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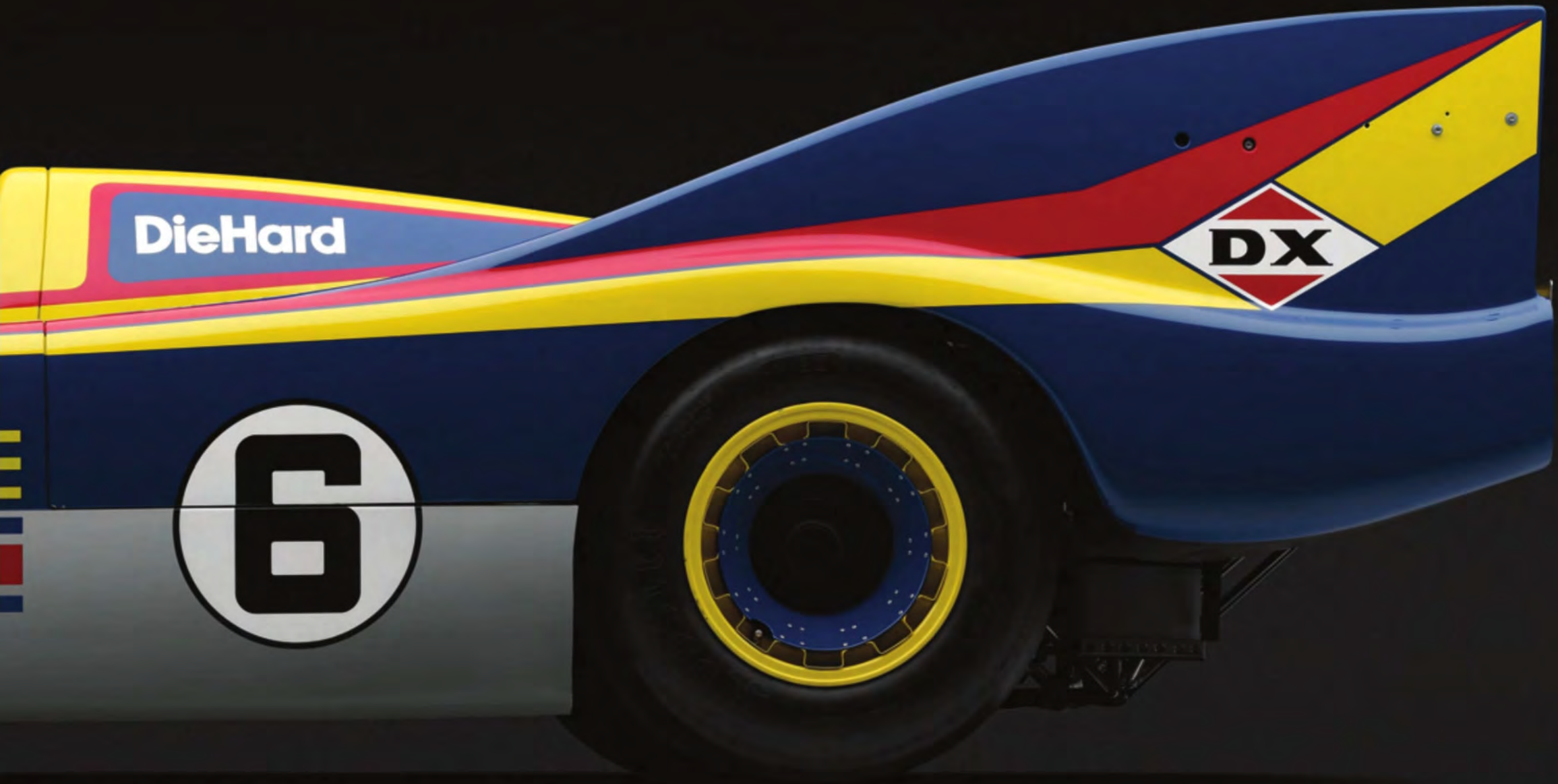
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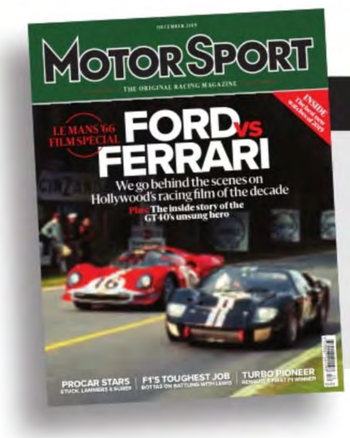
CONTENTS



64 **With *Le Mans '66* hitting cinemas this month, we uncover the true story of the British genius that made the GT40 great**

December

Issue No.1131 Volume 95. No.12



ON THE COVER

54 Lunch with the turbo pioneer
64 Ford's forgotten superstar
87 BMW Procar stars reunited
106 Bottas: Mercedes' nearly man

