, while standard-bodied tuning included fitting a Fiat 500A with a SIATA cylinder head. Alloy bodies were created mainly by the nearby Fratelli Vendrame workshop.

During those early years, Fioravante decided to create something really special, based on an Alfa Romeo 6C 1750 Compressore. The donor car, chassis number 0211463, was registered in December 1929, in Milan. By January 1934 it was listed with its first body modification, having been transformed from an open two-seater to a closed four-seater. Several owners later, in December 1951 it was sold to Fioravante Zanussi for 100,000 lire – the equivalent of just €1700 today. We don't know what condition the 22-year-old Alfa Romeo was in, but it doesn't really matter because in October 1952 it was declared to be an open *siluro sport* ('torpedo') body, with two seats once more but four cylinders instead of six and its fiscal power rating revised down from 19 to 13hp.

None of these modifications seems extraordinary; a new body and new engine were not unheard of in Italy's post-war racing community. However... 'The amazing early story of this car is that my father did not swap the twin-cam Alfa Romeo unit for a more normal four-cylinder one,' says Ezio. Instead, Fioravante Zanussi chopped cylinders 5 and 6 off the original 6C engine, downsizing it to qualify for racing in the same class as the Fiat 1100. The final result was an

Alfa Romeo four-cylinder of 1168cc (the original six-cylinder was 1752cc); the ubiquitous Fiat 1100 was 1089cc.

Anyone with even a basic knowledge of mechanics can imagine the immense task of such an operation, in a small local workshop in the 1950s. Block, heads, crankshaft, camshafts – everything needed to be shortened and rebalanced, while a new alloy panel was machined to enclose the exposed parts, and attached by a series of bolts.

'I recall that the most difficult part to rework was the crankshaft, as in a six-cylinder you have the journals at 120°, while in a four you need them at 180°. It took nights at the welding shop, slowly heating the crankshaft, to make it soft without destroying its rigidity,' says Ezio. 'Then we had to recreate all the new lubrication passages. I was too young to notice the details, and we have to consider the fact that nothing was put on paper, but I remember seeing the engine finalised and used by my father. It was fuelled by four Dellorto carburettors from motorbikes, and was initially installed in his 1949 Fiat 508C chassis with a racing body and cycle wings. It sounded amazing.'

In the meantime, the spirit of Fioravante Zanussi seemed indomitable, and he began to focus on the second technical wonder associated with this project: the chassis. 'He manufactured a completely new frame, handmade from 4x10cm box-section steel, tapering in order to create the space necessary for the wheels to steer,' says Ezio. 'There is no crossmember and the floorpan has a slot cut in it for the driveshaft, enclosed by sheet metal welded to the structure for rigidity. Almost all the mechanical parts, such as the rear

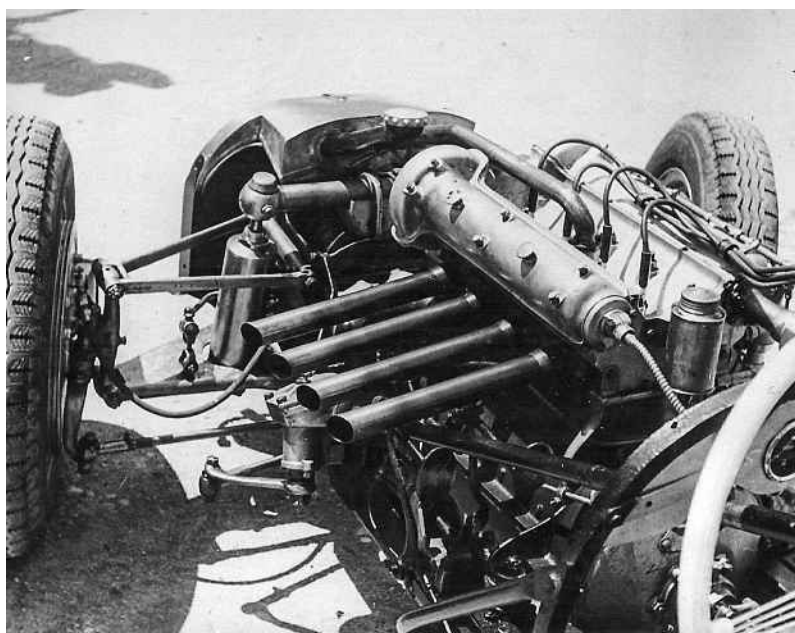
This page, and left
Tiny proportions, as
befitting a sports car with
a 1.1-litre engine; for some
time that engine has been
a tuned Fiat 1100, fitted
in place of the original
cut-down Alfa Romeo unit.



1952 Zanussi 1100 Sport

Engine 1089cc OHV four-cylinder, two Weber 32 DRN carburettors
Power 45bhp @ 4400rpm **Torque** 46lb ft @ 2800rpm **Transmission** Four-speed manual, rear-wheel drive **Steering** Worm and sector **Suspension** Front: transverse arms, coil springs, hydraulic dampers. Rear: live axle, trailing arms, semi-elliptic leaf springs, hydraulic dampers
Brakes Drums **Weight** 790kg **Top speed** c75mph





Top and above
The Zanussi 1100 Sport seen in 1952, complete with the Alfa Romeo 6C engine that had been transformed into a four-cylinder.

axle and suspension, are supported by this frame, allowing for a perfectly flat floor. As for its body, the new car followed the racing fashion of the early 1950s, adopting a barchetta style, created in aluminium alloy by the local and trusted Fratelli Vendrame bodyshop.'

This is the complex and fascinating origin of the Zanussi 1100 Sport, chassis number 0211463, now looked after and displayed by the Museo Nicolis at Villafranca di Verona. The car began life equipped with the modified Alfa engine, paired, as Ezio recalls, with a Fiat 1500 transmission; the engine was later swapped for a tuned Fiat 1100 unit. 'I remember the car was still equipped with the Alfa engine when sold, but it was gone before my father's passing, in October 1960,' says Ezio. 'The official paper reported in December 1960 suggests it was the other way round. As we are talking of more than 60 years ago, I don't remember all the details of the sale.'

The new owner, Armando Alberti, was 28 years old in 1960 and a resident of Trento county; a new logbook and numberplate were released, TN 37289 being assigned in the summer of 1961. The car was officially described

'I push the starter button and forget everything else as my body starts vibrating with the engine noise'

as an Alfa Romeo Type Zanussi, with a Siluro Sport two-seater body, equipped with a four-cylinder engine of 1089cc – the latter detail is important, as that is the exact cubic capacity of the Fiat Type 1100 B engine, manufactured since 1949. It's likely that Fioravante Zanussi, in a bid to speed up the registration process, kept the original Alfa Romeo chassis number, and the related numberplate, too, for his new chassis. From then on very little is known, although in 1983 the car was de-registered from the Italian motor vehicle department, simply because it had not been traded or road-registered for a long time.

Silvia Nicolis is chairwoman of the family museum: 'I don't know when or where my father bought the Zanussi, but it has been with us since the very early 2000s,' she says. 'When we bought it, the car was already fitted with the tuned Fiat 1100 four-cylinder engine and transmission, and most likely this is of immense benefit to its reliability. On the other hand I'm sure my father, a gatherer of everything mechanical that could be considered an expression of human skill, would have loved to have the modified Alfa engine as well, at least to put on display, for the personal pleasure of studying it and appreciating the capability of the manufacturer. Knowing him, I suspect that these are the main reasons he bought the car. He wanted to pay respect to a guy capable of creating a car so advanced, that looks so wonderful and performs so well, in his small shop. Plus, of course, we can't forget the important link of Zanussi with the racing scene of the period and the characteristic barchetta body style, so typical of that racing period.'

Time to drive. I get into the car, practically sitting on the ground with all of my head protruding above any protection offered by the low windshield – Fioravante Zanussi must have been significantly shorter to fit behind it. The flat floor and driving position remind me of a very early Jaguar E-type; it is not uncomfortable and, once I've pushed the starter button, I forget everything else as my body vibrates and resounds with the engine noise. I can only imagine how it would have been with the modified Alfa engine.

Power is hardly limitless, but the Fiat four-cylinder is happy to rev, and the lightweight construction makes the most of its sporting attitude, as does the car's easy ability around corners. All the controls respond smoothly, cornering attitude can be adjusted on the throttle, and the chassis suffers only over bumps. The Zanussi's handling is better than so many of its period rivals, proving just how skilled the man was in imagining and crafting such a difficult project in his own little workshop. **Enza**

THANKS TO Ezio Zanussi, Emilio Zanotto, and Museo Nicolis, Italy (museonicolis.com).

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f/reeze r/ame

The second volume of work from a gifted amateur photographer evocatively captures motorsport in the early 1970s. Here are some highlights

IN THE MARCH 2021 issue of *Octane* we showcased the superb 1960s work of amateur motorsport photographer EV Starr. His canon came to light only four years after his death, when enthusiast Tim Beavis bought two boxes of colour slides from a Charterhouse auction in 2004. As Beavis delved further into the collection, he was astonished by the breadth and quality of the archive and started to research the man behind the lens.

Edgar Vernon Starr, known as 'Twink' (from *Twinkle Twinkle...*), was a West Country aircraft engineer who, even without an armband or privileged access, had a real knack for getting himself into the heart of the action in pitlane and paddock. The result is a selection of often candid and relaxed snapshots of the stars as well as on-track action.

Twice married, he worked for the Bristol Aircraft Company, then Westland in Yeovil, and was an active member of the Cheltenham Motor Club, competing in his Riley. Since the first book, some family friends have emerged who regaled the authors with tales of Twink building a 750 in an upstairs bedroom and then having to remove the windows to get it out.

For his 60th birthday treat he motorcycled to Monza with his camera; paying visits to friends and touring Canada in a VW Beetle

were further excuses to take more motorsport pictures in North America.

Beavis teamed up with publisher and author Guy Loveridge with the intention of sharing the EV Starr treasure trove with the public. When the pair delved into the slides they found enough raw material for not one book, but five!

The first was *Admission 7/6* (as seen in *Octane* 213 and covering the 1960s), and the recently released second, from which the images here are taken, is *Paddock Transfer*, focusing on 1970-74. Here, the photographer revels in a new era, with the onslaught of corporate sponsorship and aerodynamics, yet the high-end glamour from the circuits of the UK, Europe and Canada is in wonderful contrast to his shots of the competing road cars (including Pantera and Daytona) in the Prescott car park for a Bugatti Owners' Club event in May 1973. The meticulously researched and captioned photos are supplemented with input from the likes of Jeremy Walton, Yardley girl Sue Lehmann, Tony Trimmer and Jackie Oliver, plus quotes from Mike Wilds and John Surtees, the latter of whom was very supportive of the project.

We asked both Beavis and Loveridge to summarise what this new volume means to them – and to pick their favourite images.





Tim Beavis /

IT IS OFTEN SAID 'the older a photograph becomes, the better the image gets'. That is certainly true of my EV Starr archive, in which the history seeps through the images to show a different era in motorsport, when access was easier, and sponsors were fewer.

Silverstone, being the halfway point between my home and Guy's, became the research hub for this book, and the fabled Green Man Inn the location for many post-writing suppers.

We evolved a now well-oiled process to write together; with the images in year order, we would first pick those we thought would sit well on the page. Then, with the help of the archive held at the Silverstone Interactive Museum, we would review race reports, programmes, entry lists, post-race clerk-of-the-course notes, the literature of the time and even discussions with those who were there on the day. With the '60s and first half of the '70s completed, we turned our attention to the second half of the '70s – the Hunt vs Lauda years, ground effects *et al.*

Seeing the reaction of people to the images – unseen until these books had been published – has been quite a revelation, and reassured me that I did the right thing putting them into public view.

One hugely pleasing email from the son of a great friend of Starr, Rob Leonard, simply said this: 'Really nice to see this unique man recognised and especially good to hear that beer was likely involved in the creation of the book. It certainly was when Twink, my father and I were together!'



HILL IN HIS LOTUS 49 /

Graham Hill in the Brooke Bond Oxo Racing Team Rob Walker Lotus 49, at the BRDC International Trophy in 1970. Hill is looking rather perplexed and wears what appear to be leather motorcycle gloves, perhaps to combat the poor weather conditions that weekend.



RONNIE AT THE READY /

The original 'Super Swede' gets himself settled in the cockpit of his STP March Alfa Romeo. The front of Ronnie Peterson's elegantly painted crash helmet bears the logo of his personal sponsor, SMOG, which stayed with him throughout his career and right up to his death, following a startline crash at the Italian Grand Prix at Monza in 1978. Many people rate the affable and ever-cheerful Swede among that list of could/should-have-been World Champions, and even in his truncated career he was twice Championship runner-up; in 1973 alone he amassed four wins from his 15 starts to give him comfortably his highest points total, though it was good enough only for third in the Drivers' Championship. In this outing, Ronnie had a big accident following a pit stop in the first heat and was taken, unconscious, to hospital. He was allowed out the next day, though.



THE PRESCOTT PADDOCK /

In May 1973 EV Starr visited a Bugatti Owners' Club meeting and photographed, among others, David Baker's Ferrari 365 GTB/4 Daytona. Baker, from Lewes in East Sussex, was a keen sporting motorist and in the three years for which he owned the Daytona he competed in it no fewer than seven times, always driving to events. The colour is noted to be Rosso Bordeaux Dino with tobacco upholstery and it was supplied on 7 March 1972 for £10,040 – after an allowance of £6290 in part-exchange for Baker's Ferrari 365GT 2+2 (Chassis 13797) – and was 'fitted with air conditioning, push-button radio, number plates, seat belts and registered for 12 months'. Its first registration was KPC 125K. Making his debut with the car in 1972, Baker managed a trio of top-three finishes within his class during his ownership.



ROLLING LABORATORY /

Brazilian ace and future 1972 and '74 F1 Drivers' Champion, Emerson Fittipaldi, practises at the International Trophy meeting in 1970 in the Lotus 56B. The Pratt & Whitney ST6 gas-turbined experiment was not a great success, nor was it particularly popular with drivers. This was not Lotus's first outing for turbine tech, however, the Maurice Philippe-designed 56B having taken its bow at the Indy 500 in 1968, where one car crashed and the other two retired. The model was judged not to suit Formula 1 and it failed to complete the race here.



BEAR NECESSITIES /

1967 Formula 1 World Champion Denny 'The Bear' Hulme is trying out a brand-new chassis, M19C/1, for the BRDC International Trophy at Silverstone in 1971. Still recovering from Bruce McLaren's death at Goodwood in 1970, the team seemed to have secured a bright future with the signing of 'Peter Perfect' Revson. For McLaren to get two cars to the grid barely a week before the Spanish World Championship round at Jarama bears testimony to the passions at work there. Fourth and fifth was an acceptable result as well.



NIKI'S EARLY STEPS /

For 1974, not only was EV Starr back with slide film, but his car shots clearly became focused on getting the drivers in the centre of the shot. Here Niki Lauda, in his first Ferrari season and leading the Championship, missed out on two points thanks to a pitlane foul-up by the RAC. It stopped him finishing the race.

Guy Loveridge /

SITTING DOWN to a second batch of EV Starr's photographs was rather surreal. When Tim and I had first set to work it was with the cold, hard eyes of strangers to his efforts. After the amazing success of *Admission 7/6* and the reaction we had from people who knew 'Twink', this time things felt far more personal; more intimate. We still wanted to use the interviews and experiences of others to illustrate the pictures, but we felt compelled to show the vivid colours and fashions of the era, as well as how Mr Starr was developing as a photographer.

He was expanding his focus and spreading his wings. We go to Prescott, to VSCC meetings and Clubman races, but we also go to Canada this time, and witness his move from slides to negative film (and back again) and his adoption of panning shots. Yes, we still have his uncanny knack of getting into the pit and paddock areas, apparently without any form of pass, but now he seems more curious, delving into the workings of the cars. His photographs have definitely moved on from last time, where it was really the exception that did not feature a person or a personality – this time there are many studies of the cars, their worn belts, the haphazardly riveted pedals and the experiments that went wrong... how on Earth would a driver get into a BRM with that fire extinguisher fitted?

I was also more than delighted to be able to pay tribute to Rob Walker. He had been a complete gentleman during my research for the book *Mintex Man*, so being able to recognise his retirement from Grand Prix management in this book was a personal aspect and I was delighted that Tim had suggested it. Also, being able to use the actual set-up notes from Keith Greene's handwritten records gave me a great feeling of connection with the heroes of the past.

SEPP'S OFFICE (RIGHT) /

This is where Jo Siffert would be plying his trade. Note the quilting of the fabric at the side of the cockpit and also the crudely riveted friction pads on the pedals. The Union Flag is presumably there to denote that BRM is a British team. The Tony Southgate-designed BRM P160 looks rather comfortable and the team ran its own V12 engine. It had seen the light of day earlier in the season and served the team for four in total. Seppi would win at the Austrian round in this car and Peter Gethin would go on to win 'the closest ever race' in Italy. BRM secured an impressive second in the 1971 Constructors' Championship, but the very next season Jean-Pierre Beltoise would take a P160B to the team's final Grand Prix victory. Southgate would later be 'poached' by Jackie Oliver.



GOLDEN GRAHAM (OPPOSITE) /

By the time of the Woolmark British Grand Prix at Silverstone in July '71, two-time World Drivers' Champion Graham Hill seemed to be on the cusp of a career resurgence. After leaving Lotus at the close of the 1969 season following his big Indy smash, he raced for Rob Walker in 1970, but went winless. For 1971-72 he joined Brabham's Motor Racing Developments and promptly scored his first F1 win since his Lotus days at the non-championship International Trophy Race in May. The optimism proved shortlived, however, and Hill was punted off at the start at Silverstone and finished the season 21st in the Championship, having secured just two points for fifth place in Austria. Although he would race for another four years, this giant of motorsport had already achieved his final race victory in F1.

ALL DRESSED UP WITH NOWHERE TO GO (LEFT) /

Howden Ganley (right) chats with John Moore, head of AP Racing's competition division, while Silverstone's sharpest dresser award goes to the chap in the middle, who encapsulates the spirit of 1972 most perfectly with his kipper tie and JYS-inspired Breton cap. Fab gear. Howden had spent the week before this race testing the new rear-mounted radiator P180, but the tests had not gone particularly well and the decision was made not to run a race car for him, but to enter only Jean-Pierre Beltoise and Peter Gethin.

Howden Ganley recalls: 'I didn't race that weekend but am speaking to John Moore here in the pitlane. John had a quite successful racing career in sports cars alongside being an engineer, and he went on to become Competition Director of AP and built it up to be the best supplier, particularly the Lockheed side.

'Each team I drove for – BRM, Gulf, Williams etc – I insisted they change to Lockheed brakes instead of Girling. Later John gave me a very nice tankard engraved "No.1 Lockheed salesman". John later left AP and in 1983 set up Alcon, which continues today as a specialist brake and clutch manufacturer.'





A TRIO OF CHAMPIONS /

Three-time F1 champ Jackie Stewart signs a programme in the paddock, to which Jochen Rindt (the only posthumous winner of the Drivers' title) will also add his autograph. Multiple king of the constructors Colin Chapman looks on between two drivers he liked and admired. Chapman made no secret of his desire to get Stewart into a Lotus, but it was never to be. It is suggested that Stewart could not bring himself to race in the same marque that his friend, mentor and hero Jim Clark had been driving when he crashed and died at Hockenheim. Another theory is that Jackie felt too much affection and loyalty to Ken Tyrrell ever to think of moving on, having 'come home' with the woodsman's team after getting his Grand Prix start with BRM.