11 THE EDITOR
On the changing media landscape of motor racing publishing

14 MATTERS OF MOMENT
The most dramatic BTCC finale? Is F1 too easy? Can Alonso crack Dakar?

23 F1 FRONTLINE: MARK HUGHES
It may not seem like it now, but Ferrari's future has never looked brighter

24 MOTORCYCLES: MAT OXLEY
Spa is headed back to the MotoGP calendar, can it cope with modern bikes?

26 THE ARCHIVES: DOUG NYE
Historically Ferrari has always had driver dramas, even at its first race

28 ANDREW FRANKEL'S DIARY
Why there's more riding on Bloodhound's speed tests than you think

31 IN THE PADDOCK: JENNIE GOW
The ups and downs of life in a tight-knit grand prix paddock

32 GRAND PRIX REVIEW
Why Red Bull's barren run in three crucial races could cost it dearly

36 DRIVEN: BENTLEY FLYING SPUR
Why proven underpinnings can help transform a four-door super saloon

38 DRIVEN: QUICK TESTS
Ford's latest Focus ST and the monstrous new Audi S4 Avant

40 BOOKS
The rise and fall of Alfa Romeo squad Autodelta is tracked in a new tome

44 PRODUCTS
Mercedes makes a scooter, Citroën Monopoly and arcade machines





53 Leading F1's turbocharged revolution: we sit down with Jean-Pierre Jabouille

106 F1's nearly man: Does Valtteri Bottas really have what it takes to be a world champion?

46 EVENTS
The Classic Motor Show heads back to the NEC, with live rally action

49 RACING LIVES
The Brundles: Two generations of Le Mans racers chat about changing times

53 LUNCH WITH...
French Formula 1 innovator and pioneer, Jean-Pierre Jabouille

60 LETTERS
Echoes of roaring motorcycles, and riding shotgun with Stirling Moss

64 THE BRIT BEHIND THE GT40
First-hand recollections of Ford's genius racer Ken Miles, from his son Peter

76 ON THE SET OF LE MANS '66
Phil Hill's son Derek on stunt driving for the Hollywood blockbuster

80 FORMULA E'S BIG GUNS
Both Porsche and Mercedes will join this term, could that be a bad thing?

87 THE GREAT SURVIVORS
We catch up with three giants of the legendary BMW Procar championship

94 FERRARI'S UNEXPECTED HIT
The 550 Maranello was a game-changer, we found one of Ferrari's own

100 TAMING WALES RALLY GB
Motor Sport tackles the National section of the WRC counter

106 FORMULA 1'S NEARLY MAN
Valtteri Bottas is ever improving, but is he champion material?

112 THE ALFETTA IS BETTER
At the dawn of Formula 1, this design helped Alfa Romeo rule the roost

119 CHRISTMAS GIFT GUIDE
Stuck for that perfect pressie? Try our handy guide to smart buying

125 PRECISION SPECIAL
The latest and greatest watches from the world's top brands

157 SPEEDSHOP
Lola's two-litre superstar and why the Dino is now a true Ferrari

206 YOU WERE THERE
On the scene for Niki Lauda's first triumph of the 1975 season

208 PARTING SHOT
Grabbing a ciggie on the grid with world champion Keke Rosberg

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Congratulations to Chris Wilson & André Lotterer on winning the Royal Automobile Club TT Celebration race at the Goodwood Revival meeting September 2019

21GUN also took pole position with the fastest official lap for a Cobra Roadster at Goodwood of 1:24.073



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MOTOR SPORT

THE EDITOR

"Without *Autosport*, a title founded in 1950, we will all be poorer"

IN THE COMPETITIVE WORLD OF SPORTS JOURNALISM IT IS sometimes hard to give credit where it is due. Editors don't tend to congratulate rivals on a great story much - we tend to ask why our reporters didn't get it first. But recently I have seen this magazine's competitors in the motor racing landscape in a new light. Because it is looking increasingly likely that landscape is about to change beyond recognition.



Autosport, a title that has sat alongside our own on the news-stand for almost 70 years and which I enjoy and admire every week, last month received an unprecedented price hike from £3.99 to £10.99. Rumours have been rife for weeks that the owners of the title were planning such a move as a precursor to closing the print titles in order to focus on its digital channels. It was communicated to staff back in September that the print titles - which include the monthly *F1 Racing* and weekly *Motorsport News* - will be phased out or sold 'over time' - although many people think such a thing could happen very soon.

Two *Autosport* issues in October also carried a statement to readers in the spot usually reserved for the editor's letter. According to the author, Rob Paterson, who holds the title of Executive Vice President Racing, the price rise is the result of "The harsh economic realities of our audience shifting to digital combined with the increased costs of maintaining a print product."

Paterson pledged that *Autosport* would continue to provide readers and racing fans with racing news "but it will be in other ways" whether via the website, podcasts or videos.

If these titles disappear, *Motor Sport* will be the last high-quality, broad coverage publication of its type on the shelves in the UK. Some might suggest that we should celebrate this fact and capitalise on it - after all neither quarter nor sentiment are asked for or given on track or in print. But as editor, I have to say that nothing could be further from the truth.

Competition is what keeps us sharp: all journalists need to measure themselves against their peers and rivals and all publications do the same. Without *Autosport*, a title founded back in 1950, we will all be poorer. For fans some of the crucial coverage will be lost too: *Motor Sport* and *Autosport* complement each other, the latter focusing on quickfire news and analysis of everything from club racing to F1, allowing *Motor Sport* to pull back and illuminate the bigger picture of racing old and new.

More importantly, a depleted media landscape runs the risk of handing even more power to the sport's already powerful public relations machine. Even today, drivers and teams from F1 to WRC are chaperoned to an extent unheard of even a few years ago. As money pours into the sport awkward questions from journalists are less welcome - which makes them all the more important.

At the same time in F1, the all-powerful Formula One Management operates a well-financed content factory from its HQ in central London, churning out press releases and videos masquerading as news. In a balanced media landscape such content would do no harm: readers would have the choice of where to get their news from. But in the new era the choice is harder to see.

Motorsport Network, the privately owned, Miami-based company that bought *Autosport* in 2016, has been expanding rapidly in recent years. It claims to be the world's largest motor sport platform, having bought up dozens of smaller websites and brands (and attempted to buy us more than once). It boasts content in 15 languages, over 81 countries totalling 336 million page views per month.

Such investment in motor racing journalism is to be applauded. But the ruthless price increase seems to be a strategy straight out of the playbook of Mark Zuckerberg rather than that of Gregor Grant, the magazine's founder. Brands forget their past at their peril.

If the closure happens (Motorsport Network declined to comment when we contacted them) we will mourn the loss of print titles from our small patch of the newsagent's rack as much as anyone.

Of course, the forces that are affecting competitors are also felt by *Motor Sport*. These are challenging times. But we believe that done correctly, print and digital can work together bringing the best out of each other for the good of the reader.

Motor Sport is also unusual in the fact that its unique ownership structure allows it to invest for the good of the sport and the UK's pre-eminent position in it. In fact, through our long history, we like to think that we have played an important role in ensuring that the UK is today a world leader in motor racing. And readers can be assured that we will continue to cover the sport they love in the detail they are used to.

Some traditions are worth preserving - we hope that you think the same. Either way, we would love to hear from you.



Joe Dunn, editor

Follow Joe on Twitter @joedunn90

NEXT ISSUE: OUR JANUARY ISSUE IS ON SALE FROM NOVEMBER 27

MOTOR SPORT

IN THE SPIRIT OF BOD AND JENKS



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Details matter.



To convey a Britishness around a famously American car for our GT40 shoot we sourced a vintage Union Flag and contacted Le Mans Coupes – the UK agent for official Shelby continuation maker Superformance – to gain access to an immaculate MKII recreation. While not a full original, the car bears an official GT40/P chassis number and is on the GT40 registry.

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Closing out an historic season

THE CURTAIN CAME DOWN ON THE 2019 historic racing season with the packed Dix Mille Tours by Peter Auto event at Paul Ricard over the weekend of October 19/20.

Peter Auto's final race event of the season featured more than 350 cars in action across eight categories at the French Grand Prix venue, with its variety stretching from Jaguar E-types and Bizzarrinis to Group C and turn-of-the-millennium GT machines.

There were several titles up for grabs, including a battle reminiscent of Le Mans in the 1960s as Claudio Roddaro's Porsche 917 took on Toni Seiler's Lola T70 for honours in the Classic Endurance Racing field. While the race was won outright by Briton Daniel Gibson in his Lola T70, Roddaro's third place was enough to hand him the title.

Mark Sumpter put the Porsche 2.0 Cup honours out of reach with his first win of the season, as Oliver Bryant/Andrew Smith secured second in the standings after finishing second ahead of Richard Cook/Harvey Stanley - the two teams heading into the weekend tied on points.

The UK-based Historic Sports Car Club wound up its annual racing fixtures at Silverstone the same weekend, with 21 races and 280 competitors and a host of titles being decided. Roger Stanford and Bob Bullen shared the Historic Touring Car title having been inseparable in the points, as Andrew Park secured his fourth-straight Historic Formula Ford 2000 crown. The Historic FF1600 title had already been settled in favour of Cameron Jackson's Winkelmann, and Jackson took an 11th win by just 0.007sec from Linton Stutely.

With Masters Historic finishing its European year with the Spa Six Hours - which attracted 101 starters - in late September entries have been strong across the big three organisers, signalling good things ahead of 2020.



The Mirage GR7 of Roald Goethe and Stuart Hall heads the Classic Endurance Racing 2 field from pole, although they'd go on to finish third. Below: Jean Clement's Alfa 1750 GTAM

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PHOTOCLASSICRACING



The regulatory bodies for both car and bike racing will now start working together on safety, starting with anti-slip paint

MOTORSPORT IMAGES

Lines to become clearer between cars and bikes

IT IS A QUIRK OF MOTOR racing that - despite the obvious similarities - bikes and cars inhabit vastly different worlds.

To many followers of four-wheel racing, bikers are a breed apart and vice versa. But now a thaw in relations is on the cards. The governing bodies of both sports - FIA and FIM - have agreed to work together to improve safety on tracks with the potential to increase cooperation across a variety of areas within the two sports.

According to a statement last month the two bodies hoped to start collaborating "together on a range of research projects related to circuits and competitor safety devices". The first evidence of this will be work carried out on a new type of anti-slip paint, which will be used at shared circuits on run-off areas and kerbing.



"We can advance safety in all forms of motor sport worldwide"

FIA president Jean Todt said: "By uniting our two governing bodies on safety, it means we can advance standards for all forms of motor sport worldwide. A collaborative approach to safety standards will not only simplify the process for the industry but will also ensure the highest level of safety for our competitors worldwide."

Differences between the sports will clearly remain. As John Surtees (*above*), the only person to win world championships on both two wheels and four, once remarked: "The big difference between a racing motorcycle and a racing car is that if you leave it to itself, the car can stand up on its own...."

Formula 1 enters auction market



A NEW ANGLE IN THE FORMULA 1 MONEY making machine will be evident at the Abu Dhabi Grand Prix, where on November 30 RM Sotheby's plans an auction of grand prix-related cars and components. It will be the first auction of its type run in collaboration with the Formula 1 organisation itself, and focused purely on motor sport.

Lots so far include the Ferrari F2002 chassis that brought Michael Schumacher three of his 11 2002 victories including the title-clinching Magny Cours win, a Jaguar 220C racer, wings from the Ferrari 312T4s of Villeneuve and Scheckter, and parts from Fernando Alonso's Renault R29..

"It's not been tried before. The appeal is that this could take auctions to fresh markets," said an RM spokesman. "The classic auction round is focused on specific areas; tying this new sale to a grand prix will give access to a different community who are nevertheless interested in motor sport."

If it goes well the principle could bring further sales at grands prix in the Far East and South America, with all the exposure that goes with the championship. But the firm isn't releasing estimates for the Schumacher car...



Above, sections of Alonso's 2009 Renault are up for grabs, as is a whole ex-Schumacher F2002, right



Alonso to compete in 2020 Dakar with Toyota

TWO-TIME FORMULA 1 WORLD champion Fernando Alonso will compete in the Dakar Rally in 2020 with Toyota. The Spaniard took part in two rally-raids earlier this year with the Japanese manufacturer in a warm-up for the Dakar and will be now be competing in Saudi Arabia next year.

Fellow Spaniard Marc Coma, winner of the Dakar himself on five occasions, will be his co-driver. The announcement has been anticipated for some time after Alonso linked up with Toyota for two rallies this year.

The first Rally Raid event in South Africa marked his debut in competitive rallying. He went on to finish 16th overall after rolling his Hilux and hitting a bird in two separate incidents that cost him both the original and spare windscreens.

A second outing in the Rally of Morocco in September was marred with more issues for the Spaniard, who finished 26th overall, having crashed out of the competition during the third stage.

Alonso made clear his experiences in rally raids with Toyota would be crucial to determining his participation in the Dakar, no doubt the biggest challenge the 38-year-old has faced in his illustrious career.

The Dakar will represent another challenge for Alonso away from F1, having already attempted the Indy 500 twice in his pursuit of the Triple Crown. His second entry with McLaren was ruined as the team found itself woefully under-prepared and Alonso failed to qualify for the 2019 race.