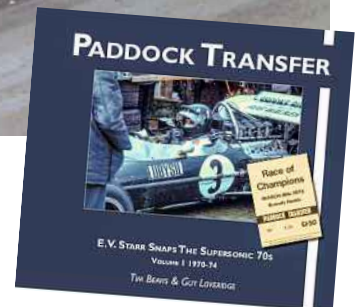


THE CHASE IS ON /

François Migault in his Motul-sponsored Team BRM P 160E is hotly pursued by Niki Lauda during qualifying. Migault was not a happy driver during his time at BRM, even though he had strong French support from Pescarolo and Beltoise. His hometown being Le Mans, the 24-hour race was always important to him, with 27 appearances between 1969 and 2002. His best finish there was a second, driving for the US-based Mirage GR8 team. He also had a brace of thirds for Matra-Simca and Rondeau, but the top step eluded him, as was the case throughout his top-level career. Sadly, he was to die from cancer in 2012 at just 67 years of age. 

Paddock Transfer – EV Starr Snaps the Supersonic 70s, Volume 1 1970-74

by Tim Beavis and Guy Loveridge is published by Douglas Loveridge Publications, ISBN 978 1 900113 18 2, and features original photography from Tim Beavis's archive. It costs £40 and is available via mail order as a signed limited edition of 400, direct from the publisher at Connaught_Book@mail.uk. UK postage is £5 (ask for Rest of World).





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FERRARI 250 LUSO



50 YEARS
WITH A
FERRARI
LUSSO

*Bill Collins bought
his 250 Lusso five
decades ago and
has cherished
it ever since.*

*Robert Coucher
finds out more
about its celebrity
connections*

Photography Paul Harmer





Clockwise, from this image Bill Collins has owned his 250 for 50 years; heavy-duty radiator core cured any tendency to overheat; purple paint was applied in 1964.



Now listen to me, Collins, a word of advice. If you can resist the urge to rev this V12 engine over six thou' it will last forever,' said the car salesman. That salesman happened to be the legendary Le Mans and sports car racer Mike Salmon, who was working at Maranello Concessionaires some 50 years ago. Bill Collins, then a 25-year-old property developer, was in the Maranello Concessionaires showrooms in Egham, Surrey, to buy his second Ferrari.

'Growing up, I'd always been mad about Ferraris and when I turned 18 my uncle, who was, how shall I put it, a bit of an eccentric ducker and diver, bought a Ferrari 330GT 2+2,' says Collins. 'It was ostensibly his company car and, as I was in the property business with him, we drove it all over the country at considerable speed. It was totally reliable and never went wrong and I remember once winding it up to 7000rpm in overdrive, which must have been nearly 160mph.

'My uncle finally sold the 330 and so I found myself at Maranello looking for another Ferrari back in 1971. There was a beautiful 250 SWB on the shop floor but it was too expensive. So I made an offer on this 1964 250GT Lusso, chassis number 5467GT, one of only 23 right-hand-drive examples ever made. When new the Lusso was the cheapest Ferrari V12 you could buy, with a list price of £5900. I didn't pay that because it was secondhand, having had one previous owner. His name was Rory McEwen, a Scottish folk singer living in London. The car was

delivered in silver, but he'd ordered it in this Aston Martin 'Roman Purple', so Maranello sent it to Harold Radford in King Street in Chiswick to have it repainted. I have DVD footage of the Ford GT40s undergoing some development at Radfords with my Lusso in the background,' says Bill.

And so began the 50-year affair. 'I did exactly as Mike Salmon had advised – well, most of the time – and actually used the car as my daily driver for a number of years. It was reliable and well-behaved, even docile in the traffic, if a bit noisy on a long run – but what a noise! It would suffer from fouled plugs in and around London but the arrival of NGKs, with a wider heat range, meant the problem was solved. At some point I fitted racy snaps to the rear of the exhausts and velocity stacks to the Weber carbs, but it has all been put back to original since.

'Of course, I had other cars at the time, including a number of Mini-Coopers. They were great fun in London and the revvy 1071cc was my favourite. I had a white one with blacked-out windows and as a sometime DJ I drove it late at night, so was pulled over quite regularly. The police were just interested and, because I have never drunk alcohol, all was fine.'

After a couple of years of running the Lusso, it developed a gearbox problem and wouldn't go into reverse, which is not much good in London. 'I contacted David Clarke in Leicestershire, who at the time ran a small operation. He later went on to found the renowned Ferrari specialist Graypaul. David had a fellow named Bob Houghton [another



'I DID EXACTLY AS MIKE SALMON ADVISED,
AND USED THE CAR AS MY DAILY DRIVER
FOR A NUMBER OF YEARS' - *BILL COLLINS*

FERRARI 250 LUSO



Top and above
Lusso was deliberately
designed as an elegant
roadgoing alternative to
Ferrari racers; V12 runs
perfectly, looks purposeful.

name of great repute in Ferrari circles] working for him, and he rebuilt the gearbox beautifully. A bit later he attended to the head gaskets.

'Because I was using the Ferrari regularly I decided to clean up the underneath. With the help of Fairfax Dunn, David Piper's mechanic, we stripped the underside and I had all the suspension components cleaned and cadmium-plated and everything painted and rustproofed. But the Ferrari didn't feel quite right once we put it all back, so I took it to Ivan Dutton for a once-over. He immediately spotted the nearside idler arm was mounted the wrong way around, so he turned it over and the car was back to normal.'

Today, the underside of the Lusso is totally immaculate. In fact, it looks like new, with absolutely no sign of corrosion or road rash.

'Ivan has been looking after the Ferrari for years,' says Bill. 'He introduced me to the excitement of the racetrack in 1984, when we entered the car in the Pomeroy Trophy at Silverstone. Being a series of handicap trials and a race, the Pom attracted all sorts of cars. I couldn't believe how fast we could go and how wide the circuit is. And it's great that no-one comes the other way. The fast circuit laps caused the Ferrari to overheat so I replaced the original radiator with one with a larger core, which has worked perfectly ever since.'

The deep purple paintwork flatters the Ferrari and it looks smart and clean. There is some evidence of paint fade on the bonnet and at the rear, which is not surprising because this paintwork is 58 years old. 'I have had some work done on the sides but have no plans to give it an entire respray,' says Bill. And why would he? This is not some hard-used, careworn old rat-box. It's an original, well-cared-for Ferrari that has covered only 54,638 miles in the hands of an enthusiast who loves the car and who has really looked after it.

'Two years ago I noticed the engine was starting to go off-song. So I took the car down to Foskers near Brands Hatch in Kent, where Alastair Gill found that the engine was losing compression. He rebuilt it with new pistons, rings, bearings, seals, gaskets, rebuilt carbs and so on. All to standard spec and now it feels like all those horses are back with enthusiasm.'

Open the driver's door and you are enveloped by the lovely smell of proper, original 'Luxan' Connolly leather. Once you've slipped into the fixed-back bucket seat you notice that the cabin is light and airy, with slim pillars and good visibility in all directions. The instrument layout, long regarded as plain odd, is now just quirky and not unattractive. The Veglia speedo and rev-counter are located in the centre of the dash, aimed at the driver, with the lesser gauges straight ahead. The tall gearlever is a little less macho than usual, with a nice two-finger indentation on the leading edge, and it does without a racy exposed gate. The large wood-rimmed steering wheel feels cool and elegant.

There are a few unusual touches to S467GT's interior, including a non-standard glovebox and passenger headrest, which were possibly fitted by Radfords. Bill had a top-of-the-range Becker Mexico radio installed in 1971 and the Ferrari has aircraft-style Irvin seatbelts; the scrutineer tag from the Pom still hangs proudly from the passenger grab-handle.

The Lusso was styled by Pininfarina but built by Carrozzeria Scaglietti. And it is highly stylised, with its three-piece front bumper – a main centre section and two corner overrides – curved under the sidelights. Some aficionados view the Lusso as slightly fussy and certainly it has a bit more chrome and flourish than the stripped road-racers, but it remains an elegant grand tourer and the overall shape

is beautifully proportioned and graceful, from the low aquiline nose to its purposefully kicked-up Kamm tail.

The engine is the classic Colombo-designed short-stroke 60° V12, with a single overhead camshaft for each bank. The displacement is three litres, so each cylinder has a capacity of 250cc – hence the Ferrari nomenclature of 250. Power was quoted as 240bhp at a high-revving 7000rpm, with the maximum 192lb ft of torque reached at a heady 6000rpm. And this engine is a thing of beauty. Slung low in the frame, it displays all the best Ferrari signatures: 12 cylinders topped by crackle-black cam covers, a smart line-up of Weber carbs running down the centre, and two oil filters standing to attention at the front. Naturally there are twin distributors, twin coils and a Fiamm air horn to clear the way. The engine bay is clean, tidy and fit for purpose but in no way scrubbed-up for show. Just like the Lusso in its entirety: it's a user.

Bill casually gives me the keys and says: 'Go and take it for a drive.' No briefing, no instructions, no fuss. Just take his Ferrari of 50 years' standing around busy London. So I insert the ignition key and push against the spring loading; that unique Ferrari whirr from the starter motor leads to a crackle as the V12 catches. The three twin-choke 36DCS Webers snaffle and pop as the fuel fills the bowls and the engine runs smoothly. Yes, it emits that special Ferrari V12 yowl grown men pay a

fortune to listen to, sounding urgent and busy, and you can tell there is a lot going on under the bonnet. Talented engineers have worked hard to ensure the myriad mechanical components mesh and co-ordinate in syncopation and they want you to hear about it.

The throttle, gearshift and clutch pedal are as mechanical-feeling as you might expect but the Ferrari moves away with ease, its controls linear and allowing for smooth progress. The thought that you might have to rev this engine hard to get any response is soon banished, as low-end torque is ample and the car drives with gentle fluidity. Power comes through in a steady swell as the revs rise and the Lusso is a co-operative companion. The driving position is good for a driver of average size but those with long legs might suffer because of the close-set pedals.

The steering wheel is set high and, while the low-g geared worm-and-sector system is not as sharp as a good rack-and-pinion, it's perfectly accurate for fast road use. The suspension is the standard 1960s Ferrari set-up: at the front there are the usual coil-sprung double wishbones and at the rear the perfunctory live axle suspended by coil-assisted leaf springs and two radius arms for additional location. Brakes are discs by Girling all round, with servo-assistance.

Some purists mutter that the Lusso is too heavy and that the engine, positioned well forward in the chassis, is not as well-placed as in the 250 SWB. Maybe so, but driven as intended it doesn't succumb to understeer and the 240bhp engine is well up to hauling it along at quite a lick. A bit more weight is undoubtedly added by the luxuriously trimmed cockpit, but the bonnet, doors and boot-lid are all aluminium. Each skin is specifically numbered because they are all hand-fitted and no skin from this car will fit another without a lot of fettling. As you shift along a bit in top gear, your brain tells you to go for the non-existent fifth cog as this is one of the last Ferraris fitted with a four-speed gearbox. Many owners have upgraded to a five-speed but Bill has left his car original as it's 'fast enough as it is'. Quite.

Amid the confines of Belgravia the Lusso has been perfectly well-behaved with no sign of plug fouling, and on a fast dual-carriageway out

1964 Ferrari 250 GT Lusso

Engine 2953cc V12, OHC per bank, triple Weber 36DCS carburettors

Power 240bhp @ 7000rpm

Torque 192 lb ft @ 6000rpm

Transmission Four-speed manual, rear-wheel drive

Steering Worm and roller
Suspension Front: double wishbones, coil springs, telescopic dampers, anti-roll bar. Rear: live axle, leaf springs assisted by coils, radius arms, telescopic dampers

Brakes Discs Weight 1250kg

Top speed 145mph 0-60mph 7.5sec





Above and below
Unconventional dashboard layout angles centre-mounted speedo and rev-counter towards driver; scrutineers tag is from '84 Pom Trophy; leather trim gently worn.





of town the V12 starts to sing. That lovely wood-rimmed steering wheel relays accurate feedback, and period Michelin XWX tyres are only 205-section, although they look fatter on the very offset wheels, and they do what is expected. Their adhesion is not high but the Ferrari's handling is benign in the real world. The car feels smooth and tracks as straight as an arrow, devoid of any nervousness. Over badly broken tarmac the ride suffers a little, and transverse ridges can cause choppiness. But this is a car of 1960s vintage and it is up to you to 'drive' and control it. Now that Bill has standard-spec stainless steel exhausts fitted, the V12 soundtrack is *bravissimo* without being overwhelmingly loud.

Driving through sun-dappled, Georgian squares in early-morning London, before anyone else is awake, is always special. But to be doing so in a deep purple, original Ferrari with its owner of 50 years is so much more so. That magnificent engine. It's just a foot-squeeze away from quiet to full operatic. This is seat-of-the-pants stuff and, where the road opens up (I live here so know the surveillance drill), second gear quickly becomes third and then top and we are off.

So what do I take away from this Ferrari Lusso experience? It is beautiful to behold, being largely original and so lovingly cared for by Bill Collins without resort to tearing the thing down to its nuts and bolts for a full restoration. This car is unique and it feels like it – the quiet manner in which it proceeds down the road is a revelation. I really was not expecting it to feel so tight, refined and obedient. This is a prancing horse, after all, but it doesn't prance. It just gets on with it.

The Lusso might be somewhat overshadowed by its 250 SWB sibling but, as a Ferrari to use in London on a regular basis, this has to be the cerebral choice. Indeed, Bill will often simply drive about town in it and has sometimes ferried his sisters around when they were in town.

'My sadly deceased sister Jackie, who was a novelist, appreciated the Lusso, but then she was a car enthusiast, having owned a 1966 Ford Mustang for many years, which she shipped between London and LA. My other sister really doesn't take much notice of the Lusso. Well, she has a Rolls-Royce in Los Angeles with a decent make-up mirror in the back seat, which is important to her as she's an actress. Her name is Joan.' **End**



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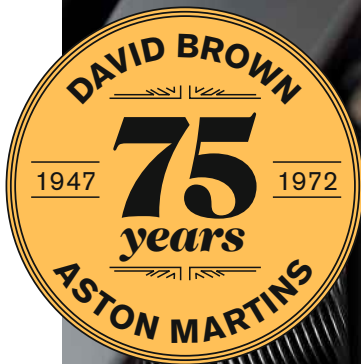
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PAUL HARMER AND ASTON MARTIN

Above
Tadek Marek's iconic four-cam 5.3-litre V8, seen here in a 1984 Aston Martin V8 Vantage.



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DAVID BROWN'S GENIUS

TADEK MAREK was *the* DB engineer, referred to as David Brown's 'secret weapon'. Born Tadeusz Marek in Krakow, Poland, he began his engineering career at General Motors. His motorcycle racing career did not end well so he went into car rallying, winning the 12th Poland Rally, before World War Two, in a Chevrolet Master Sedan.

With the outbreak of war, Marek joined the Polish Army but that didn't end well either, so he fled via Casablanca to Britain. There he landed a job with Austin at Longbridge, developing the 2.6-litre six-cylinder engine that was finally made good enough to power the Austin-Healey 100/6. Marek moved to Aston Martin in 1953 and his first task was to join John Wyer and Jock Stirling, developing an improved version of the existing straight-six for the upcoming DB MkIII.

The seminal, all Marek-designed, aluminium, double-overhead-cam inline six-cylinder engine was first seen in the DB4 at the 1958 London Motor Show. Aston claimed 240bhp (really it was nearer 200) but the magnificent DB4 was an instant supercar. There were some initial overheating issues with the engine – Wyer insisted on an aluminium block for racing – but they were soon resolved. The various DB iterations culminated in the DB6 Vantage, which boasted a claimed 325bhp.

Not content with his glorious six, Marek then went on to engineer his mighty eight, the four-cam 5.3-litre V8 that powered the DBS from 1969. From that point, it became the sole Aston Martin engine until the last Virage of 2000, which peaked at around 600bhp in Le Mans spec.

Zadanie wykonane, as Marek might have said.



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The grand awakening



1972 FIAT 500L
MASSIMO DELBÒ

TIME FLIES and I was very late indeed. Thanks to work and family duties, Spring came and almost went without me waking up my cars from Winter hibernation. I hadn't realised until duty called for the 500L, for a Fiat 500 Club meeting in the village where I live. How could I say no? It would be the only time in my life when I could write on the registration form 'Distance driven from home: 0.5km'!

To speed along the awakening process I needed some help, which came at the price of coffee and croissants: my friends Roberto, Alberto and Andrea answered the call.

The previous afternoon I had worked on three of the four cars I keep at home (I ran out of time for the Mercedes 240TD) to make them ready for a morning warm-up drive. The Fiat and my Mercedes 230 are left in the garage with unplugged batteries and had both spent a week on a battery conditioner; the Mercedes 500SL is always connected on a trickle-charger, as I prefer not to risk draining the fuel injection memory battery.

As the cars are always stored in perfect working order, I simply check the coolant levels (no, not on the air-cooled Fiat!), the oil levels, possible cracks in pipes and hoses, and that tyre pressures are correct – which means deflating them after they have been left over-inflated for weeks to prevent flat-spotting. For that I used my new garage toy, a big tyre-pressure gauge that I bought myself for my birthday – the old small gauge was getting difficult to read in the dark garage. Another bonus is that this one, as well as having bigger numbers, is glycerine-filled, which makes for a more stable reading.

The 230 and the 500L do not have an electric fuel pump and,

'It was a wonderful early morning ride, stopping for breakfast and a chat about classic cars and racing fuel'



Clockwise, from top left Massimo and friends with the Delbò fleet; 500L at the local show; Mercs and Fiat come out of hibernation; new tyre gauge is a sight for tired eyes.

because they'd been parked for such a long time, I had to split the starting procedure into two steps: some gas-pedal pumping and a couple of cranks to move fuel from the tank, then the real attempt to start the engine. It worked perfectly and, after a few minutes idling, both cars were ready for next morning's drive.

At 6.30am my friends arrived and off we went. It was a wonderful early morning ride, swapping cars along the way

and stopping for breakfast and a chat about classic cars and racing fuel. The 230, as is its tradition after the winter lay-up, developed some issues with its carburettor, which made for a few bumpy kilometres. It never quite smoothed out and is going to the workshop for a service in the next few days, three years and almost 10,000km since the last one. That should take care of it.

Fast-forward to the Fiat show. It's a national holiday in Italy, and off I go with my son Cesare and the Fiat 500L. About 100 classic cars show up, 80 of them being 500s. As always with this model, at least half of them have been modified, but the rest are very

original and interesting. I loved a very early example of a 500N, still with its long soft-top, a rare specimen indeed; I also met a couple of twins of my white 500.

After a good hour or so driving in the hills around Lake Maggiore, we headed home. Behind the wheel was my friend Roberto, who joined us with his son Andrea, as he needed some practice before using my 500L for his wedding in a few weeks' time. He had a Fiat 500L as his first car, but after years of using automatics as daily drivers his double-declutching was a bit rusty. A few minutes was all it took, proving that some skills remain with you forever.

OCTANE'S FLEET

These are the cars – and motorbikes – run by the magazine's staff and contributors

ROBERT HEFFERON

Art editor

- 2004 BMW Z4 3.0i

ROBERT COUCHER

International editor

- 1955 Jaguar XK140

ANDREW ENGLISH

Contributor

- 1962 Norton Dominator
- 1965 Aston Martin DB5
- 1967 Triumph GT6

GLEN WADDINGTON

Associate editor

- 1989 BMW 320i Convertible
- 1999 Porsche Boxster

SANJAY SEETANAH

Advertising director

- 1981 BMW 323i Top Cabrio
- 1998 Aston Martin DB7 Volante

MARK DIXON

Deputy editor

- 1927 Alvis 12/50
- 1927 Ford Model T pick-up
- 1942 Fordson Model N tractor
- 1955 Land Rover Series I 107in
- 1966 Ford Mustang 289

JAMES ELLIOTT

Editor-in-chief

- 1965 Triumph 2.5 PI
- 1968 Jensen Interceptor

JOHN SIMISTER

Contributor

- 1936 Singer Nine Sports
- 1961 Saab 96
- 1972 Rover 2000 TC
- 1989 Mazda MX-5 Eunos

MATTHEW HOWELL

Photographer

- 1962 VW Beetle 1600
- 1969 VW/Subaru Beetle
- 1982 Morgan 4/4

MASSIMO DELBÒ

Contributor

- 1967 Mercedes-Benz 230
- 1972 Fiat 500L
- 1975 Alfa Romeo GT Junior
- 1979/80 Range Rovers
- 1982 Mercedes-Benz 500 SL
- 1985 Mercedes-Benz 240 TD

EVAN KLEIN

Photographer

- 2001 Audi TT Quattro

OCTANE'S FLEET

RICHARD HESELTINE

Contributor

- 1966 Moretti 850 Sportiva
- 1971 Honda Z600

DAVID BURGESS-WISE

Contributor

- 1903 De Dion-Bouton
- 1911 Pilain 16/20
- 1926 Delage DISS

MATTHEW HAYWARD

Markets editor

- 1990 Citroën BX 16v
- 1994 Toyota Celica GT-Four
- 1996 Saab 9000 Aero
- 1997 Citroën Xantia Activa
- 1997 Peugeot 306 GTI-6
- 2000 Honda Integra Type R
- 2001 Audi A2

SAMANTHA SNOW

Advertising account manager

- 1969 Triumph Herald 13/60 Convertible
- 1989 Mercedes-Benz 300 SL

JESSE CROSSE

Contributor

- 1968 Ford Mustang GT 390
- 1986 Ford Sierra RS Cosworth

MARTYN GODDARD

Photographer

- 1963 Triumph TR6SS Trophy
- 1965 Austin-Healey 3000 MkIII

DELWYN MALLETT

Contributor

- 1936 Cord 810 Beverly
- 1937 Studebaker Dictator
- 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
- 1973 Porsche 911 2.7 RS
- 1992 Alfa Romeo SZ

SARAH BRADLEY

Contributor

- 1929 Ford Model A hot rod
- 1952 Studebaker Champion
- 1956 Chevrolet 3100 pick-up
- 1969 Plymouth Roadrunner
- Various motorbikes

HARRY METCALFE

Contributor

- 20 cars and 15 motorbikes
- To follow Harry's adventures with his cars and bikes, search for Harry's Garage on YouTube.



Strainer things



1927 ALVIS 12/50
MARK DIXON

DESPITE WHAT the photo might suggest, I am not actually working on the Alvis during a wedding reception. The unit where I store the car is on a farm, which means that it's prone to lots of airborne dust and chaff, and I've found that cheap plastic marquees bought off eBay for 50 quid apiece and erected inside the unit are perfect for keeping off the dirt. They might be useless if you're holding a party outdoors during the typical British summer – lashing with rain and blowing a hooley – but they make great indoor car covers.

I'm ashamed to say that I've barely touched the Alvis since acquiring it in 2019 (see *Octane* 199). Partly that's because of lockdown, partly it's because the

Clockwise, from top
Alvis finally gets some long-overdue attention; Doug Aston at Brewster Mudie repaired damaged oil strainer.

unit is 90 miles from home, but mainly it's because of my own inertia. I started with good intentions of giving the car a full fluid change before I used it, but got no further than draining the engine sump before encountering a minor fault that needed fixing before I could proceed. And then everything stagnated.

Screwed into the side of the sump is an oil strainer that is basically a tube of wire mesh intended to keep any big pieces of dirt, broken engine etc, from getting as far as the moving parts. Removing it revealed that the mesh was badly torn at one end.

I couldn't think of an easy way to repair it so, after several months of prevarication, I finally decided I needed expert help and turned to an old mate, Jeremy Brewster, for advice. Jeremy runs a vintage car workshop near Bromsgrove in Worcestershire (Brewster Mudie Ltd, +44 (0)1527 882282) and he suggested I bring the strainer

over for him to take a look at.

I'd already sourced some replacement brass mesh (from eBay, again) with a hole size that approximated to the original, and Jeremy set his best man Doug Aston on it. A week or so later I returned to find that Doug (below) had made a superb job of soldering a piece of my new mesh into position.

One house move later, I was finally in a position to refit the strainer. This time, I did what I should have done beforehand: remove the exhaust system, which runs alongside the sump, so there's room to insert the strainer. Or, rather, I got halfway through that before discovering that I didn't have the right-sized Whitworth spanner at my unit.

So, a long drive back home for yet another eBay purchase of what I reckon is now the third set of Whitworths I own – somewhere. I'll be so happy when I finally get to keep all my tools in one place.





1931
4 1/2 LITRE

LONG WING TOURER



1927
6 1/2 LITRE

HARRISON BODIED BENTLEY



1925
3 LITRE

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1925
3 LITRE

SUPERSPORTS #9



1929
4 1/2 LITRE

BLOWER



1928
4 1/2 LITRE

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Rule breaker



2004
BMW Z4 3.0i SE
ROBERT HEFFERON

WHEN YOU BUY a new car, especially if that 'new' car is an old car, you need all the advice you can get. And when I bought my BMW Z4, I found the Z4 Forum (Z4-forum.com) really helpful: so much knowledge, insight and buying advice. Full service history is the big one: regular oil changes are a must, obviously, but has the DISA valve been changed?

The what? In essence, it's an electronically controlled flap in the intake manifold that opens and closes depending on what the ECU tells it, for more torque at low revs (staying closed, so the intake runner is long) and more power at high revs when it opens.

Ideally buy a car that's not on run-flat tyres, check it has the wind deflector... I compromised

on these, but I did so knowingly. Well, you have to know the rules to break the rules, in graphic design (that's my role at *Octane*) at least. And I think that goes for buying cars, too.

While piecing together some missing history I got in touch with the owner before last, who left me in no doubt about how cherished the car had been during his tenure. He carried out his own servicing (hence no stamps) as well as changing the DISA valve and a fair few other items. A photo he sent me clearly shows the wind deflector in place. Not a huge issue; I found one for £100. Steep for plastic-framed mesh, but there is science in how it diverts the wind flow, much better than the solid plastic aftermarket ones, apparently. I fitted it in a jiffy and it really makes a difference.

So, service history, DISA, wind deflector: tick, tick, tick. The advice on the forum is to change those run-flat tyres as soon as possible, the simplest way to

vastly improve the way the car drives. Currently it feels as though gusts of wind keep hitting me, so it's on my list, but the existing ones have good tread so I'll put up with that for now.

As for the niggles I mentioned in the last issue, there are some tiny blisters on a couple of the wheelarches, but there is a fantastic bodyshop literally at the end of my road, so I'll pop it down there for advice soon. Then there is what sounds like a whale's mating call, which I hear sporadically when parking. I read (yes, on the forum) that the



Left and below

New wind deflector installed between headrests – not a hair out of place; aftermarket splitter removed.

steering column needs lubricating and that it is quite easy to do with some silicone spray.

Needing more urgent attention are the central locking and electric windows, both of which are playing up: the driver's door won't open on the fob, and the passenger window doesn't always do that last pinch to close correctly against the convertible hood. The forum suggests that something called a GMS module is the likely culprit; it's coded to the car so you can't just swap it out, but refurb is common, quite cheap to have done, and the forum even suggests who to send it off to.

Thankfully very little is pressing and it feels like the Z4 and I are getting to know each other. And nothing helps that relationship along better than the first wash and wax. All seems well: the paint is pretty good, some light scratches and one or two heavier ones that I hope might buff out, but I'm not going to worry. This is my everyday car and inconsiderate people also drive and park their cars, so it's going to pick up more.

One thing I couldn't resist was to remove the aftermarket front splitter: a handful of screws and some old sticky pads didn't put up much of a fight, and it looks so much better in my opinion.

One final question: how do I clean the hood? Any advice will be gratefully received at roberth@octane-magazine.com – otherwise, back to the forum!



Spreading the love



VARIOUS ALFA ROMEOs
EVAN KLEIN

WE DROVE cross-country from New York to Los Angeles in a 1930 Lancia (see page 66). Crazy, right? And when I got back to Los Angeles I received a text from Scott, the current owner of my 1967 Alfa Romeo Giulia Super.

The Super was my first full restoration project. Yes, we stayed in touch. He told me that he'd just sold the Giulia to a man in the Bay area and he's driving it over to its new home. 'Can I give the new owner your info?' Sure. Scott then said: 'Evan, I always felt I underpaid for your Giulia, and I got a little more than I paid you so I'd like to split it with you.'

Within moments my PayPal account alerted me to new funds. Cars are magic, I have never experienced such a kind gesture before. The new owner has already called me, and we talked 'car'. It seems the love gets passed on.

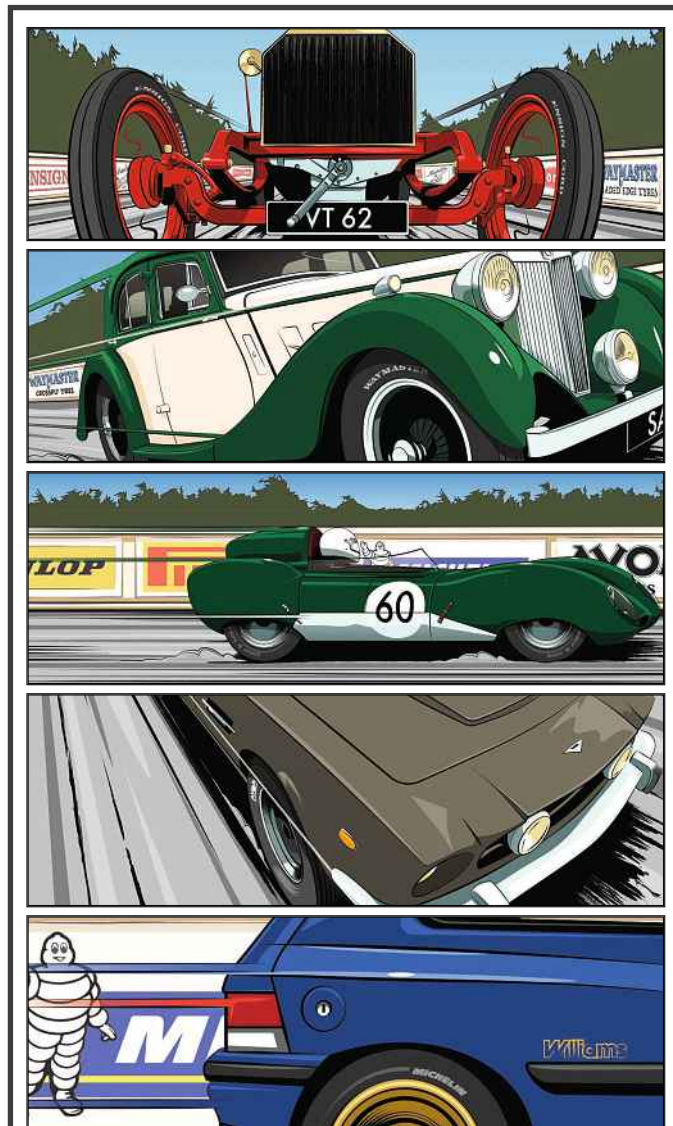
When I found the 1966 Giulia Spider (below), we spent hours making her roadworthy. I went over every inch of her, polishing and fixing. The Spider went to Guido, a man in Long Beach, a 30-minute drive south of me. We stayed in touch, too, and he tells me he's just finished a complete restoration. I invited Guido to my Highway Earth car show and he brought the car along. It was a stunning restoration. He loves the Alfa, and he's now thinking about turning it into a Veloce.



A couple of months ago I acquired a red 1986 Quadrifoglio Spider. One owner, low miles, original paint. It sat in my backyard next to the pool. I loved looking out through the kitchen window as I washed dishes, just seeing it sit. I knew I wasn't going to keep the car, but I wanted it to go to a good home. I spent several days going through her, replacing door rubbers and ordering bits from Classic Alfa.

Benny the Mechanic gave Kristen my number. She was looking for a Spider and practically bought it sight-unseen. We met at Benny's shop, did a once-over and we went for a drive, got a coffee, got ice cream sandwiches. We spent all afternoon together driving the Spider around, laughing and telling stories. We are getting together next week for pasta. Cars are love, cars are magic, cars are friendships. Cars do something to people that I can't explain.

I was shooting a Los Angeles car collector last week. He's got a classic silver Porsche 356. Everywhere we went, people just started talking to us. I looked at the owner... 'You know, this doesn't happen with my Audi TT,' I said with a sour tone, and we laughed. I came home daydreaming, and told the wife I really like the Ferrari Mondial, it's the dog no-one loves. She replied: 'We don't need another dog!' I'm still daydreaming.



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Top news



1965 AUSTIN-HEALEY MkIII
MARTYN GODDARD

AFTER OUR COTSWOLDS road trip (*Octane 230*), we made an early start for the drive through Shakespeare country to JME Healeys in Warwick. I'd decided to replace the our car's hood, despite almost never using it during my 44 years of ownership.

Restoring various components and paintwork over time has improved the 'Healey and kept it in good running order. Come rain or shine, having the top down enables you to experience how driving through the countryside must have been in the 1960s. Visibility is excellent and, even if a rain shower is encountered, airflow means the tonneau cover is enough to keep passengers relatively dry.

The car had a hood, of course, but it was in a sorry state. One of the only times I photographed it with the roof up was on the cover of the August 1989 edition of *Supercar Classics*. It is evident from that photograph that the hood was poorly fitted and the frame window seal wasn't installed correctly – 171 YNO had been restored at some time in Texas, which is when its cream vinyl hood was added.

On arrival at the JME workshops, trimmer Christian checked over the hood frame and seals before removing the screws and hundreds of staples keeping the old hood in place. One last task for me was to gently peel a sticker from the Aircraft Owners & Pilots Association stuck on the back window. I have vague recollections that my car was bought in Dusseldorf in 1965 by a USAF pilot in West Germany,



This page
New black hood replaces tired cream vinyl top; period decal will be reinstated.

who shipped it back home after his tour of duty. It's one explanation of how the car came to end up near Dallas.

The BJ8 convertible hood is quite a complicated mechanism but quick and easy to use. We opted for a black Everflex replacement hood supplied by AH Spares, like the factory fitted in 1965 and less expensive than

a custom mohair version. The hood took much longer than expected to fit, a total of 34 hours, as the replacement product requires skilled adjustment in the fitting process to produce a tight, crease-free appearance when in position.

I returned to Warwick a few days later to see 171 YNO sporting its new, beautifully fitted

hood, with smooth, tight seals and a large, opening rear flexi-window – ready for that old sticker. After instructions on how to operate the roof so as not to snag it in the frame, it was a shame to stow it before my 175-mile drive home – top down!

You never know, though, I might just experience a drive with it up on the next rainy trip.



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Keep on running



1969 VW/SUBARU BEETLE

MATTHEW HOWELL

AFTER MONTHS of intermittent guesswork and head-scratching I'd got to the point where I thought I knew why my Subaru-powered Beetle wouldn't start. I'd done all the usual checks: compression and fuel first, then looked for a spark. There was one – but only one – each time the ignition key was turned, then nothing. Which is what led to the conclusion that the Subaru's factory immobiliser was, well, immobilising and I'd missed something important out.

All through this project I'd been warned not to get rid of the donor car the engine had been taken from, just in case such a situation came about. After some phone calls and internet digging, I found out that I needed a couple more

parts from it: the ignition barrel, key and the immobiliser antenna: a small plastic ring that sits around the barrel and looks like a bit of trim but is, in fact, essential.

With these removed I then realised I didn't know what to do with them – the antenna had a small wired plug but in my engine there was nothing to plug it into. More phone calls to the guy who cut down the Subaru loom for me and it became clear he'd accidentally snipped off the wire to the antenna. So, it was out with the loom and off it went to be rectified. With it back in the car I ran through my usual checks again: no more excuses.

In total shock I'd hardly twisted the key when the engine fired up, straight into a perfect idle. Amazed, I did what anyone would do – walked round the back, grabbed the throttle linkage and gave it a blip. 'It only bloody works!' I said out loud to myself. Then I went to turn it off – only it didn't stop. The engine was still running. So I removed the battery terminal. And it still ran.

By this point mild terror was setting in and I had to think fast – how do you stop an engine that shouldn't be running before something goes horribly wrong? I managed to locate the fuel pump



Top and above
Beetle wiring causes a headache; new filler neck for Morgan.

relay and gave it a firm pull: with the relay out, the engine went silent. I sat there laughing to myself – after months of not being able to get it to run, I suddenly couldn't get it to stop.

In other news... the Morgan 4/4 is due to go to Billy at JB Sports Engineering to have the rear axle rebuilt. Thank you to all the *Octane* readers who recommended him: I don't think I could have found a better person to look after it.

But before it goes, I've had to replace the rotten rubber fuel filler neck; how it wasn't letting fuel spill out I don't know.

OTHER NEWS

'The Boxster has passed its first MoT in my tenure with no horror stories. We've covered 3000 trouble-free miles so far – hope things stay that way'

Glen Waddington

'With my oath not to use the Triumph until after its restoration a distant memory, my reforecasted pledge to only use it very locally is going the same way'

James Elliott

'My planned European road trip in the Aston DB7 Volante had to be put on hold after various oil leaks were noted. The parts bill to fix them is £500 alone'

Sanjay Seetana

'A horrific amount of rust has been cut out of my 911 RS 2.7, but fortunately the factory-modified rear 'arches have proven sound enough to be retained'

Dekeyn Mallett

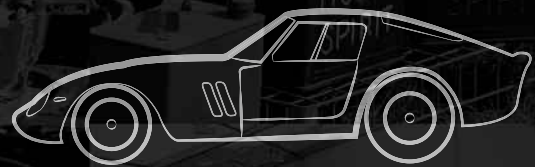


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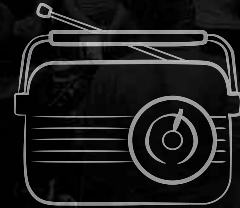
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OVERDRIVE

Other interesting cars we've been driving

Super, Smashing, Great



2022 MORGAN
SUPER 3
MARK DIXON



SURELY THIS IS a first on a production car. Every one of the multiple luggage mounting points on Morgan's new Super 3 three-wheeler also incorporates a threaded hole to take a standard 1/4in camera tripod mounting screw. So, if you want to set up a GoPro or any other kind of camera, you're spoiled for choice. Clever, huh?

Of course, it could also be interpreted as a sign of the TikTok narcissistic age we live in, but you have to give the Super 3's creators credit for really thinking about their customers. And, if my experience is anything to go by, they will be paid back with very healthy sales, because the Super 3 is a brilliant little car.

Morgan intends that its new trike will form a substantial part of its business, with production targeted at 400 cars a year, potentially ramping up to 500. Being classed as a motor-tricycle also gives it access to the US market, which is currently closed to four-wheeled Morgans, there being different licensing regs for three- and four-wheelers.

Whereas the previous 3 Wheeler used a 2.0-litre V-twin, the Super 3 has a normally aspirated three-cylinder 1.5-litre Ford Dragon, coupled to a Mazda five-speed 'box. It's rear-wheel (literally) drive, of course, and wider than the previous 3 Wheeler; at just over six foot, it's actually 3 1/2in wider than a Fiesta.

That translates to more cockpit room, although squeezing legs beneath the driver's seat still requires some flexibility (Morgan is trialling a swish leather fold-out mat, about the size of an iPad, that you can place on the seat to step on and thus keep the seat clean). The pedal box and steering column are adjustable, so most people should be able to find a comfortable driving position.

There are some great roads around Morgan's Malvern base but I know of some that are even better, an hour's drive further west, towards Hay-on-Wye. And I want to check out an old village garage that I've known about for decades and which has just come up for sale...