MOTORSPORT IMAGES

Ticktum secures Macau Grand Prix comeback

British racer Dan Ticktum has an opportunity to get his career back on track after landing a plum Macau Grand Prix drive with Carlin. The 20-year-old will also attempt to become the first driver to win the race in three successive years.

Ticktum's junior career has been one of the more tumultuous of recent times. A front-runner in MSA Formula (now FIA F4) in 2015, he received a two-year ban (12 months suspended) following an incident at Silverstone that September, when he rammed rival Ricky Collard off the road during a safety car period. He returned at the end of 2016, with a couple of F3 outings, and attracted Red Bull support for a full European Formula Renault campaign the following year. After taking one win en route to seventh in the standings, he returned to F3 with Motopark at Macau - and swept from third to first at the final corner as rivals Sérgio Sette Câmara and Ferdinand Habsburg crashed out.



MOTORSPORT IMAGES

Controversial, but talented nonetheless. Daniel Ticktum won Macau in both 2017 and 2018

He finished second to Mick Schumacher in the 2018 FIA F3 series before romping to his second Macau victory. Ineligible for the vacant Toro Rosso F1 seat taken by Alex Albon because he had yet to accumulate sufficient superlicence qualifying points, Ticktum switched to the Japan-based Super Formula championship with Team Mugen. After struggling through the opening three rounds, however, he lost his race seat and was axed from the Red Bull programme.

He has no previous experience of the latest FIA F3 cars, but said: "I wasn't sure I'd have the chance to return to Macau, so to be able to come back with Carlin is very exciting. Macau is the most incredible circuit and I've been a winner there in the past, so that is obviously the aim again."



FORMULA 1 SPORTS CARS INSPIRATION

Come and cast your votes

THE DOORS TO THE MOTOR SPORT HALL of Fame are open once more for the latest intake of greats, heroes and pioneers of racing. The current list of inductees includes Ayrton Senna, Jim Clark, Michael Schumacher and John Surtees.

This year, three more individuals will be added to this prestigious group, as chosen by a world-leading panel of discerning motor sport experts: our readers.

Gilles Villeneuve is once again on the shortlist for Formula 1 drivers, which also includes Fernando Alonso, Ronnie Peterson and Mika Häkkinen.

Among the six sports car nominees is the often-overlooked four-time Le Mans winner Olivier Gendebien. Also competing for your vote is Norbert Singer, who played a key role in 16 Porsche Le Mans victories.

The final category celebrates those who have come to the forefront in 2019: the Inspiration Award shortlist contains names such as John Cooper, Ken Miles and the Blower Bentley.

Visit *motorsportmagazine.com/hall-of-fame* to cast your vote and enter into a draw to win a Stirling Moss print from Historic Car Art.

Are you experienced?

MINING A VINTAGE BACK CATALOGUE is all the rage - from Aston Martin's continuation models to this magazine's recent drive to give readers access to 95 years of history via its online archive section - and now the home of British motor racing is getting in on the act.

Launching this month the Silverstone Experience promises to tell the story of the circuit and of racing in Britain, through a collection of priceless memorabilia - some of which hasn't been seen by the public for decades.

The exhibition, which will be open all year round and is housed in a refurbished WW2 aircraft hangar at the circuit, will feature archive items including a driver scrapbook from the 1940s, a collection of BRDC gold stars won by Formula 1 champion James Hunt and a 1992 grand prix signing-on sheet featuring the scribbles of drivers such as Ayrton Senna, Michael Schumacher, Nigel Mansell and Damon Hill.



The Silverstone Experience will add a new dimension to the British GP venue

Visitors will also learn about the science behind the modern-day sport as well as seeing historic cars and bikes - such as Barry Sheene's 1979 Suzuki, leathers and helmet - modified with a hole to allow him to smoke whilst wearing it - and Mansell's 1992 British Grand Prix-winning Williams.

The exhibition has cost £20m, including a £9.1m grant from the National Lottery Fund, and will form a key part of a rejuvenated circuit which earlier this year reached agreement with Formula 1 to continue to host the British Grand Prix.



Colin Turkington tied with Andy Rouse by scoring his fourth BTCC crown in a dramatic season finale

BTCC finishes with a dramatic flourish

THE FINALE OF THIS YEAR'S BRITISH Touring Car Championship will go down as the most dramatic in history, according to former champion Tim Harvey.

Team BMW's Colin Turkington secured his fourth crown in the most unlikely of circumstances after three races on the Brands Hatch Grand Prix Circuit, each of which changed the title picture.

Turkington secured pole and led the opener until a mid-race downpour left him on the wrong tyres and he slumped to fifth. In contrast his rival Dan Cammish, driving for Team Dynamics Honda, performed brilliantly, climbing up the order to win.

Turkington was then hit by Cammish's team-mate Matt Neal at the start of race two, spinning the BMW out in what many – including Turkington – saw as a cynical move. Cammish finished that race third to grab the championship lead.

Turkington had to fight from 25th in race three, with Cammish just needing to bring the car home in the points to secure his maiden BTCC title in his second season. However, brake failure into Hawthorn sent the Honda into the barriers with a lap and a half of the season to go, with Turkington's charge to sixth securing him the crown by two points.

"In terms of entertainment, nothing can touch the BTCC"

Until that point, Cammish had finished every race this year. The DNF dropped him to third in the standings, with Andrew Jordan tying on points but being classified ahead courtesy of his six wins.

Harvey, who lifted the BTCC title himself in a thrilling conclusion to the 1992 season and now commentates for ITV, said: "There hasn't ever been a season like it in terms of drama or entertainment. People talk about my 1992 race, but that was just one race; here we had three outings, each with their own individual twists. In my mind it's been the most dramatic ending to a year ever. Poor Cammish – he'd had the best finishing record of anybody over the last two seasons, so to lose the title in that fashion was heartbreaking. But Colin put in the drive of a champion. In terms of drama and entertainment, nothing can touch the BTCC right now."





Ferrari's pristine chapel

ONLY IN ITALY? VISITORS TO THE church of San Carlo in Modena expecting to admire the Baroque apse with its great plague painting would have been surprised during October to find seven cars inside the 17th-century building. Or rather, seven hand-crafted alloy shells, installed to celebrate the city's long but fading tradition of automotive coachbuilding.

Created especially for the 'Modenart - Sculptors of movement' installation using traditional hammer and sandbag, five Ferraris (Nembo spider, Mondial 500 and three GTO variants), a Maserati 151/3 and a Daytona Cobra graced the church, formed by three of the same skilled master craftsmen who shaped these cars in period, by eye from simple drawings at the Scaglietti coachworks.

If this skill were treated as art, says the curator, "then Giancarlo Guerra, Afro Gibellini and Oriello Leonardi would be as well known as the GTOs, Californias, Testarossas they built with their own hands".

While the exhibition has finished, you can still admire the works at *tiny.cc/hr1mez*.

Leclerc single-handedly shows it's too easy

CHARLES LECLERC HAS A HABIT OF setting tongues wagging this year, but found himself doing so for all the wrong reasons after the Japanese Grand Prix by sparking a debate as to whether modern Formula 1 is just too easy.

Following the race at Suzuka, which Leclerc finished in seventh after a collision with Max Verstappen and the resulting penalties from it, video footage emerged of Leclerc having to hold his left-side mirror while negotiating the flat-out 130R left-hander with the other.

While impressive both on counts of skill and multi-tasking, the footage sparked a social media debate as to whether this current generation of F1 cars are just too easy to drive.

Tiff Needell, tweeted: "During my career three of the most challenging corners were 130R, Eau Rouge and Blanchimont. Now simple flat-out curves and even doable one handed! Have always said Eau Rouge would be my downforce regulation barometer. Soon as all cars can take it flat, take away some downforce."



Watch this! You can't help but be impressed, but it should really be impossible through 130R

Damon Hill, the 1996 world champion, replied: "The dream is over. This has gone too far. They have to get rid of front wings."

Martin Brundle joined in, saying: "Whilst I admire the precision and confidence in driving one-handed whilst attempting DIY at the same time... the legendary 130R corner becoming a straight line saddens me."

Not everyone took it so seriously though. McLaren's Lando Norris simply tweeted: "Hmmm, he lifted."

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MARK HUGHES

"It's been a long time since Ferrari's future has looked so bright"

MERCEDES CLINCHED ITS sixth consecutive constructors' title at the Japanese Grand Prix. When one of Lewis Hamilton or Valtteri Bottas subsequently wins the drivers' title, it will be the first time a team has taken six consecutive drivers' and constructors' awards. It's a quite staggering achievement and goes one better than Schumacher-era Ferrari managed 2000-04.

But ironically, Ferrari itself might have prevented its record being broken. This won't be recalled as a close season; at the time of writing Mercedes had won 12 of the 17 races, Ferrari just three. But in terms of performance, that's a misleading statistic.

Take Ferrari unreliability and errors out of the results and it's a very different picture.

Bahrain, round 2. Charles Leclerc, having taken his maiden pole in just his second race for the *Scuderia* was within 11 laps of a dominant victory when a fuel injection problem hit, leaving him literally powerless to prevent the two Mercs from cruising past.

Two races later in Baku, Leclerc was in devastating form in the practices, with a regular 0.3sec advantage over team mate Sebastian Vettel, who in turn was consistently clear of the Mercs. But Leclerc crashed in qualifying and in the time it took to rebuild the barriers the circuit cooled enough that the Ferrari was no longer working its tyres hard enough. Even without Leclerc and with a less than ideal track temperature, Ferrari only lost pole through Vettel not being able to get a tow. The Merc drivers towed themselves to pole, laying the foundations for their 1-2. A factor in Leclerc's crash was that he was on the medium tyre, which was proving difficult to warm up. It was quite an unnecessary choice for Ferrari, given its raw performance advantage at the time. Another opportunity - and likely win - squandered.

In Austria Leclerc led from pole, but was held on a tight leash by the team, which was taking its cue from the overheating Mercs behind, seemingly unaware that the real threat was Max Verstappen's long-running Red Bull at the back of the queue and therefore under no undercut pressure. Leclerc was constantly requesting he be set free to build up a cushion. Ferrari each time refused. Verstappen, running long and therefore on newer rubber at the end, was able to hunt the Ferrari down and barge it aside two laps from home. He'd never have got within range had the Ferrari pitwall not been concentrating on the wrong opponents.

At Hockenheim the Ferraris had a consistent two-three-tenths advantage over the Mercs through the practices. But one of them stopped before even recording a lap of qualifying, the other (Leclerc) was unable to start Q3. Both were mechanical problems. Leclerc was on the point of making amends in the wet race when he crashed out.

The team management was so distracted by the Vettel/Leclerc radio row about swapping positions in Russia that there was no-one to overrule the engineer's pre-coded response to Vettel's mechanical failure of 'stop the car now'. This prevented the possible destruction of Vettel's engine - but at the expense of triggering a virtual safety car just when it would allow the yet-to-stop Hamilton to leapfrog Leclerc for victory.

In Japan it was driver error, as Vettel jumped the start from pole and Leclerc hit Verstappen. With the front row locked out, they'd had the perfect opportunity to control Mercedes by virtue of track position. Valtteri Bottas instead grabbed a simple victory.

Add those wins to the three they had actually achieved by this time and the tally would have been Leclerc 7, Hamilton 5 (plus Bottas 3, Vettel 1) and Leclerc would have held a narrow lead in the points over Hamilton heading into the last four rounds.

It underlines how winning a title is not only about lap time. Ferrari - team and drivers - has made mistakes, but just as significantly it has been punished each time by a Mercedes team that has in place the systems and attitudes waiting to ambush inattention. Ferrari shouldn't be judged too harshly; its current team is still a relatively new collection of individuals, with nowhere near the same depth of experience as the key departments at Brackley. It's suffered volatility in its management and had different wrong people in different wrong places, but has been correcting that. Most importantly, the creative technical spirit was re-invigorated into the team around three years ago, simply by a management change.