You fire up the Super 3 by pressing a (genuine) Eurofighter bomb release button on the dash. The engine note is deeper than expected – think big-carbed rally-spec Mk1 Escort – which apparently is due to this car having a sports exhaust option that's yet to appear on the car configurator. Top tip: it's well worth having.

Threading through the back streets of Malvern reveals a less pleasant noise, though, an intermittent metallic whine that is particularly noticeable at low speed. Seems it's the rear bevel box; Morgan is working on muting it but says it's always going to have a presence. Alarming at first but you do get used to it.

Straightaway, the Super 3's point-and-squirt nature will light up your face with a grin. The engine has plenty of torque and the Mazda five-speeder is as slick as you'd expect. While I'm over six feet tall and have to look over the transparent wind deflectors rather than through them, a flat cap and sunglasses are all that's needed to keep wind out of hair and flies out of eyes.

A stint of A-road driving shows that 60mph is perfectly comfortable, the engine turning at 3000rpm in fifth, but I'm soon onto the B-roads of rural Herefordshire as I head for my first destination: the old garage at Turnastone, which until a few years ago was the oldest filling station in Britain.

Incredibly, the West End Garage was in the hands of just one father and son, James and Hedley Wilding, from 1919 until Hedley's death in 2020. It was the classic rural garage: a handsome early 19th Century cottage with a few pumps beside the road and a handful of vintage enamel signs fastened on the house wall. Those pumps and the signs all survive (the latter temporarily removed for security's sake by the Countryside Regeneration Trust, which looks after it) and the

garage has been a landmark for classic car fans for decades.

The old garage is just as peacefully idyllic as I remember. The building clearly needs a fair bit of restoration – and Grade II listing means those pumps will have to stay, thankfully – but what a fabulous home it could make for someone who appreciates its history. If you might be that person, check out the listing on Rightmove, where it's currently for sale at £295,000.

Sadly, I'm not in a position to buy it. Instead, I climb back into the Super 3 and take the back roads to Hay-on-Wye. This Morgan was made for timeless lanes like this, although it's amusing to find the 15in rear tyre squirming for grip on the muddy central strip that four-wheelers never have to worry about. As noted, it's not especially slim but having wheels literally at each front corner means you can virtually kiss the hedgerows when encountering oncoming traffic.

The ride is on the firm side – the reaction to tarmac peaks and troughs is what will limit your speed more than any other factor – and dropping a wheel into a drain gully is like having a small bomb go off. But that's hardly the car's fault.



My blast back to Malvern marks the end of a wonderful day. A base-spec Super 3 costs £42,000, which isn't stupidly expensive for a car that will provide such endless pleasure – and is actually very usable. My only gripe is that the speedometer read-out becomes totally invisible if you're wearing polarised sunglasses.

I mention this sunglasses/speedometer conflict to the guy at Morgan who receives the Super 3, and next day an email pops into

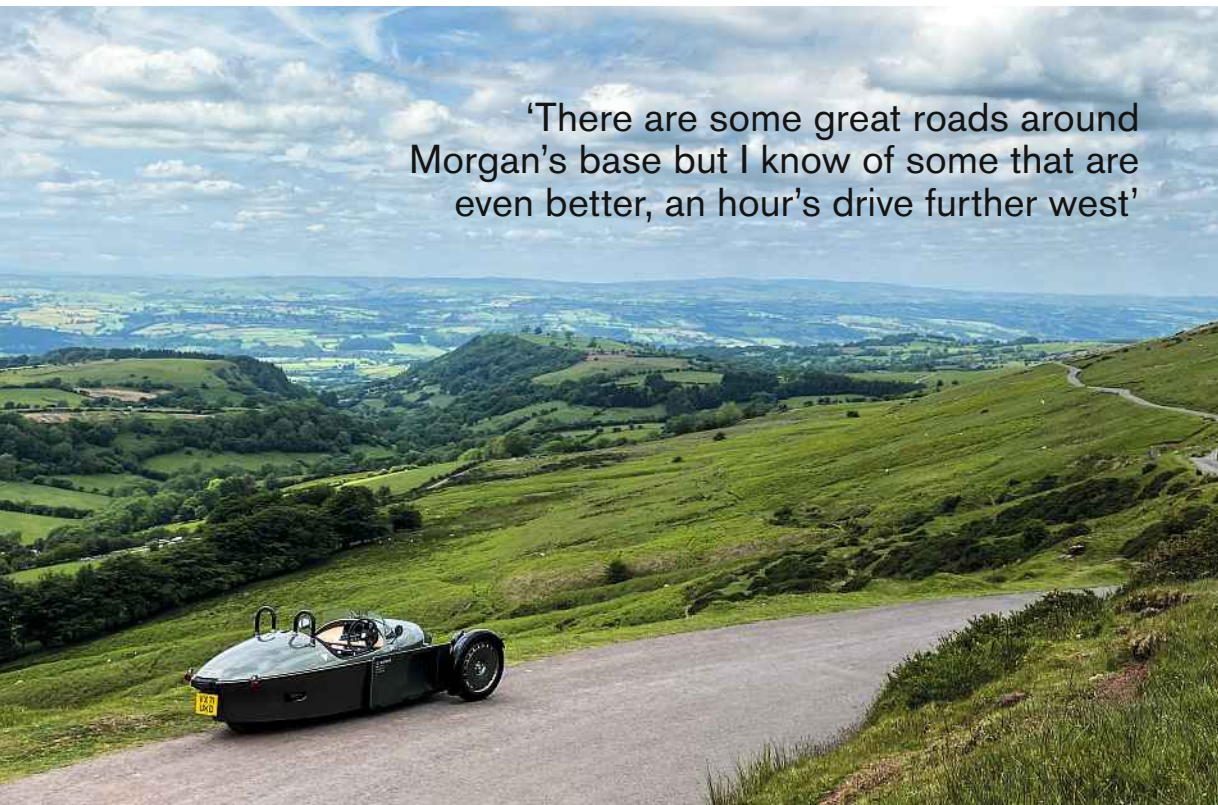
my inbox: 'We've spoken to engineering and the dial screens on production cars will be compatible with polarised sunglasses.'

Hats off to Morgan: they listen and they act. If only mainstream car makers were so attentive.

This page, from top

Super 3 outside the old garage at Turnastone, which is now for sale; interior a blend of trad and modern; Morgan is perfect for roads like this one over Hay Bluff in Powys, Wales.

'There are some great roads around Morgan's base but I know of some that are even better, an hour's drive further west'



Meanwhile, in the USA...



2022 LIBERTY ACE F6

ANDREW ENGLISH

IT'S THREE-WHEELED

roadblock this year. You've just read about Morgan's eagerly awaited Super 3. And now this, the Liberty Ace F6 from Pete Larsen, who started the whole thing with his original 2011 Ace model, which was purchased by Morgan as a basis for the outgoing Morgan 3 Wheeler.

The basis of the F6 is Honda's 1.8-litre flat-six drivetrain from the Goldwing motorcycle. The big tourer has been in production since 1974, through six generations. The F6 uses 2006's fifth-generation engine, with fuel injection and custom Haltech engine management, built in-line with the five-speed transmission and trailing-arm single-sided shaft drive (Larsen is working on a reverse gear). It's strong, reliable, and ticks the boxes marked low centre of gravity and a long drivetrain: the Ace's 95in wheelbase promotes

stability, and its track is widened over the original's to 64in. It weighs just 476kg.

A large-diameter tubular steel frame wraps around the engine, with fabricated mounts for the original Honda pick-up points behind the cockpit. The long, curved plastic fuel tank sits on top of the engine, as it does in the bike. At the rear is a (single) Toyo 195/55 R16 tyre, of the same diameter as the skinnier front radials. Front wishbones operate coil-over damper units; there are Brembo disc brakes and a custom steering rack. The rear disc is the Goldwing's.

Most three-wheelers have vestigial bodywork which fits where it touches, but the F6 needed something special. Enter Pascal Golay, who worked with Larsen, revisiting every curve until they came up with this extraordinary GRP body, which echoes a Bugatti Veyron crossed with Auto Union's pre-war V16 racers. Squeeze your way in and you wear the F6 like a diving suit, with everything a wrist-flick away and your ankles ahead of the front axle line. The tiny aero screens are beautifully matched

to the body, but don't do a lot for wind deflection and the central rev-counter is largely superfluous since the big Honda mill produces so much torque (135bhp @ 5500rpm and 127lb ft @ 1250rpm).

A button-start fires the Honda flat-six with characteristic whine and underlying growling menace. Push the central gearlever forward for first (back for gears two to five) and the F6 rolls gently with a sensational ride quality and direct but measured steering response.

On winding roads the engine moves out of its sub-1500rpm cruising range and becomes altogether fruitier. The twin exhausts crackle and pop and the performance is super sports-car quick. It's accessible, too, with just a quick shove to engage the next ratio or leave it in fourth and savour the ocean-wide torque band.

The first-generation Ace and the Morgan 3 Wheeler had to cope with the weight of the engine ahead of the front axle, which made the ride crashy. Small bumps merely blip the F6's body and longer undulations are

wonderfully controlled. If you look down you can see the diminutive wishbones gently moving with the road surface and the tiny steering joints reacting to the steering inputs. The steering is talkative, direct and yet the car feels so calm.

Even through long turns you aren't left wondering about the limited grip from that single rear wheel, or that rear's lack of roll stiffness. You *can* push it wide on the throttle, but that's always a deliberate action rather than a mistake.

Larsen will deliver to Europe (he's making a car for Norway right now), but right-hand drive would mean a radical redesign.

At an estimated £54,000 the Liberty Ace F6 isn't cheap, but it's thrilling to drive and certainly turns heads. Immaculately built, beautiful and terrific fun, this is the sort of car you reluctantly walk away from, wondering how you can make it yours.

Below

There's a motorsport pedal box, two comfortable leather-covered seats and all but no luggage room: this three-wheeler is all about the fun.





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Shot of adrenaline



1960 JAGUAR XK150S

MARK DIXON

TYPICAL. YOU WAIT decades for a fuel-injected classic Jaguar XK straight-six to appear, and then two versions come along at once. Last month I tested the Ecurie Ecosse LM-C, and now here's a fuel-injected XK150S.

The XK150S has been developed by Shropshire-based CMC (classic-motor-cars.co.uk) for a customer, using a very nicely restored – albeit not by CMC – example as a base. As it happens, a good friend of mine, Paul Tebbett, has a 'hotted up' carburetted XK150 that I felt would make an interesting benchmark, and he kindly agreed to chauffeur me in it to CMC's premises so we could both compare the two.

First impressions of the CMC car are that it's a beautiful

example, finished in subtle mid-grey with body-coloured wires. Very tasteful. Lifting the bonnet reveals a remarkably standard-looking engine, with three Jenvey throttle bodies doing a good impression of Weber side-draught DCOE carbs. As well as the fuel injection, this car also has a power-steering conversion, which immediately comes in useful for manoeuvring out of CMC's extensive premises.

We both notice (as I did with the C-type inspired Ecurie Ecosse LM-C) a certain fluffiness from the engine at low revs, however. And, like the LM-C, it doesn't have the low-down torque offered by a carburetted Jaguar six. Once we can give the engine its head on quiet, open roads, though, it's a totally different animal. Above 3000rpm, it turns this 62-year-old car into a rocket ship.

Pulling hard, the XK makes a suitably stirring, hard-edged noise, even if it's rather one-dimensional; it lacks the breathiness of Paul's carburetted

150. The engine is undoubtedly powerful (more than 300bhp, I'm told) and you could have great fun showing a clean pair of overriders to many a modern car, but, to be frank, the driving experience is a little characterless other than in terms of sheer speed.

Back at base, CMC technician

Left and below

Fuel-injected XK150S is startlingly quick but lacks the tractability of a standard car such as Paul Tebbett's pale grey 150 – seen here behind the injected car's engine bay.

Brett Eggar explains that the engine is running 280° cams and he's deliberately kept the engine tuning as mild as possible low-down, to make it tractable in town traffic. Brett developed the CMC set-up himself and explains that it's fully customisable to suit the user's needs: different throttle maps can be sent by email, Messenger, WhatsApp or whatever and downloaded straight onto the car from a laptop. Very 21st Century.

Clearly there's a lot of potential here and, while CMC's customer's XK150S is too all-or-nothing for my taste, it certainly opens up some exciting opportunities. Not least is the ability for an engine to run on very low-grade fuel without pinking: the engine management is constantly making micro-second judgements from a whole battery of sensors, and simply won't allow it.

But then I climb into my friend Paul's lovely twin-carb XK150, we take the scenic route through the backlanes to his Worcestershire home, and it feels pretty damn brisk and makes a gorgeous noise to boot. All with 1950s technology, which makes us both wonder whether progress is always a good thing.



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Trailer life



2022 LAND ROVER DEFENDER 110
MARK DIXON

THERE'S SOMETHING about towing a big car trailer that I find deeply satisfying. It's partly the association of Yorkie-bar-chewing machismo, and also the mental challenge of having to take exactly the right line on every corner, of anticipating the potential actions of other road users, of conserving momentum when slowing for junctions or traffic lights.

So, when I was offered the loan of a new Defender 110 for a long weekend, I knew exactly how to test it. I'll soon be moving to a fixer-upper of a cottage out west,

complete with an old barn, and I wanted to trailer my Model T Ford up for use as a runaround.

First, though, I had to collect my trailer from a local specialist that had been servicing it. The seen-it-all, battle-hardened mechanics were surprisingly appreciative of the 110 – garish as it looked, in its UN peace-keeper brilliant white – and even more impressed when they saw how you can use the keyfob to lower the rear suspension, then raise it under the trailer hitch to make coupling-up a doddle.

The Towing Pack option includes some very clever camera tech, too, which predicts the line your tow ball is taking towards the hitch as you back-up, meaning you can watch the touchscreen and position the ball to within an inch without leaving the driver's seat.

Rather embarrassingly, I'd assumed this 110 was the D300 model, which has the 296bhp version of the Ingenium six-cylinder diesel. Turns out it was actually a D250, with a 'mere' 249bhp and 420lb ft. The

straight-six diesel is a perfect fit for the 110, having just a trace of appealing gruffness when you gun it, yet always feeling refined and sounding discreet. The D250 is quick enough, too: 0-60mph in 7.9sec and a maximum of 117mph. Though not with a tonne-and-a-half behind it, obv.

Whisper it softly, the Defender also steers better than the new Range Rover that I drove recently – it's much more engaging, while the slightly detached-feeling Rangie reminded me of one of those James Bond stunt cars where the pro driver steers from a cage mounted on the roof. The 110 also rides brilliantly and hardly notices potholes, which is a huge advantage on the wrecked roads of modern Britain.

The good news continues inside, where the interior is finished in premium materials yet looks functional and durable. The rear seats fold completely flat to open-up a generous loadspace, too. And, while there's loads of tech built-in, it's not difficult to access or use. By configuring your

own driver profile, you can even permanently disable the irritating 'safety aids' that frequently create more danger than they avoid (yes, I'm thinking of you, Emergency Braking). Hurrah!

As I cruised back to my current digs, travelling 'light engine' after leaving the trailer and T at their new home, I mentioned to my other half how sorry I would be to hand the Defender back. 'I can't ever remember you saying that about a new car,' she remarked. And, do you know, she was right.



From top
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Space invader



2022 DACIA JOGGER

GLEN WADDINGTON

REGULAR READERS may recall my fondness for the Dacia Duster (*Octane 225*). It's a no-frills family car, SUV-lite in nature, tough and basic in character, and far better to drive than it has any right to be. I can remember seeing scores of its predecessor around Alpine ski resorts, all in fridge white with unpainted bumpers and steel wheels: the perfect mountain hack, and more.

Elsewhere in Europe, the Dacia Lodgy is a fairly common sight. The Romanians denied the UK market this boxy seven-seater, but now its successor is here. Like the Duster, the Jogger is a no-frills family car that's tough and basic in character. Only this one comes with a removable third row of seats and a van-like maximum



boot capacity (in two-seat mode) of 1807 litres. That's the kind of space you'll find otherwise only in something like a Mercedes E-Class estate. Which starts at £47,575. The Dacia is yours from only £16,645.

Our test car added a couple of grand to that, bringing such niceties as climate control, alloy wheels, heated seats, 8in screen and front parking sensors, but even the entry-level car comes with useful stuff such as phone integration, cruise control, basic air-con and rear parking sensors – which are the ones that matter, especially in a car with a vertical tail that looks pretty distant in the rear-view mirror. All are fitted with the same 109bhp 999cc turbocharged triple and six-speed manual transmission.

Dacia's designers have been hard at work adding a dash of flair to the detailing, so, while the Jogger is resolutely oblong, the raised profile of the rear-most glazing and the treatment of the tail-lamps give it appeal beyond its budget nature. They also disguise its Sandero supermini origins: in overall length, it's within a few inches of a Golf estate. Which has nothing like the luggage space and seats only five.



Comparisons with VWs and Mercs end with interior finish, however. Don't expect posh, but do expect competent and solid. It's surprisingly hushed in here, however, the three-cylinder engine revving with a characteristic throatiness but never feeling intrusive. And despite modest performance claims (top speed 114mph, 0-62mph in 11.2sec) it feels pretty sprightly, with an easy gearshift so you can make the most of the revs. Driving 400 miles in a weekend, mostly motorway miles, suggested fuel consumption of more than 40mpg, too.

Top and above

Boxy styling hides an impressively spacious and flexible interior: it's an incredibly useful and talented car for the money.

You wouldn't go so far as to describe the driving experience as entertaining, but it's up to the task of hauling occupants and chattels, cruises with decent refinement, and rides unobtrusively. Seven-seat family cars (we used to call them MPVs) are a bit of a dying breed, as the world has turned to needlessly hefty and space-inefficient SUVs, so the Jogger is utterly unfashionable. And all the more admirable for it.



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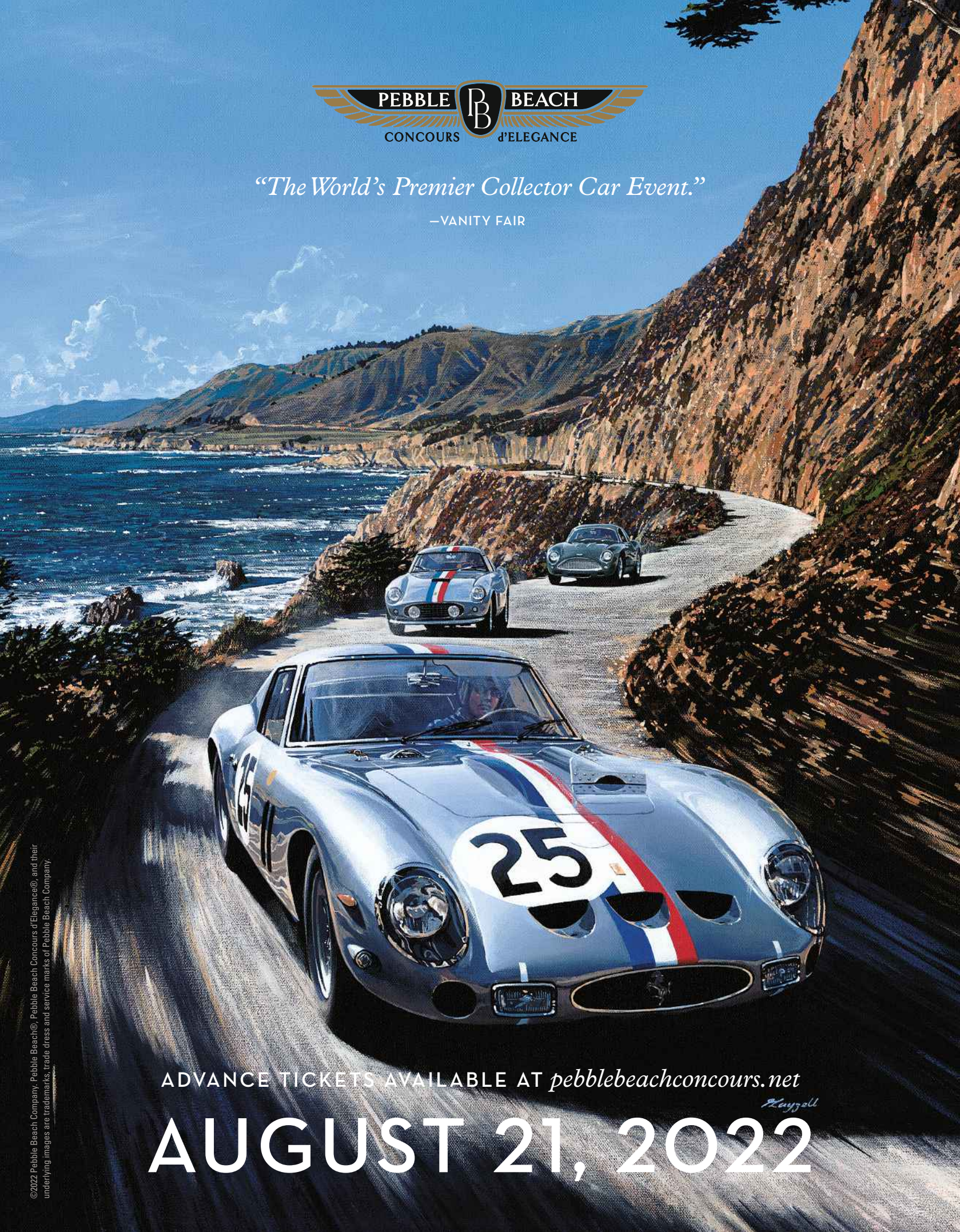
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Gone but not forgotten

WORDS DELWYN MALLETT

Karl Probst

...without whom the US Army Jeep might never have existed



IN DAYTON, Ohio, on Sunday 25 August 1963, retired engineer Karl Probst unfolded the plans he had drawn 23 years earlier for what would become a landmark in the history of the automobile. Then 79 years old and suffering from cancer, he laid them on his bed, took one last look at them and swallowed a fatal dose of sleeping pills.

The son of a doctor, Karl Knight Probst was born in October 1883 in Point Pleasant, West Virginia, and like so many youngsters of the era he was smitten by the newfangled motorised vehicles. At 13, displaying a precocious mechanical aptitude, he built his own steam-powered bicycle. Unfortunately, it exploded.

Set on a career in engineering, he enrolled at Ohio State University but was forced to drop out due to illness. In the years before WW1 he continued his engineering studies in France, where he was impressed by the Bédélia, a tiny and narrow tandem-seat cyclecar powered by a front-mounted V-twin motorcycle engine driving the rear wheels via a long leather belt, with the driver steering from the rear seat.

Returning to the US and a job with the Auto Parts Manufacturing Company of Detroit, in 1912 Probst designed one of the nation's first cyclecars, incorporating a radical departure from the norm in the form of front-wheel drive and front driver. Named, rather curiously, after the extinct, flightless bird, the Dodo – but capitalised as DODO – it too failed to take off and to Probst's irritation only one was built.

He promptly resigned, moving to Toledo and a post with the Milburn Wagon Company, producer of electric cars. Probst also served spells with Chalmers, Lozier, Peerless and Milburn before becoming chief engineer at REO. However, in 1920 he was once again sidelined by bad health and he left the auto industry and started a new career in real estate.

The Wall Street Crash in 1929 put paid to Probst's real estate business and he rejoined the automotive community, opening his own consultancy in Detroit. It was there in 1940 that he was offered a commission that, at first, he found only too easy to refuse – particularly as he would be working on spec.

With the inevitability of having to join the war that was already raging in Europe, the US Army was desperately in need of updating its military ordnance, and the Quartermaster Corps (QMC) raised a tender for a lightweight four-wheel-drive reconnaissance vehicle. The brief was sent to an astonishing 135 manufacturers with an almost impossible deadline: 11 days to respond with plans and 49 days to build 70 prototypes. Not surprisingly, only four companies replied.

American Bantam, the company that had evolved out of American Austin, had discovered

the hard way that Americans were not enamoured of small cars and was teetering on the very edge of bankruptcy. It had already proposed a lightweight vehicle to the Army in 1938 and was somewhat miffed to discover that it was now in a contest with so many other competitors. A lucrative contract could pull the company back from the brink but, with a skeleton staff of only 19 people left, help was clearly needed. A reluctant Probst finally heeded the call after pressure was applied by 'Big Bill' Knudsen (*Octane 209*), the former head of GM and by then serving as head of the War Production Office, who said that it was his patriotic duty.

Probst jumped into his car and arrived at the virtually deserted Bantam works in Butler, Pennsylvania, on Wednesday 17 July, five days before the 9am 22 July deadline to present its as yet unresolved proposal. Working closely with Bantam's chief engineer, Probst set up a drawing board and got to work. By the Friday, after virtually non-stop work, he had draughted the blueprints of the vehicle that would become a legend. By the Sunday the costings were complete, but there was one insurmountable problem – the design was 500lb over the specified weight. Nevertheless, Probst and Bantam's chairman sped 300 miles to the QMC offices in Baltimore, where they joined the other bidders from Ford, Crosley and Willys.

The only serious competition came in the form of a lower bid from Willys, accompanied only by a crude sketch, so just 30 minutes after its presentation Bantam was awarded the contract. With a sting in the tail. The QMC concluded that Bantam lacked the means of producing the vehicle in the required quantities and passed the plans to Willys and Ford. After incorporating their own modifications, they eventually produced over 600,000 of what is now universally known as the Jeep.

In 1943 Willys, sensing the Jeep's post-war potential, attempted to register the name but Bantam protested. In 1948 a Federal Trade Commission tribunal, at which Probst testified, forbade Willys to claim that it invented the Jeep and declared that Bantam was its originator. It was not until 1950 that Willys finally registered the name. Probst never claimed, as many did, that he was the 'father of the Jeep' but he did say that his part in its design was the highpoint of his career. One can only imagine the thoughts that raced through his mind as he took a last look at his plans on that fateful day in 1963.

Oh, and Probst eventually received \$200 for his contribution to the creation of one of the world's most significant vehicles.

Left, from top

Karl Probst never claimed to be the Jeep's sole author, but he certainly played a role in it; pre-production Bantam is clearly related to the finished Jeep.



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'CORONA WAS ONE OF THE FEW EXPORTS FROM WALES THAT DIDN'T SING OR DISAPPEAR UP THE CHIMNEY IN SMOKE'

Left

Corona delivery men were once a frequent sight, but supermarkets ended that.

Corona fizzy pop

Until 2019, the name of this Welsh carbonated drink evoked only childhood innocence

OLDER READERS may recall that there was a time when we looked forward to a visit from Corona with relish rather than fear. When I was a kid, growing up in the 1950s, the crate-laden yellow-and-orange Corona pop lorry was a much-anticipated visitor to my West London suburban street. My Welsh parents shared in my enthusiasm, as they had spent their childhoods dashing out of their houses in South Wales to swap their empties for a fresh bottle of Dandelion and Burdock or American Cream Soda. Corona was one of the few exports from Wales that didn't sing or disappear up the chimney in smoke.

The temperance movement, wishing to limit the consumption of alcohol, had grown ever more vocal in Wales during the 19th Century. Much of the country sat on Britain's largest continuous deposit of coal and, since mining was thirsty work, drunkenness and alcoholism were major problems. Eventually, in 1881, the temperance campaigners won a major victory, forcing pubs to close on Sundays.

The following year William Evans started working for William Thomas in his butcher's shop in the Monmouthshire village of Aberbeeg. Within a few years the pair had become business partners, opening a chain of grocery stores that included one in Porth, a village known as the gateway to the Rhondda.

The appearance of a mysterious American proved to be a turning point for the Thomas and Evans grocery business. Described as 'a

seedy quack-doctor type', he was apparently run out of Galveston, Texas, at gunpoint by an angry business partner and washed up in the Rhondda Valley claiming to 'have the know-how for making soft drinks'. Evans was impressed and sensed an opportunity to offer an alternative and less potent refresher to beer.

Evans convinced Thomas to lend him the money to set up a bottling plant in Porth and, after extensive research into production methods for carbonated beverages, opened The Welsh Hills Mineral Water Factory. Their hope that fizzy water and ginger beer might lure miners away from the real stuff failed, not surprisingly. Seeking a new market, they introduced more child-friendly flavours and started to tour the valleys, selling from horse-drawn wagons with great success. By 1900 they had more than 200 salesmen delivering Thomas & Evans' Welsh Hills Soft Drinks across Wales, with each man working a 13-hour day and expected to make 250 deliveries.

The pop was originally sold in so-called Codd-neck bottles, patented by Hiram Codd in the early 1870s, in which a glass marble trapped in indentations in the bottle's neck was forced against a rubber washer by the pressure of the carbon dioxide underneath. My dad and countless other kids enjoyed smashing these bottles to liberate the marble within and expand their collections. The marbles were superseded by swing-top stoppers, with a wire frame to lever a ceramic stopper with rubber

gasket into the neck, presumably much to the disappointment of young marble fans.

By the 1920s Welsh Hill pop had become a national phenomenon and, having thought of a catchier title, Evans renamed the company Corona. Delivery lorries replaced horses and, by the outbreak of World War Two, with a further five Welsh factories up and running, the company was producing 170million bottles of pop a year, while also expanding sales and production into England.

The company's success continued post-war but, as for so many other products, the rise of supermarkets saw the gradual end of home deliveries and the much-loved Corona man disappeared from the nation's streets.

It didn't spell the end for the drinks, though. A memorable TV ad campaign of the late '70s and early '80s featured animated bubbles in various escapades voiced over by a Sergeant Bilko sound-alike assuring us that 'Every bubble's passed its FIZZical'.

Then Corona was taken over by Britvic in 1987, and it closed the Porth factory. The fizz was seeping out of Corona and it finally went flat in the late 1990s.

The factory remains, however, and in 2000 was converted into a recording studio and music venue, which, in recognition of its history and an irresistible play on words, was named the Pop Factory. Appropriately, Tom Jones opened it by smashing a bottle of Dandelion and Burdock against a wall.



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Heuer Camaro

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JAMES LEIGHTON is clearly a man of taste and discernment. Not only does he read *Octane's* Chrono pages (the best bit, let's face it) and own a Heuer Camaro, but he emailed to ask if we could write something about his watch. It's a good call: Monacos, Carreras and Autavias are ten a penny (price not adjusted for inflation) but when did you last see a Camaro?

It's a watch that, right from the outset, got an undeserved bum deal. Sandwiched between the stalwart Carrera and the groovy new Monaco, only a few thousand examples were made before Heuer dropped the Camaro. The watch itself is a belter; the problem was timing.

In 1967, as Heuer was adding the final touches to the Camaro prior to its launch the following year, the corporate eye was distracted by a bigger prize. Although chronographs were nothing new, there was, as Jack Heuer put it, 'a significant gap in watchmaking technology'. Until the end of the 1960s, one still had to wind one's own chronograph. There were plenty of chronos and even more automatic watches but no-one had managed to put the two together commercially in an automatic chronograph.

To make a self-winding watch (being pernickety, it's wound by the wearer's movement and gravity) one needs a moving mass. Watchmakers from Perrelet in the 18th Century on had tried everything from bumper-and-spring winders to oscillating weights. The issue was finding space in the watchcase – and in the movement itself – for all the cams, levers and gears a chronograph needs, as well as a winding weight and its associated gubbins.

There were three groups of watchmakers vying to be first across the line in the 1960s.

An alliance between Heuer, Buren-Hamilton, Breitling and Dubois-Depraz (the Chronomatic) were up against Zenith and its El Primero while, unbeknown to either, Seiko was working on its cal. 6139. Once Heuer launched the new automatic movement in 1969 and put it in watches such as the cool new square-cased McQueen-favourite Monaco, the poor Camaro with its keep-fit winding system was simply old hat. It lasted until just 1972 before Heuer pulled the plug.

Despite its short life, there are enough varieties of Camaro to keep even the most obsessive collector happily rummaging. The 37mm cushion case – halfway between the Monaco and the Autavia – is a constant, but even in that there were material variations. You could choose solid yellow gold (good luck tracking one down), gold plate or stainless steel (sadly no PVD, more's the pity).

Heuer used three movements for the watch: the faithful Valjoux cal. 72, the cal. 92 and the cal. 773X range, evolved from the Venus 188. It gives you an idea of just how nuts Watchworld is when you think one of those – the Valjoux cal. 72 – also pops up in the pre-806 Breitling Navitimer and the Rolex Daytona. In the B'ling, you'd be looking at anywhere north of £15,000 for an APOA model. For the Daytona with a cal. 72? A kidney or two? Your immortal soul? In the Camaro, around £4500 for a triple-register ref. 7220 NT. Now tell me the Camaro isn't the bargain of the decade.

Then there are the dial variations. You'll see everything from that same wonderful, clear Singer silver eggshell on the ref. 7743 that's shared with the Carrera through blues, blacks

and whites. Most Camaros came with a double register chronograph, running seconds at 9 o'clock and a minute counter at 3 and a 1/5-second chronograph central seconds. But there were three-subdial variants, too, the 7220 and 7228 as well as the 73643. The third dial carried a 12-hour counter.

No matter which dial you choose, you get to enjoy Heuer's obsession with clarity. In fact, you can see its evolution from the classical light/dark contrasts between dials and hands of the early watches through to the use of colour on the later models. For example, on the 73643NT you'll see each of the three chrono hands in orange, marking them out from the standard time hands in white or silver. Depending on the dial, the bezel's tachymeter might be picked out in orange, too.

There were also 'specials' – when the 1978 Canadian GP resulted in a podium for Villeneuve, Scheckter and Reutemann, sponsor Champion sparkplugs had Heuer produce a ref. 73443 Camaro with its logo on the dial.

Despite the ties with racing, Heuer never seemed to know quite where to pitch the Camaro. Ads variously offered it as a yachting watch, or as just the ticket for timing Polaroid exposures, long-distance calls (remember those?) and time left on parking meters.

In 1972, the firm quietly pulled the plug on the Camaro. The poor thing never had a chance. Why did Heuer not just update the Camaro with the new Chronomatic movement? Simple – the case wasn't big enough. One wonders what its fate might have been had McQueen decided to buckle a Camaro instead of a Monaco to his wrist on the set of *Le Mans*.

B.R.M.

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ONE TO WATCH

Heuer Microtimer

At the start of the millennium this was the pinnacle of self-timing tech for F1 drivers

YES, another digital this month but no apologies – people are catching on to watches that go ‘beep’ faster than ever before. And speaking of faster: if you fancy yourself as an early 2000s F1 driver, the Microtimer is the watch for you. They were a subtle evolution from the earlier Micrograph (keeping up at the back?) – the big difference being that the Microtimer would time to 1/1000th of a second. Even your eye-brain-hand coordination won’t work that fast, but hey, no-one’s going to beat you for pub bragging rights.

TAG Heuer said the watch was designed specifically for F1 drivers who wanted to time each lap of a race. You can measure each lap individually and, once you’ve got the hang of which

button to push, recall your fastest with the Best Lap mode. It’ll even tell you what lap you’re on and how long you’ve been racing. No need for that expensive pit crew and telemetry stuff now, huh?

It’s a solid old thing: drop it on your foot and you’ll be in A&E... but at least you’ll be able to time the wait to the nearest 1/1000th! It’s remarkably comfortable for such a heavy watch, though. The curved, screwed-in caseback and rubber strap (supposed to be reminiscent of an F1 tyre) help.

There aren’t many about, but prices haven’t risen much recently and you can still find them (just) for under £1000. The finish is an absolute scratch-magnet though, so make sure yours hasn’t been over-polished and lost the definition on the casefront logo.



NEW WATCHES



DUCKWORTH PRESTEX CHRONOGRAPH 42

When Heuer was in trouble in the early 1980s, Neil Duckworth took over Heuer Time Limited in the UK and bought up the firm’s UK stock.

Since then, he’s revived the family watch business of Prestex and launched the nearest thing to a modern Camaro, the Chronograph 42. Rather than a 37mm case, the new watch houses its Miyota 6S21 quartz movement in a 42mm 316L stainless case (hence the name) and dial, hands and indices get an update. Superluminova replaces tritium, too. So if you’d worry about wearing your Camaro every day, this might fit the bill.

£495, duckworthprestex.co.uk



KING SEIKO KSK

King Seiko? Think revival, re-creation and re-issue of some of the firm’s most interesting mechanical watches from the 1960s. Originally launched in 1965, the new KSK uses the same angular, straight-edged 38mm case but with an updated movement – the automatic 6L35, Seiko’s answer to the ETA2892 (the original watch used a handwinder). Seiko has replaced the original stark silver dial with a softer champagne and swapped the silver hands and indices for gold.

They’re only making 1700 of these and they’re unlikely to hang around.
£2830, seikoboutique.co.uk



PINION NEUTRON

Rather than making a fuss, Piers Berry of Pinion just gets on with designing and making lovely watches from his Oxfordshire base.

Piers is the sort of person for whom detail matters; he’s even designed the Neutron’s dial typeface. This new watch is reminiscent of the earlier Atom with its guilloché work and clear dial, but it’s smaller at 38mm. The hands are diamond-cut brass with an etched matt central groove so they’re easier to read. The stainless case is home to a proper, five position-regulated ETA 2824-2, which Pinion has been using since 2013. Definitely one to watch.

£1200, pinionwatches.com

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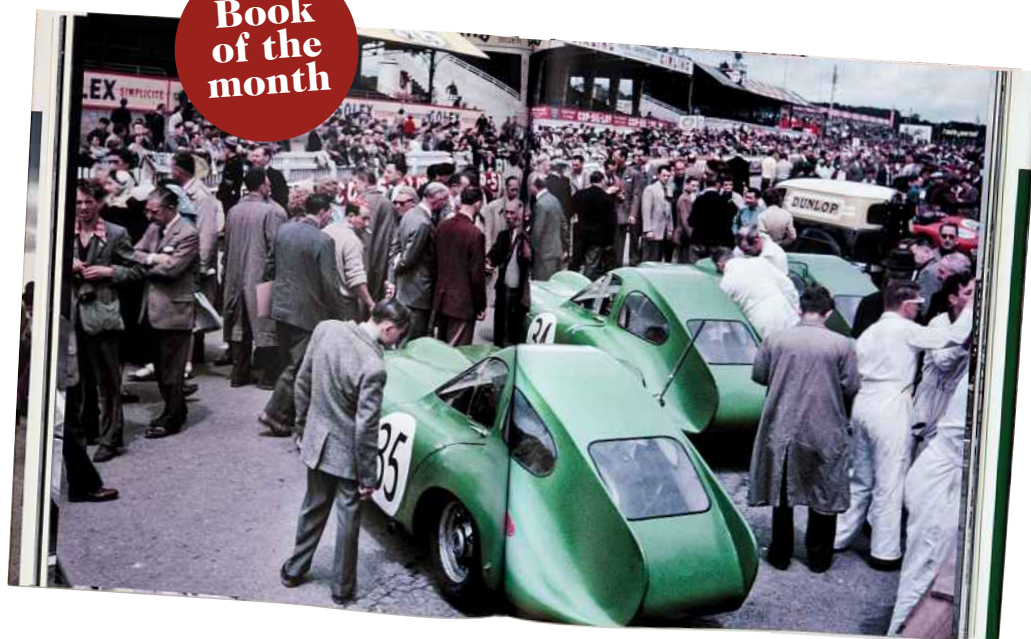
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Books

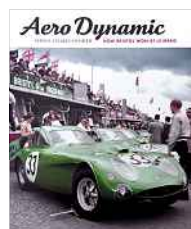
REVIEWED BY OCTANE STAFF AND CONTRIBUTORS

Book
of the
month



Aero Dynamic – How Bristol Won at Le Mans

SIMON CHARLESWORTH, *Butterfield Press*, £475, no ISBN (contact butterfieldpress.co.uk)



Have you ever listened to a Beatles song and thought: if I'd written that and nothing else in my whole life, I'd really feel that I'd achieved something?