"This year has been about a great team effort to turn around a flawed car"

The race team management lagged behind in both ability and attitude, but that too was changed, on the eve of this season. In between such big structural changes, some things have inevitably been missed. But consider that what began as a fundamentally flawed 2019 car has now set five consecutive pole positions, and it becomes clear just what fantastic potential resides in this still young team. If 2017 and '18 were about the *Scuderia* squandering potentially the best car, this year has been about a great team effort transforming a flawed car into a formidable one. It's a long time since Ferrari's future has looked so bright.

Since he began covering grand prix racing in 2000, Mark Hughes has forged a reputation as the finest Formula 1 analyst of his generation

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MAT OXLEY

"The world's greatest track is due upgrades to bring back motorcycle racing"

IF THERE IS A RACETRACK IN HEAVEN it is called Spa-Francorchamps. Of that I have no doubt. The 4.3 miles of asphalt that winds its way across the hillsides and through the forests of the Ardennes is like a poem to the joys of racing motorcycles.

The lap starts with possibly the most awesome piece of road on Earth. You accelerate hard out of La Source hairpin, shifting gears and skimming the Armco through the right-hand sweeper that takes you onto the start/finish. You're now in fifth gear, travelling downhill towards the left side of the track, but you continue your arc that takes you back to the right, towards the pit wall, as you shift into top gear. The aim (at least this was my aim when I was doing the Spa 24-hour motorcycle race) was to scare the Beejaysus out of your lap scorer, sitting stoically on the pit wall.

Once you're a metre from the wall you veer left, preparing for the Eau Rouge left-hander at the bottom of the hill. As you lean left you hang off the right side of the motorcycle, because there's no time to switch your body to the right as you attack the first part of the Raidillon right/left sequence. At this moment the upward incline of the road is so steep that Raidillon appears like a wall in front of you. And such is the compression in the dip that it knocks the wind out of you.

You now veer right, climbing steeply, crest the brow, where the front wheel lifts, and then you veer to the left, for the long run towards Les Combes. Your heart is pumping, your brain is buzzing, and you're already looking forward to starting your next lap, even though you've got the delights of Pouhon, Courbe Paul Frère and Blanchimont.

Spa hosted its last motorcycle grand prix in 1990 and its last 24-hour bike race a few years later. The circuit had simply become too dangerous for world-class bike racing.

But not anymore, in theory, at least. The world's greatest purpose-built racetrack is due to undergo safety upgrades planned to bring world-championship motorcycle racing back to the venue that staged its first bike GP in 1921.

The aim of the region's Walloon Government is to host a 24-hour world championship race in 2022, followed by a MotoGP world championship round in 2024.

This is an ambitious project, because Spa is a long way from meeting minimum MotoGP safety demands. The circuit will have to spend a fortune to increase runoff around the track, most especially at Eau Rouge, Raidillon (where French Formula 2 driver Anthoine Hubert lost his life in August) and the ultra-fast Blanchimont left-handers towards the end of the lap.

Apparently the circuit does have the money; or at least it's borrowing the money. A few months ago the Walloon Government approved an initial loan of some £26 million from SOGEPA, a local public investment fund. That is the first slice of a finance plan which totals around £71 million. A mind-boggling £45 million of this will be spent on making the track safe for motorcycle racers.

"If you've got enough money you can make anywhere safe," says 'King' Kenny Roberts, who won the Spa 500cc grand prix in 1983. "It's a good racetrack, but there's a few corners that'll need changing and they'll need a lot more runoff in a few places. All they need to do is move a couple of mountains!"

"If you've got enough money, you can make anywhere safe"

Roberts, like many riders from years ago, loved fast and dangerous tracks like Spa, while he simultaneously campaigned to have them removed from the world championships. Two of the last grand prix riders to compete at Spa were fellow Americans Kevin Schwantz and Wayne Rainey, who won the final Belgian 500cc GP in July 1990. "Spa was just awesome, I loved it," Rainey recalls. "Raidillon was intense. Going up there the bike would get light on the exit and real loose and sideways, especially in the rain. Probably the most intense corner was Blanchimont. It was fifth gear, no runoff. Everybody was pretty much the same around the rest of the track, so you knew you had to pick up time through Blanchimont. That's where you didn't want to have to do that, but you just did it."

Schwantz started the last two Spa 500 GPs from pole, because the wild-riding youngster was famed for his willingness to take even bigger risks than men like Rainey.

"I enjoyed places like Spa - I really liked those fast lefts at Blanchimont," Schwantz remembers. "I remember getting pole there in 1989 and hearing [Wayne] Gardner or [Eddie] Lawson or someone saying, 'I don't know what Kevin's doing out there, but obviously nothing scares him'. I wasn't smart enough to realise the imminent danger, but places like that allowed me to make a gap over the other guys. Suzuka was the same - most of the other guys would go, 'F**k, the guardrail's right by the track through that 120mph turn...'."

If Spa does get the money and does spend it to make the track motorcycle safe once again the Belgian MotoGP round will be unmissable. There is only once concern - if they make the track that much safer will they dilute its epic nature?