Octane contributor Simon Charlesworth is no Lennon or McCartney but, if I were

him, I'd be feeling pretty damn pleased that my first ever book had turned out as well as this one. Yes, it's expensive – more on that in a moment – but it's also a precious jewel of an artefact; one to be treasured for how it's made as much as for the content.

The content is also pretty damn good, it has to be said. Bristol didn't have a long history at Le Mans – it competed there only in 1953, '54 and '55 – but the middle year of that trilogy was a true high point, when Bristol 450 racers finished 1-2-3 in the 2.0-litre class, which earned them a 7-8-9 overall placing.

Sadly, now that the best part of 70 years has passed, almost no-one is still around with first-hand recollections of those days, but Charlesworth has done a fine job of pulling together past quotes from several sources. The highlight of his research, however, is a recent interview with team reserve driver Micky Pople, who was there for the 1954 Le Mans race. He didn't get to drive, in the end, but his recollections of the racing driver culture in the early- and mid-50s add a great deal of spice. ('We'd been thrown out of the Adelphi because somebody had let off a thunderflash firework in the sitting room...')

The words are just one element of a book that's all about the highest-possible production quality. That

means beautiful paper and stunning picture reproduction. None of the plentiful photographs in this large-format (305x370mm) book is used less than full-page, and the majority are given a whole spread. Cleaning-up and enhancing less-than-optimum originals was apparently a major headache for the arty people, but the results are incredible.

What's more, the images have been chosen as much for their atmosphere as for their 'car' content. So, while there are lots of photographs of Bristols being worked on or competing, there are also some hugely evocative images of, for example, sweltering spectators in promotional Pernod sun-hats. Students of fashion will have a field day studying these.

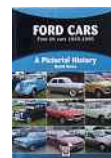
If the book has any drawbacks, it's that it's almost too nice to use: it needs to be stored flat to preserve the spine, and it's a bit too large to hold comfortably. Which begs the question: given the very generous font and image sizes, perhaps the publisher might offer a smaller-format version at a more comfortable price? Collectors will still want the original – but readers might prefer a more affordable option. MD



The Age of Combustion

STEPHEN BAYLEY, *Circa Press*, £19.95, ISBN 978 1 911422 13 6

Just 20 quid for the erudite musings of *Octane's* fabled columnist and commentator? Having been persuaded while at university by the celebrated architectural historian Nikolaus Pevsner that 'it would not be intellectual slumming to take cars seriously', Stephen (years later, admittedly) started writing for *Octane*. This is an edited selection of his output, wrapped in tasteful hardcover, looking back on a dying era, from Abarth to Wankel via JG Ballard, Zaha Hadid, Michelotti, Picasso and the Suzuki Jimny. GW



Ford Cars A Pictorial History

DAVID ROWE, *Veloce*, £16.99, ISBN 978 1 787116 42 9

For anyone who has struggled to differentiate a Zephyr from a Zephyr Six, or even a Zodiac, this pint-sized 160-page guide will prove to be a cracking resource. There's what you might call a certain 'honesty' to the images (clearly all taken at various car shows), but it's a succinct and seemingly very accurate overview of Ford GB's cars from 1945 to 1995. David Rowe draws from his 30-plus years working in various Ford dealerships to detail the various spec differences between every model, even down to having a diagram for the differing instrument cluster layouts! MH



WRC 50

MARKUS STIER, McKlein, £44.
ISBN 978 3 947156 42 9

This year represents a huge evolution for the WRC, which will now incorporate hybrid drivetrains for the first time. It's a significant step for the sport's eco credentials (all the cars now run on carbon-neutral e-fuels, too) but, more interestingly, one that has also seen power outputs swell to well in excess of 500bhp – making this latest generation the fastest of all time.

Want to know how we got to this point? McKlein's sumptuous 320-page hardback is celebrating the sport's 50th season the best way it knows, with a collection of some of the most immersive photographs ever seen in print.

Written by Markus Stier, the book follows the WRC from its debut

in 1973 with the Group 4-era cars through to those hybrids of today. There's a section dedicated to each rally of the year, with an overview of the season and results, too.

As epic as some of the car photos are, it's actually the shots of the drivers – either celebrating a win, or contemplating life after a crash – that make the biggest impression. While we've seen a good few of the shots in this book before, there are plenty that have never been in print. You could easily spend all day just drinking in the atmosphere. **MH**



Ferrari Yearbook

Various editors and publishers, 1949 to date (but see text)



Enzo Ferrari had produced various magazines and yearbooks during his Alfa Romeo days, but the first Ferrari marque yearbook appeared in 1949. It was published annually until 1967, and then there was a gap until 1970 (which was a round-up of the three years since the last one), after which there were sporadic appearances until the first English-language yearbook was published in 1989. There's been one every year since.

A complete run of Ferrari yearbooks is one of the most desirable sets you can own. They cover road cars as well as racing, the latter including sports cars and Formula 1. Generally they were produced

in softback, other than a few limited-edition hardbacks during the 2000s, and a complete set from 1949 to date is worth between £25,000 and £40,000. The 1953 issue shown here, for example, is valued at £1500.

By far the rarest issue is that from 1950, because a stock of them in the basement at Ferrari was burned by a cleaner who thought they were rubbish to be disposed of. A mint copy is worth £10,000... and it's only eight pages long! **Ben Horton**



Classic Jaguars in New Zealand

RICHARD WAUGH,
www.paulskillerbooks.co.uk,
£59, ISBN 978 0 473 58250 0

Granted, an unusual angle for a big colour book about Jags, but it's one way of celebrating 100 years of the marque's forerunner, Swallow Sidcars Ltd – and where else would you find out that Auckland's Shorters Garage sold 692 Jaguars between 1949 and '58? They were even built there! The Antipodes were, in fact, Jaguar's second-largest export market after the USA. So allow the Kiwis this indulgence: 40 local cars, from Austin-Swallow Sports to XJ220, professionally photographed and respectfully chronicled. **GW**

Alfa Romeo Berlina & Tipo 105 RHD

PATRICK DASSE, Dingwort Verlag, £70 each, ISBN 978 3 87166 096 2 & 978 3 87166 067 2



Rarely are two books reviewed in a single slot on these pages but, since this pair are by the same author and in the same series about

Type 105 Alfas, it seemed perverse not to do so. In fact, when the first six titles in the series appeared back in 2018, all six of them were voted joint winners of Book of the Month in *Octane* 185.

The latest additions follow the same format but the ratio of text to pictures in each book varies. So, *Alfa Romeo Berlina* (which focuses on a single design) is much more picture-heavy than *Alfa Romeo Tipo 105 RHD*, which covers all the Arese-built right-hand-drive coupé and saloon variants of the 105 platform. Both books feature mirrored text in English and German.

Like the previous books in this series, the *Berlina* volume draws almost exclusively on Alfa's own archive, which houses a fantastic collection of period factory and advertising images. The majority are crisp black-and-white shots, but there are a few striking colour photos, too.

The varied nature of its subject matter means that *Tipo 105 RHD* has rather more technical info, but it's also a slightly thicker book and it similarly has a fabulous number of contemporary images. Many of them feature UK-registered cars – such as the Giulia Sprint GT snapped at Silverstone during a Foreign Car Test Day in 1964, below – and, as a result, the book will have special appeal to UK readers.

Right-hand-drive Alfas were sold in a surprisingly wide range of overseas territories but the author has concentrated on cars built in Italy rather than those that were locally assembled in, for example, South Africa, which helps explain the UK bias.

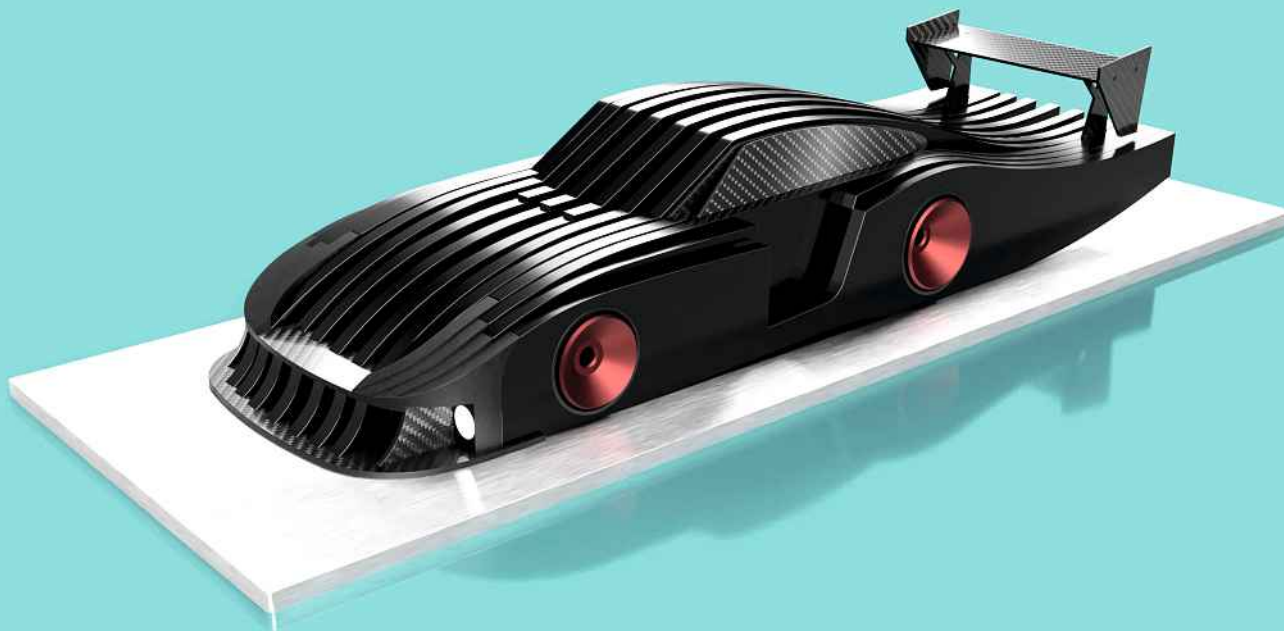
Whether you buy only a single book or collect the whole set, any of them is a lovely thing to own. **MD**



'MOBY DICK' SCULPTURE BY JONNY AMBROSE

On the second day of practice at the 1978 24 Hours of Le Mans, 'Moby Dick', Porsche's long-tailed 935, was driven to the paddock on public roads, through slow traffic. The ill-advised stunt cooked the engine. It was rebuilt, but there wasn't time to run it in, meaning the car named after Herman Melville's white whale was, ironically, very catchable when race day came. Moby Dick could finish no better than eighth, but the sight of it hurtling down the Mulsanne Straight at 227mph has never been forgotten, and this new 1:12-scale sculpture shows the car in full flight. Created by Jonny Ambrose using polished acrylic, carbonfibre and lathed aluminium, it can be ordered in black or white, and just nine pieces in each colour will be made.

From £2790. jonnyambrose.com



VENTOUX SHIRT BY T-LAB

T-lab's designers draw inspiration from Mont Ventoux for the second time. It's safe to say they're more enamoured of the mountain than most Tour de France riders: five-time Tour winner Eddy Merckx once claimed that the whole peloton was afraid of the 'Beast of Provence'.
£32. t-lab.co.uk

PEEL P50 KIT CAR

This year marks the 60th birthday of the P50, which was introduced by engineer Cyril Cannell at the 1962 Earls Court Cycle and Motor Cycle Show. Cyril's show 'car' was, in fact, an unpowered, glassfibre box on wheels, but rest assured that this modern kit version of the world's smallest production car does come with an engine – your choice of an electric motor or a petrol-powered 125cc four-stroke.

From £7495. p50cars.com





DAYS OF THUNDER BY NEIL COLLINS

Sunlight pierces the Nürburgring's tree cover at the 1954 German GP, picking out Fangio's Mercedes W196 – a now-iconic car that was amusingly described as 'gormless-looking' in a period race report!
Watercolour £450. historiccarart.net



PUMA RS 2.7 SHOES

Limited-edition trainers seem to have become an asset class, so these, inspired by the Porsche 911 Carrera RS 2.7, may well have sold out by the time you read this. If you can find a pair, though, they'll grant you entry to the Porsche Museum until the end of 2022.
£115. shop.porsche.com



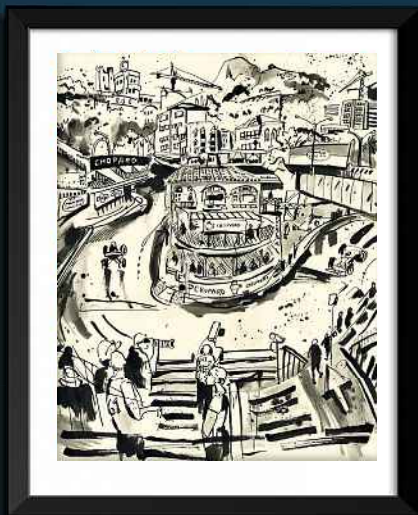
LEGO TECHNIC FERRARI DAYTONA SP3

Only marginally less of a project than the P50 opposite, this 1:8-scale model is made up of 3778 pieces and features butterfly doors, a V12 with moving pistons, and an eight-speed gearbox.
£349.99. lego.com



BLOOMINGDALE JB100 JETBOARD

Alfred Bloomingdale is remembered for many things, not all of them good, but we knew him first as the creator of this brilliantly ridiculous contraption. The heir to the Bloomingdale's chain of shops enjoyed surfing but couldn't be bothered to paddle, so he developed a jet-powered board to make catching a wave as easy as turning a speed dial. Just 600-700 examples were made in the '60s, and this one remains unused.
\$POA. surfboardhoard.com



RAZGAZ BY ANNA- LOUISE FELSTEAD

Anna-Louise Felstead has been painting scenes from the Monaco Grand Prix for years, capturing the overwhelming busyness of race weekend and the claustrophobic nature of the Principality's street circuit. Our favourite is this, a rendering of Rascasse, where Michael Schumacher memorably went full-villain during qualifying in 2006, parking across the exit of the bend to prevent Fernando Alonso from knocking him off pole.
Prints from £95. alfelstead.com

Models

REVIEWS AND PHOTOGRAPHY MARK DIXON



1:18 scale

LEWIS HAMILTON'S 2021 MERCEDES W12

By Spark Price £157.95 Material ResinCast

The Union Flag being brandished here by a 1:18 scale Lewis Hamilton instantly identifies this model as representing a famous moment at the 2021 British Grand Prix. Hamilton – after a controversial coming-together with Max Verstappen that put the latter out of the race – scored a dramatic victory, passing race-leader Charles Leclerc in his Ferrari just three laps from the end. Hamilton then grabbed a

Union Flag and held it aloft as he cruised around the infield, to the delight of the Silverstone home crowd.

Spark's intricate model really brings home how complex the design of a modern F1 car is, showing every one of the Mercedes' myriad aero tweaks. The equally intricate livery is just as well replicated, too.

By the way, Verstappen ultimately won the 2021 Drivers' Championship – with Hamilton second.

Classic model

WORDS AND IMAGE: ANDREW RALSTON



SINGER ROADSTER

by Dublo Dinky Toys

The management of Meccano Limited didn't lose much sleep when the Matchbox Series was launched in 1953. Why should they, when their factory in Binns Road, Liverpool, was selling everything it could make, and Dinky Toys were exported all over the world?

But it wasn't long before Matchbox was giving Dinky a run for its money. These little toys only cost 1s 6d: cheap enough for a youngster to buy with his pocket money, or for dad to pick up in the newsagents along with his matches and pipe tobacco.

In December 1957, an 'entirely new series of Dinky Toys made to the scale of OO gauge railways' appeared – Dublo Dinky Toys. The 'Dublo' bit came, of course, from the company's famous Hornby Dublo railway system, and the subjects reflected the kind of vehicles likely to be seen parked outside railway stations or working in goods yards. The first three releases, therefore, were an Austin lorry, a Morris pick-up and a Bedford flat truck.

In March 1958 came a Commer delivery van, Ford Prefect 100E and, the most stylish of the whole range, a Singer Roadster, which, though a simple one-piece casting, stands out because of its vibrant orange paint and bright red seats. For 1959 and 1960, Dublo reverted to the serious business of railway work such as a Royal Mail van, the ubiquitous Austin taxi and a Lansing Bagnall platform tractor and trailer.

Some Dublos lingered on in the catalogue for a few years but there were no new releases after 1960. These attractive little models are now very collectable – but they didn't manage to stop the inexorable rise of Matchbox.



1953 Aston Martin DB3
Spark £64.95

Beautifully detailed and finished model of the Parnell/Abecassis entry that came second in the '53 Sebring 12hrs.



1967 Jensen Nova Vignale
Matrix £102.95

A credible proposal for an alternative Interceptor, Vignale's brutish show car has been captured very well by Matrix.



1972 Chevron B21
DSN43 £71.95

It's 3D printed rather than resinCast, but you'd never know: this is a superb model of a 1972 Paris 1000kms racer.



1990 Mercedes 300CE AMG 6.0
Schuco £110.95

A fine model of a slice of pure late-80s excess, this AMG 'widebody' Merc is also available in white. Very *Miami Vice*.



1953 Ferrari 500
Jade Miniatures £192.75

Finished here as Ascari's 1953 British GP winner, this handbuilt can also be had in many other race/driver variants.



1985/91 MG Metro 6R4
Ixo £47.95

Great little model of a great little car, with which Donald Milne and Bob Wilson won the 1991 Scottish Rally.

Auto Union



The culmination of four years of racing and development, Auto Union's spectacular V16-powered Type-C carried Bernd Rosemeyer to the 1936 European Grand Prix Championship with three wins.

This magnificent 1:12 high detail resin and metal kit coming soon from Japanese specialist makers Model Factory Hiro depicts his German GP mount and will make a fantastic project for the experienced modeler. Cast in white metal and resin with machined aluminium for the finest parts, the model has removable panels to reveal the mechanical components and there are even engine internal details included!



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2021 Goodwood Revival RAC TT Celebration Winning AC Cobra Prints



COBRA REVIVAL

The famous 1964 AC Cobra GPG 4C of Oliver Bryant and Darren Turner. Assets for victory in the Royal Automobile Club 'Round Trip' Celebration race at the Goodwood Revival on 18th September 2021. A memorable victory and recording the fastest lap at 7:24.646 (102.07mpg)

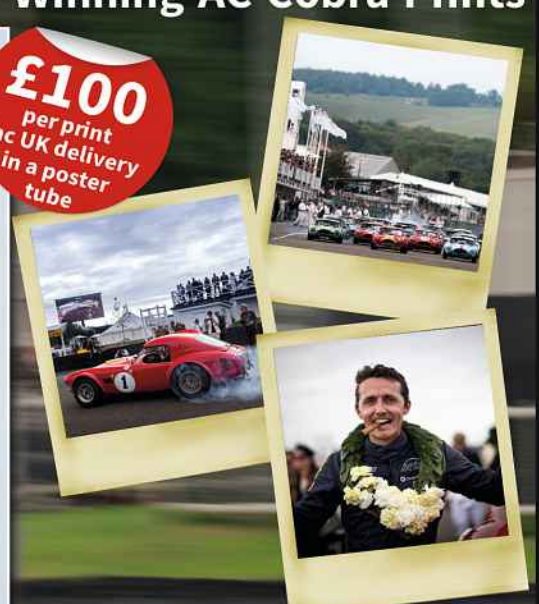
From an original painting by Andrew Kitson

O. Bryant

D. Turner

Andrew Kitson

£100
per print
inc UK delivery
in a poster
tube



100 individually numbered prints from an original painting, by Andrew Kitson to commemorate the victory in the 2021 RAC TT Celebration at Goodwood Revival in the AC Cobra. Signed by Oliver Bryant and multiple Le Mans Class Winner Darren Turner. To order your print or for further details please email: info@oliverbryant.com Payment would be through PayPal. Please enquire about overseas shipping costs.



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Purveyors of Rolling Art



2017 Lamborghini Centenario Roadster
1 of 20 Roadsters - 56 miles



1937 Mercedes-Benz 540K Special Roadster
One-Off Coachwork by Mayfair

Blackhawk COLLECTION

Purveyors of Rolling Art



1931 Bentley 8 Litre Sports Tourer
Coachwork in the style of Vanden Plas by James Pearce



1931 Cadillac V16 Roadster
Coachwork by Fleetwood



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1968 Mercedes-Benz 280 SE
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1955 AC Aceca
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1940 Bentley Mk V
1 of 7 versions left.



1939 Rolls-Royce Wraith
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THE MARKET

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Maserati tops Le Mans sale

€3.4m A6 GCS spearheads Artcurial's return to the Le Mans Classic

AFTER A PERIOD of four years, Artcurial has finally been able to return to the Le Mans Classic, where its auction raised a final figure of €12,313,207, with 75% of the catalogue sold. At €3,418,000, it was the 1954 Maserati A6 GCS/53 Fiandri Spyder (above) that absolutely stole the show.

The 'barn-find' Pierre Héron Collection contained a fascinating selection of pre-war French classics and garnered some strong local bidding. All the lots were in need of significant restoration work but found homes, with a Delahaye 135M Cabriolet by Figoni et Falaschi selling for a condition-defying €357,600.

At Bonhams' Festival of Speed auction, a 1937 Frazer Nash-BMW 328 Roadster led the results at £636,600. The sale raised a total of just over £6.6m and, while the prices were generally pretty average, there were plenty of interesting highlights. One exceptional result came with the sale of a modern 2019 Aston Martin DBS Superleggera that, thanks to a brief appearance in the Bond movie *No Time to Die*, went for £414,000. One of the *Spectre* Land Rover Defender SVXs went for £155,250, too.

Bonhams also returned to Gstaad Palace this month, where the relatively modest 57-car auction catalogue returned a healthy total of CHF 7.5million. A 1991 Ferrari F40 made up a significant proportion

of that, achieving an above-estimate CHF 1,995,000. The 'boat-car' 1958 Alfa Romeo 1900C Super Spring Barchetta (built by the Swiss arm of Carrosserie Ghia in Aigle and previewed in *Octane* 230) achieved a healthy price of CHF 316,500 on its home turf.

Barrett-Jackson's Las Vegas sale generated huge sales of \$49.1million. Dave Kinney mentions two particularly good buys from this auction on the next page, but leading the sale was a 1970 Plymouth HEMI Superbird (below), which sold for \$1,650,000, a world record for the model.

As always, there have been plenty of interesting online results. Car & Classic's auction platform moved a 1983 Vauxhall Astra GTE for a record-breaking £22,250, while Collecting Cars sold another hot hatch, a 1986 Renault 5 GT Turbo, for £26,000. Bring a Trailer listed a 2200-mile 1995 Ferrari F512 M with no reserve, which ended at \$731,000.



TOP 10 PRICES JUNE 2022

£1,649,000 (\$2,025,000)

2015 Porsche 918 Spyder
Weissach Edition
Bring a Trailer, online
22 June

£1,449,500 (\$1,820,000)

2014 McLaren P1
Bring a Trailer, online
8 June

£1,013,000 (\$1,240,000)

2019 Ford GT Carbon Series
Bring a Trailer, online
23 June

£934,500 (\$1,150,000)

1967 Toyota 2000GT
Bring a Trailer, online
27 June

£822,000 (\$1,025,000)

2017 Ford GT
RM Sotheby's, online
1 June

£678,500

2017 Ferrari F12tdf
Silverstone Auctions, Sywell,
UK. 4 June

£636,600

1937 Frazer Nash-BMW 328
Bonhams, Goodwood, UK
24 June

£623,500 (\$762,000)

2021 Ferrari SF90 Stradale
Bring a Trailer, online
19 June

£599,000 (\$731,000)

1995 Ferrari F512 M
Bring a Trailer, online
17 June

£588,440

1962 Aston Martin DB4 Series
IV Convertible
Bonhams, Goodwood, UK
24 June

DAVE KINNEY'S USA ROUND-UP

1971 De Tomaso Pantera

Barrett-Jackson, Las Vegas, Nevada

30 June – 1 July

De Tomaso, a small Italian manufacturer based in Modena, was turned on its head in 1971 when Ford acquired a 71% stake in the company. At that point it was best-known for building the Ford-engined Mangusta, which was followed by the hugely successful Pantera, also with a Ford engine. With more than 6100 built in only three years, the huge uplift in sales came from Ford's large US network of Lincoln-Mercury dealers.

In some ways it was a very odd fit, but in other ways the Lincoln-Mercury relationship made sense. With a cost new of around \$10,000, Lincoln-Mercury dealers were dealing with a car that was more expensive than a new Lincoln Continental or Mark III, and the doctors, lawyers, entrepreneurs and others that came into the showroom would have an opportunity to cross-shop the luxury-performance car from Italy.

A popular story in the early 1970s was of a freshly minted Pantera owner returning to the dealership on the Monday after a sale, furious that two sets of golf clubs would not fit inside his new motor. Reliability was also an issue, even in an era of poor domestic build quality. Although the



CAR OF THE MONTH

Pantera continued in production in various forms until 1993, Ford sold back its share of the company in late 1973. Many sources would agree that the Pantera was one of many victims of the 1973 oil crisis.

Though far from perfect, this presentable Pantera was a bit of a bargain at \$69,300. As with most exotics from the era, prices have been rising for the past few years, and excellent examples have brought twice this result. It's a fair call that both the buyer and seller should be happy with.

Dave Kinney is an auction analyst, an expert on the US market scene, and publishes the *Hagerty Price Guide*.

1988 Avanti Sport Convertible

Barrett-Jackson, Las Vegas



Every once in a while, a car escapes the auction arena at a stupid-good or a stupid-crazy price. It happens more often than I think most are aware. At \$6820, this car sold for half (perhaps even one-third) the market value. It might not be everyone's cup of tea but, at less than you can spend on an e-bike, this is something you can use, enjoy and sell at a profit.

2004 Mercedes-Benz SL600

Bring a Trailer, Falmouth, Maine



There are dozens of reasons not to buy an older V12 Mercedes – fuel and potential repair costs among them. At \$29,001, this is a very clean example, and a fraction of its price new. It looks great and has a very good history, as described by the owner. Under the 'go big or go home' theory of buying a weekend fun car, a roll of the dice here seemed like a good option.

AUCTION TRACKER LAMBORGHINI MIURA SV

The Lamborghini Miura was the fastest production car of its day, and the most coveted is the ultimate Spinto Veloce (SV) incarnation. 150 were produced during 1971-73, with improved handling, power increased to a claimed 385bhp, and muscular rear 'arches housing wider wheels and tyres. The final 96 also gained separate lubrication for the engine and gearbox and are known as split-sump models.

An ex-Rod Stewart car, chassis 4818, is a good starting point for highlighting where values have gone in the past decade after years in the doldrums. Sold by RM Sotheby's in 2010 for £700,000, the right-hand-drive SV returned to the auction block three years later at Bonhams' Goodwood Revival sale and fetched £919,900. By Monterey the following year the \$2million mark had been breached for the first time

at auction, RM hammering away a European-spec left-hand-drive example for \$2,090,000 (£1,699,000). Gooding & Co set the current auction record at its single-owner Passion of a Lifetime sale in 2020, where a dry-sump SV (pictured) smashed the £1,600,000-2,000,000 estimate, taking £3,207,000; while subsequent sales in Europe have brought a high of €2,480,000 (£2,128,000) for a recently refurbished US-homologation prototype.

Max Girardo explains just how the Miura market has evolved in recent years: 'The Miura SV has survived the test of time. It set the supercar benchmark, it looks fantastic, just 150 were built and its story involves some of the greatest automotive names ever to have lived: Gandini, Dallara, Lamborghini, Bizzarrini.'

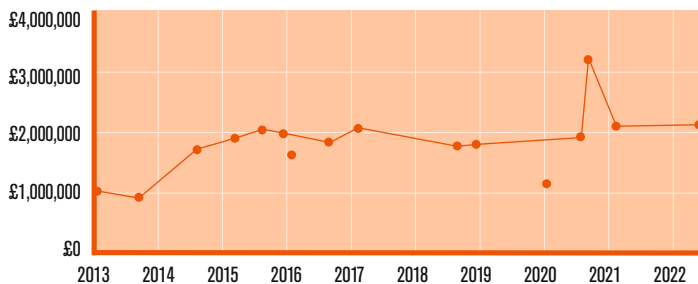
But he also has a word of warning: 'In terms of what to look out for, the reality is that these cars were



not especially well-built and have not aged quite as gracefully as some of their high-profile former owners. In today's market, prospective Miura buyers face two choices: keep the car as it is or commission a full restoration. A quick restoration just isn't viable – these cars are too complicated and, more importantly, too valuable. Simply put, an SV is now one of the most valuable road cars built in the 1970s.' **Rod Laws**

GLENMARCH

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Line charts the top prices for comparable cars at auction.

PETER BRADFIELD LTD



1929 Bentley 4½ Litre Short Chassis Le Mans

Back in the day a short chassis 4½ Litre Bentley was simply one of the best cars money could buy and accordingly they were sought after by racers, aristos, enthusiasts, and bounders alike. Marque expert Clare Hay sums it up nicely, “the 4½ ‘Shorties’ were the nicest handling Vintage Bentleys built, combining compact appearance with a high power to weight ratio”.

This one was conceived in 1947 when chassis XF 3515 had its decrepit saloon body removed, was shortened to Le Mans spec and fitted with an open sports body. The car has a documented history detailing these early days, its 1966 departure for 30 years in the USA and latterly 10 years in the Channel Islands.

The beautifully proportioned Le Mans body was fitted in 2006 by VBE and shortly after was bought by celebrity enthusiast, Alan Titchmarsh beginning a 15 year ownership.

It is fair to say that it will not suit a straight laced matching number zealot but a more liberal minded driver will be rewarded by a really good car with an interesting history at a most attractive price. It has benefitted from extensive mechanical work and recent service by the highly regarded Mr. Getley and is a delight on the road with light steering, an easy gear-change and high ratio back axle.

Also available:

1934 Invicta S Type • 1954 Bentley R Type Continental • 1957 Bentley S1 Continental DHC • 1964 Porsche 356SC Coupe

See website for more details

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Shelby's winning Ferrari

RM Sotheby's, Monterey, USA 18 August

WITH A HUGE roll call of significant drivers – including Juan Manuel Fangio and Phil Hill, to name just two – this 1955 Ferrari 410 Sport Spider by Scaglietti is best-known for having been Carroll Shelby's steed during his landmark 1956 and 1957 seasons. Chassis 0598 CM was one of two factory-campaigned 'big block' 410 Sports equipped with an F1-inspired high-spec 24-plug 4.9-litre V12 engine.

Developed with the Carrera Panamericana and Nürburgring 1000km races in mind, plans for this open-top racer changed after those events were cancelled in the wake of the Le Mans tragedy of 1955. It was prepared for the

1956 World Sportscar Championship, with both cars making their debut at the 1000km of Buenos Aires in January 1956.

During his time with the car, Shelby managed eight wins and ten podium finishes – more than he did in any other single vehicle during his career. At the time, Shelby was driving for the Southern California-based team principal John Edgar, who had bought the 410.

Richie Ginther took over the seat midway through 1957, and took four different top-five results altogether in Nassau during the Bahamas Speed Week. It saw less action in 1958, although it almost took a win at the Gran Premio de Cuba

with Masten Gregory behind the wheel. Stirling Moss eventually won after a red flag.

After its racing career, the 410 was sold by Edgar to Luigi Chinetti in 1960. It was to be entered in the 1963 Daytona Continental 3 Hours, but failed to qualify when its crudely fashioned hardtop slowed it down. It has since passed between various collectors in the US, remaining in largely original condition.

What price can you put on such a significant Ferrari? RM Sotheby's has given a \$25-30million estimate, as it leads what it claims will be its 'record-breaking' Monterey auction. We'll see.

rmsothebys.com

Racing Wonders *Gooding & Company, Pebble Beach, USA 19 August*



A COMMERCIAL pilot during the week, William M Wonder remained a passionate enthusiast and keen driver at the weekends. Described as the ultimate privateer and gentleman racer, Wonder collected an eclectic mix of cars over the years, which will be offered from his estate by Gooding & Company at Pebble Beach.

Headlining the collection is a Ferrari 333 SP, which was the last sports racing prototype developed by Ferrari. With a chassis by Dallara, and a 4.0-litre V12 derived from the 1990 Ferrari 641 F1 car's

– as later used in the roadgoing F50 – this 1999 car racked up results including eighth at the 24 Hours of Daytona. Restored in 2004, and having seen little use since, it's expected to sell for \$4,500,000-5,500,000.

As well as the other interesting competition cars, Wonder also owned a 1955 Mercedes-Benz 300SL. Although a steel-bodied car, it was ordered with knock-off Rudge wheels, sports suspension and high-po NSL engine: it's estimated at \$2-2.5million.

goodingco.com

QUICK GLANCE



1938 Type 57C Atalante

Bonhams, Carmel, USA
19 August, bonhams.com

First making its appearance at the 1938 Paris Salon, this rare supercharged Atalante has spent most of its life hidden from the public eye. It was carefully concealed when World War Two broke out, then kept in a private collection for more than 60 years by the previous owner. Bought by the vendor in 2014, it has been mechanically recommissioned, gaining a French *contrôle technique*. Estimated to sell for \$2.8-3.4m.



1983 Fiat X1/9

Barons, Southampton, UK
29 July, barons-auctions.com

One of the big concerns with X1/9 ownership in the UK is keeping on top of any rust problems, but with this recent South African import you should have a fighting chance. It's described as being free of corrosion, and it certainly presents very well in black with the earlier-style slimmer bumpers. Apparently well-loved since new, it has been given a new lease of life with a major service and full repaint. Expected to make £7000-8500.



1948 Bristol 400

Silverstone Auctions, Silverstone, UK
27 August, silverstoneauctions.com

There's nothing quite like an early Bristol, and this 400 is a great-looking example of the breed. Legendary for being massively over-engineered, fewer than 500 were built and it's thought that more than 150 still survive.

This one was restored to show standard a few years ago, still looks great, and is described by Silverstone as a worthy entrant for next year's Mille Miglia. We'd happily keep it for gentle Sunday drives. Est: £60,000-80,000.



2012 Lexus LFA

Shannon's Auctioneers, Melbourne, Australia
2-9 August, shannons.com.au

The last of ten officially imported Lexus LFAs into Australia, this one-owner, low-kilometre car will be offered by Shannons in its Winter (in Aus) online auction. The LFA wasn't a commercial success when new, but its Yamaha co-developed V10 is one of the most phenomenal internal combustion engines ever to grace a road car. As a result, values are higher than ever, and this one is estimated at AUD \$1-1.3m.

ALSO LOOK OUT FOR...

Nike Inc reported revenues of \$46.71bn for the past year, but back in the late 1970s the company was in dire straits and, but for the shoes pictured here, it might well have folded.

Phil Knight and Bill Bowerman began manufacturing, importing and selling Nike shoes in 1972, having previously acted as distributors for Onitsuka Tiger. Nike's early offerings were well-received but, as sales increased, so too did the US Government's interest in the company. Customs invoked an obscure 1922 law stipulating that the import tariff on a product would be based not on

the cost of the item, but on the price of the US-made equivalent – and hit Nike with a backdated bill for \$25m.

Knight suspected that his rivals had been in the ear of officials but, whatever had spurred Customs into action, Nike couldn't afford to pay. Knight, though, came up with a cunning plan: he would produce, on US soil, 'dirt-cheap knockoffs' of his own shoes, and sell them at just above cost to get the import tariff reduced. The scheme worked, and Knight's 'The One Line' brand existed for just as long as it needed to in 1980. This rare, unworn pair of the shoes that saved Nike will



be offered by Heritage Auctions in Dallas on 20 August. The expected price for a pair of dirt-cheap knockoffs? In excess of \$50,000.

AUCTION DIARY

Please confirm details with auction houses before travelling

23 July

Cheffins, Cambridge, UK

27 July

H&H, Buxton, UK

27-30 July

Mecum, Harrisburg, USA

29 July

Barons, Southampton, UK
SWVA, online, UK

29-30 July

Mathewsons, online, UK
Vicari, Dalton, USA

30-31 July

Richard Edmonds, Showell, UK

2-9 August

Shannons, online, Australia

3 August

Brightwells, online, UK

5 August

Silverstone Auctions,
Broadway, UK

18 August

Broad Arrow Auctions,
Monterey, USA

18-20 August

Mecum, Monterey, USA
RM Sotheby's, Monterey, USA

19 August

Bonhams, Carmel, USA

19-20 August

Gooding & Company,
Pebble Beach, USA

20 August

Cheffins, Harrogate, UK

20-21 August

Anglia Car Auctions,
King's Lynn, UK

26 August

Barons, Southampton, UK

26-27 August

Silverstone Auctions,
Silverstone, UK

1-3 September

Worldwide Auctions,
Auburn, USA

3 September

Gooding & Company, London, UK

3-4 September

Silver Auctions, Sun Valley, USA

7-10 September

Mecum, Dallas, USA

8 September

DVCA, online

9 September

RM Sotheby's, St Moritz,
Switzerland

9-10 September

Mathewsons, online, UK

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2011 Porsche 911 GT3 RS 4.0

£345,000 from Hendon Way Motors, London, UK

IN THE PANTHEON of GT Porsches, there are few that can get close to a 4.0-litre 997. Consider the evolution of the top-rung 911s, all the way back to the RS 2.7 in our cover story, and the 997 is something of a modern highpoint. These cars still had hydraulic power steering, the final development of the legendary Mezger engine and, of course, a manual gearbox. To many, this is the ultimate 911.

To mark the end of production, a run of 600 4.0-litre models was built. As the name suggests, the headline change for this version was an increase in engine capacity from 3.8 to 4.0 litres – which, just like the original RS 2.7 in its day, was the largest fitted to any 911 road car. In effect, it borrowed the crankshaft from the Le Mans-winning RSR; the RS also had a roll-cage as standard, so this is a car with some genuine motorsport pedigree.

There were plenty of other tweaks over the standard 997 RS, too. The rear wing was revised, and mounted at a steeper angle. It was also the first time front bumper winglets made an appearance on a 911. The

front suspension got improved balljoints and there were secondary helper springs at the rear – another motorsport trick to help reduce unsprung weight.

This is one of those 600, on offer at Hendon Way Motors. It's a left-hand-drive example, which has covered just over 11,000 miles since it left Zuffenhausen in 2011. Like most, this one is specced with the full sat-nav system, and it was also optioned with the desirable carbon ceramic brakes.

The 4.0 was one of the first 911s to be worth rather more than list price after the first few years – especially as Porsche dropped the manual option for its 991 successor. Thankfully Porsche saw sense and later brought back the three-pedal option, but prices for the 4.0-litres have always remained high.