Mat Oxley has covered motorcycle racing for many years – and also has the distinction of being an Isle of Man TT winner

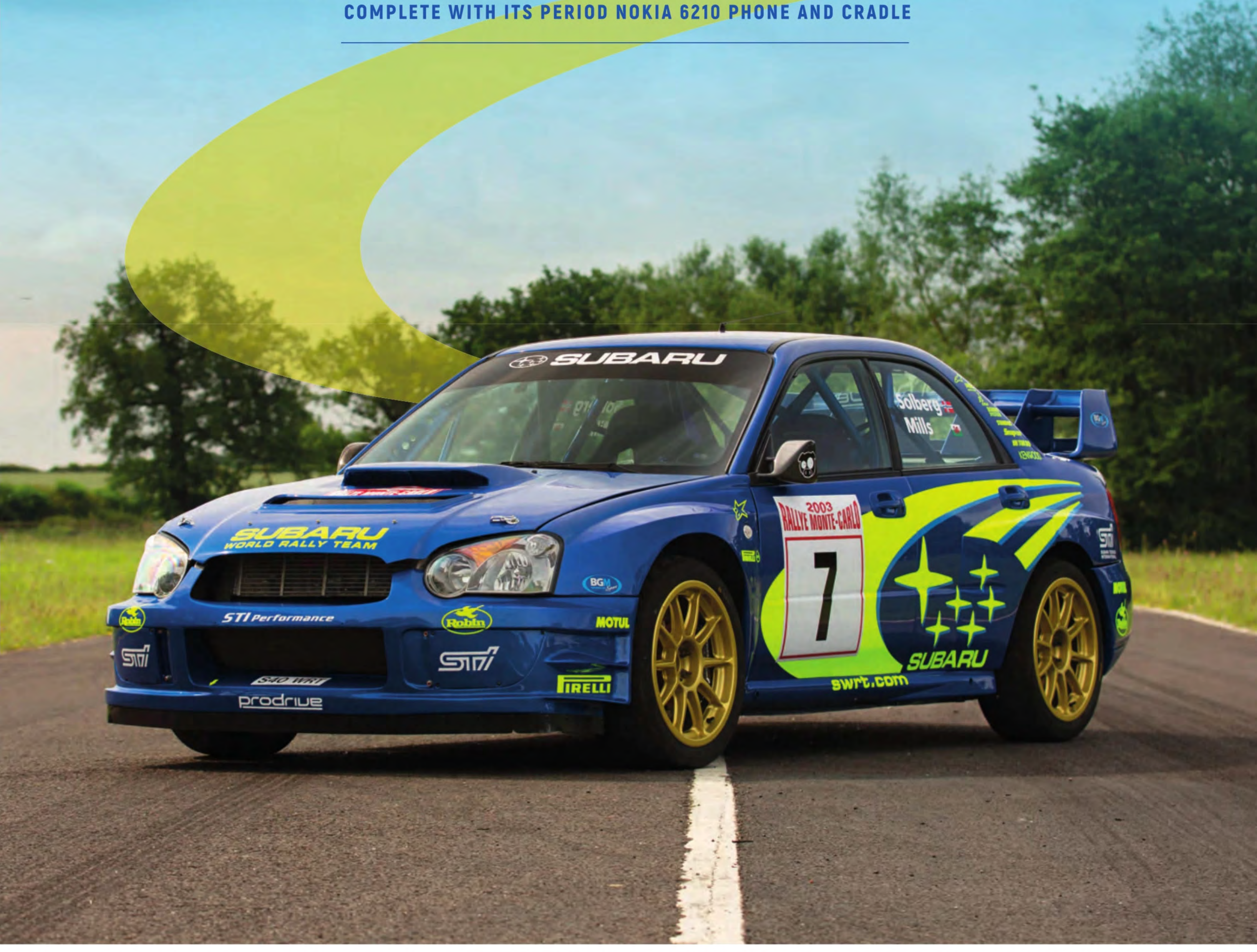
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DOUG NYE

"Ferrari's debut race in 1947 also brought tension between its drivers"

As tensions between Ferrari's drivers become so evident during this F1 season, with sporting director Mattia Binotto wrestling to resolve them, how little has changed since the Maranello works team's debut, 72 long years ago...

Indeed, even the independent Ferrari marque's debut race around the streets of Piacenza on May 11, 1947, brought friction between the two drivers and management.

Ferrari's first 1½-litre V12-engined sports car had been unveiled barely two months earlier. It had been built to a design by Alfa Romeo engineer Gioachino Colombo. He had been in the doghouse in 1945, suspended from Alfa postwar due to what the firm's unions viewed as 'over-enthusiastic' support of Mussolini's Fascist regime before Italy's political collapse. But between Colombo's freelance 1945 design frenzy and the new Ferrari's debut two years later, he had been re-engaged by Alfa - leaving his new V12 Ferrari to be finalised by another ex-Alfa engineer, Giuseppe Busso.

According to Colombo's recollection, and as confirmed by the factory's internal documentation, two brand-new Ferrari 125s were taken to that Piacenza race. One - which would actually start the race alone - wore all-enveloping bodywork, while the other (damaged during practice) carried a comparatively crude 'Sigaro' body style.

The original plan had been for these two prototypes to be driven by the then 44-year-old Franco Cortese, the other by 40-year-old relatively 'superstar' driver Dr Giuseppe 'Nino' Farina. Colombo recalled that during practice Farina crashed the 'Sigaro', so did not start the race. However, Cortese himself would later reject any idea that a second 125 had been available, insisting that only his enveloping-bodied car ran at all at Piacenza.

The Piacenza report in the journal *Auto Italiana* read: "A few days before this race meeting, it seemed that the three most recent examples of modern Italian and European sports cars would be making their debut: the Cisitalia 1100, the Maserati 2-litre and the 1500cc Ferrari 12 cylinder..." but then (on race day) "...only Ferrari showed up, with one car only and Farina missing...".

Franco Cortese performed strongly in that race, his new Ferrari leading in the early stages until, as *Auto Italiana* reported "the engine of Cortese demonstrated irregularity, and he had to retire following a stupid failure of the petrol pump. It did not weaken the conclusive performance given by Ferrari's beautiful car, which has proved to be excellent with regards to engine, brakes and suspension, especially the [new, independent] front axle. Cortese made good use of the five speeds at his disposal and the engine never complained about the strain. The avant-garde Italian constructor certainly has a fantastic new product."

Whether one Ferrari or two ran that weekend is resolved by the team's internal record - its very first *Libro di Corse* - which confirms Farina did run the second car in practice, but then non-started.

Written probably by Mr Ferrari's team manager Federico Giberti - who would later join Maserati - the report describes how: "We attended with two cars, a Spyder and a Competizione, without having decided who would drive which. The Spyder was number 128 and given to Cortese, the second was number 1."