With low mileage and an impeccable service history, this is not only prime Porsche collection material but is also incredibly usable. Despite the 'racecar' looks, this is a superb road car, as well as an engaging and trustworthy track toy. They won't make another quite like this. hendonwaymotors.co.uk



SHOWROOM BRIEFS



LANCIA BETA HPE
€11,500

Lancia's HPE has always been an intriguing concept, and an affordable way into the world of shooting brakes. This 1.6 has just 26,500km and looks to be in very tidy, rust-free condition. oldtimerfarm.be (BE)



1957 MERCEDES-BENZ
300SC COUPÉ, \$450,000

One of only 98 examples built, the W188 SC was Mercedes' flagship luxury offering. It shared much of the Gullwing's engineering, with a rather different end goal. This one has a rare factory sunroof, too. fantasyjunction.com (US)



1964 BENTLEY S3
CONTINENTAL FHC, £149,950

Previously restored to a high standard, this isn't just a great-looking example with factory flared 'arches' but is apparently a great driver, too, thanks to its Harvey Bailey handling kit. ddclassics.com (UK)



1977 HOLDEN TORANA LX SL
AUD \$139,900

Built in the style of the now mega-expensive A9X, this Torana hatchback has been a labour of love for its previous owner. Fitted with a tuned 430bhp engine and chassis tweaks to match. richmonds.com.au (AU)

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2011 PORSCHE 997 GT3 RS 4.0 L



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Manual
4.0 L

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Toyota Land Cruiser (J80)

Want a great, often overlooked off-roading legend? Look no further

EVEN THOUGH THE name draws obvious Land Rover parallels, Toyota's legendary off-roader has trodden its own path since it was spawned as a parts-bin Jeep substitute in 1951. Japan needed a hardy military vehicle, and that's exactly what the original Land Cruiser was all about. As time went on, though, the concept evolved, and by the 1990s it was a real world-beater – enough to make it a classic, though one that remains a somewhat overlooked gem.

Offering luxury and refinement as well as rugged off-road ability and legendary reliability, the J80-generation car was the first Land Cruiser genuinely to step on the toes of the upmarket Range Rover. The J80 was launched in 1989 as Toyota's flagship off-roader. While the sturdy and dependable nature of older Land Cruisers had won over global buyers, the US and European markets were starting to demand much more refinement and on-road ability.

Although it was still underpinned by a pair of beam axles (later available with locking diffs), those axles were suspended by coil springs, Panhard rods and anti-roll bars. With the right tyres it could be a serious bit of kit in the muddy stuff, yet at a stroke it was also far more capable than its predecessors on the road. It was launched with a 4.0-litre naturally aspirated straight-six petrol engine, the 156bhp 3F-E. There was a pair of direct-injection diesels, too, based on a single-cam 4.2-litre that was either naturally aspirated or turbocharged. A five-speed manual transmission was standard, with the option of a four-speed automatic for the more powerful engine variants.

The J80 was a real looker. Honed in the wind tunnel, it was built only in a five-door bodystyle. Some models were offered with a set of wide wheelarch extensions and the provision for larger off-road wheels and tyres. The interior represented a huge leap forward, with lots of leather and a carefully laid-out dashboard: much more upmarket than before.

In 1993 came a new 4.5-litre, 24v petrol engine – the 1FZ-FE – as well as larger brakes. From 1995 the Land Cruiser was sold in the US and Canada as the Lexus LX 450. As well as having slightly softer suspension it offered a much more luxurious interior, fitted with even more tech.

The J80 was superseded in most markets by the J100 in 1998, although the older model remained in production until 2007 in Venezuela. The J100 gained a V8 engine for the first time, and made the switch to an independent front suspension set-up.

The company's exceptional ability to engineer a well-built, reliable go-anywhere car ultimately ended Land Rover's reign of global domination in the utilitarian 4x4 market. Despite the Land Cruiser's reputation for reliability – or perhaps because of it – very few Land Cruisers actually remain in low-mileage, mint condition. Most have been used as they were intended to be, which makes the sight of a clean, original example quite a rarity today.

That said, the J80 remains one of the most capable off-roaders ever built. Simply make sure yours is in good mechanical shape, look after the underside, and enjoy for many years ahead. **Matthew Hayward**

THE LOWDOWN

WHAT TO PAY

This very much depends on your requirements. £10,000-15,000 is your hunting ground for tidy, unmodified examples. Something a little rougher but in solid condition will start from about £6500. Expect high miles and some off-road enhancements.

WHAT TO LOOK OUT FOR

A reputation for reliability can sometimes lead to a lack of regular maintenance, so ensure there is proof of regular servicing. Many will have covered upwards of 200,000 miles, which is no worry for any of them.

Engines and drivetrains are incredibly tough although, generally speaking, the later the vehicle, the stronger it will be. Be aware that, although parts rarely wear out, they can be very expensive to replace.

Locking differentials were an option from 1993, but many have been upgraded with them. A must if you plan on doing serious off-roading.

As with any car of this nature, check for underbody damage, as well as the general condition of the chassis. Rust can take hold.

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1979 ASTON MARTIN V8 VOLANTE



1970 PORSCHE 911S 2.2

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1974 FERRARI 365 BB ♦ 1948 HEALEY WESTLAND ROADSTER ♦ 1954 JAGUAR XK 120 DHC ♦ 1960 JAGUAR XK 150 3.8 S FHC ♦ 1955 JAGUAR XK 140 FHC - FIA SPEC
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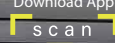

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Porsche 911 3.2 Targa SSE, 1986
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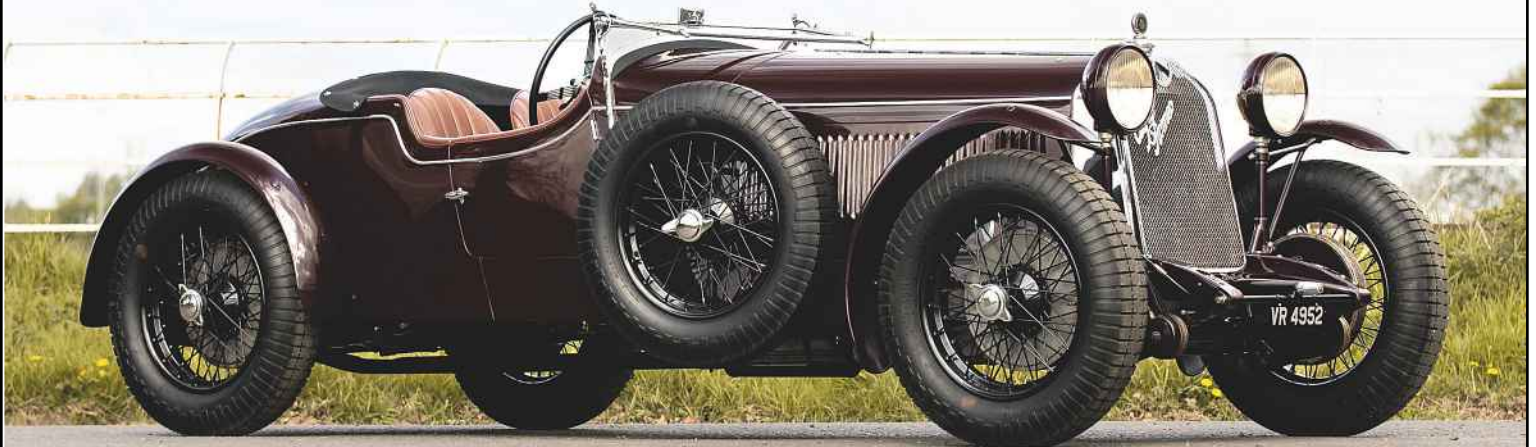


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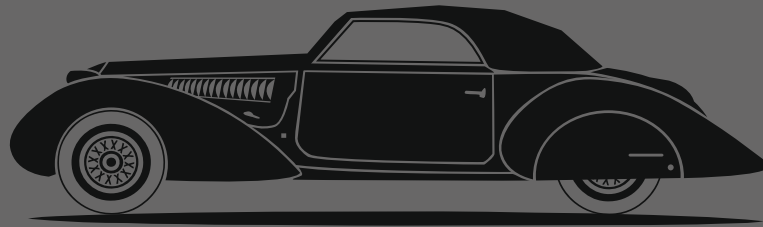
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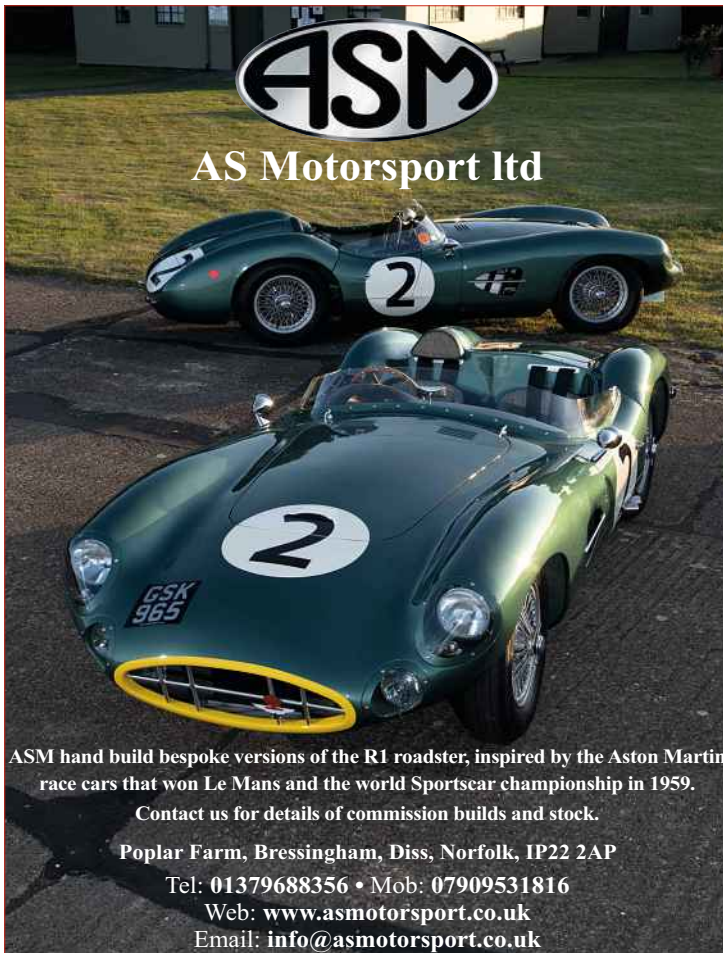


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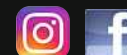
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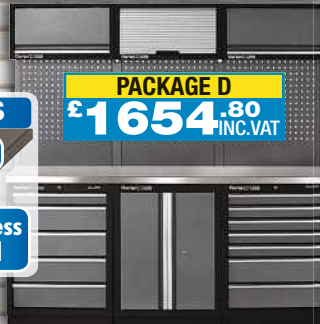
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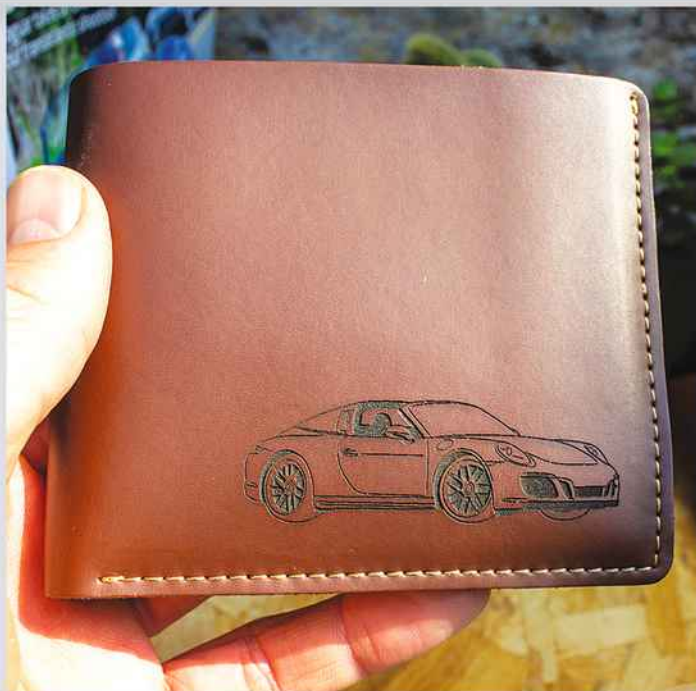
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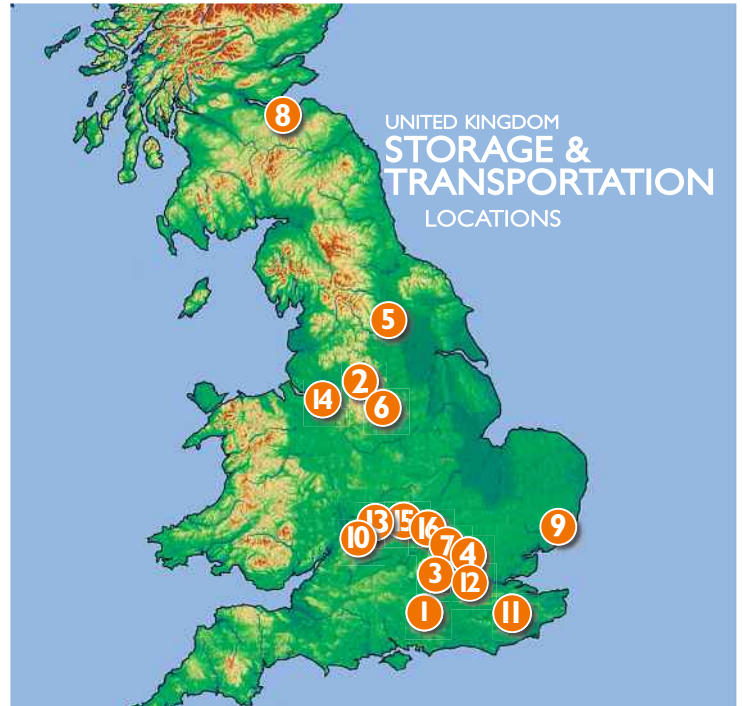

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Ron Maydon

Effervescent mastermind of Masters Historic Racing

AS A CHILD, I was fascinated by motor racing. When I was 11 years old, I attempted to cycle from my home in Aylesbury to Brands Hatch – I got all the way to Great Missenden, ten miles, before a policeman spotted me and took me home! But then life got in the way, and racing took a back seat.

It was only 20 years ago that it came back into my life. A buddy of mine in America was in financial trouble, so I flew over to help him out. His car had been repossessed and, at the dealership, I spotted a 1968 Cooper F1 car under a sheet. They were Jaguar dealers and had no interest in it, so I ended up buying it and bringing it back to the UK.

A little while later I turned up with the Cooper at an HSCC event at Silverstone and announcing that I'd come to race my car. 'OK, where's your licence?' they asked, and I proudly pulled out my driving licence... 'No, where's your racing licence?'

So, to cut a long story short, I borrowed some cars and took my ARDS test. To get one of the signatures I needed, I elected to do some marshalling. I'll never forget how I was at Mallory Park, standing on the bank with some marshalls, and explaining how I was here to get an ARDS signature because I wanted to race

my Formula 1 car! He looked at me as if I was some sort of clown.

That's how it all started. My first race was with the HSCC at Silverstone and the whole family came along to see how marvellous I was going to be. I think I was lapped on the second lap, it was raining, it was cold... Then the next event was on the Bugatti circuit at Le Mans, and it was so hot, and I couldn't even get a drink. I moaned down the phone to my wife and she told me either to sell the stupid car or do something about it. So I did.

My bad experience at Le Mans made me think that there was an opportunity for some sort of hospitality for racers. I bought a truck, filled it with food, ice cream and coffees, sat in the Pau car park – and no-one came in. Then it rained on the Sunday so everyone came in to get out of the rain! The idea was that you had to be a member of our organisation, Grand Prix Masters, but to get the name known about we were pretty much giving stuff out to anyone.

A chap called Jonathan Baker, who ran a race series for Group 4 sportscars, then suggested that since his drivers liked our hospitality, we should buy his series, which we did. We followed that up by acquiring Carol Spagg's Gentlemen Drivers series, and it went on from

'I TRIED TO RETIRE ONCE, BUT AFTER THREE WEEKS MY WIFE TOLD ME TO FIND A JOB OR SHE WAS LEAVING ME'

there. We now run eight race series in the UK, Europe and America, and have about 550 members. We've filled a gap in the market between the very high-end 'luxury' series and the more basic, no-frills ones.

The Masters HQ is based in Olney, Bucks, over a pizza restaurant and between a coffee shop and a bakery – what could be better! I live on a cliff in Devon and, if I'm not racing, by Sunday afternoon my wife is keen to get rid of me, so I drive to Olney, and by Wednesday the lady who actually runs the series, Rachel, is fed up with me, so I go home again. That said, I make a point of going to every Masters event. For example, tomorrow I'm off to Canada, the following week it's Watkins Glen, then I'm back for two days before going to Zandvoort.

If I'm at an event, I'll stay over in a hotel or in a rented house; the only exception is for The Classic at Silverstone, where I have a motorhome. The Classic is a big event for us – we have five grids there – but it's just one in a busy calendar: this year we have grids at eight events in America, six in mainland Europe and five in the UK. I'm always around if there's a problem that needs sorting.

When I'm in the office or at home, most of my working days start between 6 and 7am, when I stagger around looking for the coffee machine, and end about 7-8pm. I don't have a lot of time to relax but if I'm at home I do like to go for a walk along the cliffs with a mate, and I have a 1930s wooden boat in which I potter around the estuary. I also own two golf courses, but I never get to play golf on them!

Even though I'm clearly not a born winner, I still enjoy racing my cars – I have a Mini, a Ginetta G4R, a Brabham BT24, the ex-David Purley 1977 F1 LEC and a Ligier LMP3 – and the camaraderie that goes with it. I mean, what else am I going to do, take a mistress? I love my wife, so I can't do that, and I can't afford drugs, so, all-in-all, car racing seems the best option.

I did try retirement once, when I was about 50, but after three weeks my wife told me to find a job or she was leaving. I'm 71 now and I'm still working 24/7; I can never put what I do completely out of my head, and I guess when it's no longer occupying my thoughts then it will be time to stop. But this is just what I like doing, and when my head hits the pillow each night, I sleep like a log.

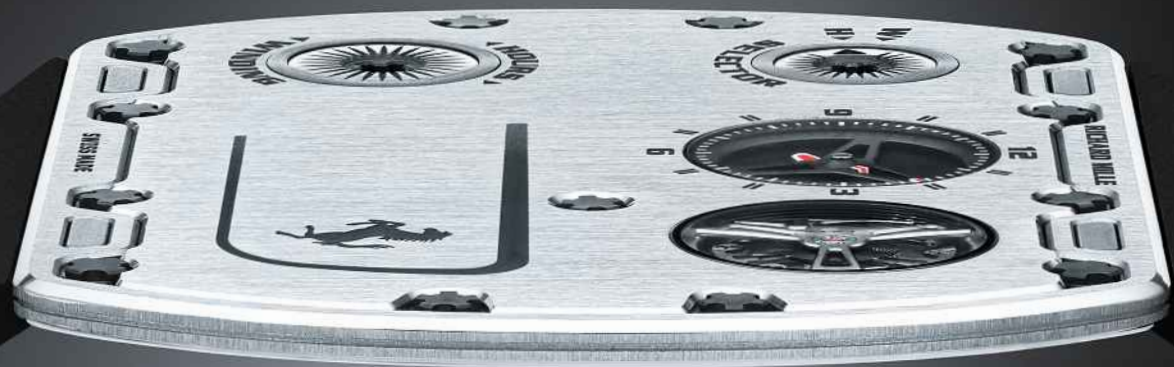
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