Now the always fiery, often petulant Farina always had a towering opinion of his own importance, having been an Alfa Romeo driver for both the Scuderia Ferrari and the Portello factory, and Italian Champion from 1937-39. During Piacenza practice the report confirms he drove both 125s, setting his best time in the Spyder with the enveloping bodywork. He then tried car 1 again - the Competizione with the cigar bodywork and cycle wings. After three laps he was faster, before "he hit the hay, causing minor damage to the front of the car".

The report then describes how: "The next morning Cortese was given the Spyder and Farina the Competizione. Farina refused to drive this and asked for Cortese's, so we used a single car driven by Cortese.".

Such brevity covers a heated row, which Giberti would have discussed - on the phone - with Mr Ferrari still in Modena. The Old Man (he was then 49) was very familiar with Farina's demanding nature; he would have viewed himself as the national hero whose presence alone was elevating the brand-new marque's public profile. One can assume his turning out for Ferrari would have cost.

"Farina was offered a car, but refused and asked for Cortese's instead"

But - for neither the first time nor the last - Mr Ferrari was not about to pander to a superstar driver who could bend a car and then blame the team, when he had the reliable, more loyal Cortese to go well enough, while keeping press and public on side.

So Farina's demands were refused. Outraged, he stormed home, leaving Cortese to do a decent job in the lone Ferrari. And two weeks later, on May 25, Cortese won with that new Ferrari in the Rome GP at the Baths of Caracalla circuit. Farina would not drive again for Ferrari that year - The Old Man instead turning to Tazio Nuvolari - and to the talented Frenchman, Raymond Sommer. Who needs a selfish superstar?

Doug Nye is the UK's leading motor racing historian and has been writing authoritatively about the sport since the 1960s

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ANDREW FRANKEL

"The very future of the Bloodhound project rests on the tests this summer"

I NOTE A CHANGE IN TACK FROM THE team behind the renewed Bloodhound LSR Land Speed Record car, a project now in its 13th year and under new management for the last six months. The original aim of reaching 1000mph on land is now an aspiration, and very much dependent on testing and the attempt to raise the current Land Speed Record from 763mph. 'We should perhaps have been clearer about that at the time,' I was told.

Rather than regarding this as a potential scaling down of objectives, I'm actually heartened, as I am by the much increased flow of news from project HQ and the clear progress being made. As the car heads off to South Africa to test on jet power alone, before a 12-18 month refit to accommodate rocket power too, I sense a more pragmatic approach and the realisation that while the team may judge itself on what it feels capable of, sponsors will look rather more at what has been achieved so far, which in results terms are a few low speed (200mph) runs at Newquay airport in 2017.

The projections say the car can reach comfortably over 500mph just with its Rolls-Royce jet, and I am told that if everything goes perfectly, something 'beginning with a six' is possible. You might say that Craig Breedlove went past 600mph on land some 54 years ago, but if the team can demonstrate a car that's gone faster than any other since Thrust SSC penetrated the sound barrier in 1997 - even before its rocket is fitted - the credibility that ebbed away will return in a flash and hopefully, the sponsorship to go with it. Don't think that just because there's not going to be a record attempt in South Africa this summer that these runs are somehow unimportant. I'd say the future of the entire project rests upon them.

JUST BACK FROM THE SPA SIX HOURS WHERE, alliteratively enough, the family Ford Falcon failed to finish once again. This time however we were spared the usual dramatics. In previous years it's been put out by a collapsed hub, an engine blowing up and a crash, and those were just the times when I've been on board. On one of the rare occasions it did finish, it caught fire before taking the flag. This year it was caused by a wire detaching itself from the alternator, running the car out of electrical power 20 minutes before the six hours had elapsed.

But it didn't matter at all. What mattered is that all three Frankels - two brothers and one son/nephew had a hoot at one of the world's greatest circuits and more wheel time than many get in a season of sprint racing. We will be back.

I RETURNED FROM SPA TO WHAT LOOKED like a small packing case on the doormat. As it happens, it turned out to be a book.

I'd known that the fourth and final edition of Karl Ludvigsen's Porsche history *Excellence Was Expected* was incoming for a while. But it still staggered me. For the last 15 years and as Karl knows well, I've been nicking facts out of the second edition as, I am sure, have most other journalists who write about matters Porsche. My edition extends to three volumes and 1582 pages. Until now it was the greatest single-marque history I have known. But the new one dwarfs it, extending to 2834 pages, four volumes and over 3000 photographs. It starts with the birth of the company in 1948 and continues up to the launch of the Taycan this year. Almost unbelievably, there are 30 chapters simply dedicated to the 911.

This is not a rollicking, page-turning bedtime read, but a serious reference work backed by in-depth interviews conducted over nearly half a century with those who were there at the time. And it comes with a serious price: £450.

A MANUFACTURER HAS JUST ANNOUNCED A new, multi-billion Euro investment plan. It involves replacing an existing saloon, creating a new mid-sized SUV to go with the full-sized offering already in the market, a sports car, sports coupé and sports cabriolet. Petrol, petrol-electric and fully electric powertrains are promised. Care to guess this company? It's Maserati. I think it's fair to say its most recent turnaround has not hit its marks, so here's hoping this one does.

But I worry for it and for two reasons. One, it seems incredibly ambitious and with Fiat Chrysler Automobile's track record of promising much and delivering not quite so much, that's a real concern. But my real worry is the brand. To me, Maserati is not a strong brand in the way Ferrari and Porsche are strong brands. Truth is, it has been over 60 years since a Maserati last won a grand prix. In the 30-plus years I've been doing this job, a Maserati must have won some comparison tests in magazines, but I don't recall seeing them. I just don't think people dream of owning a Maserati any more.

"I just don't think people dream of owning a Maserati any more"

In itself this need not be a death sentence, but it does mean you're not going to get where you want to go just by following everyone else, which is what this plan appears to do. I'd place Jaguar in a similar position and the reason it can't make enough I-Paces right now is that it is its first car in goodness knows how long that chose to lead rather than follow.

A former editor of *Motor Sport*, Andrew splits his time between testing the latest road cars and racing (mostly) historic machinery
Follow Andrew on Twitter @Andrew_Frankel

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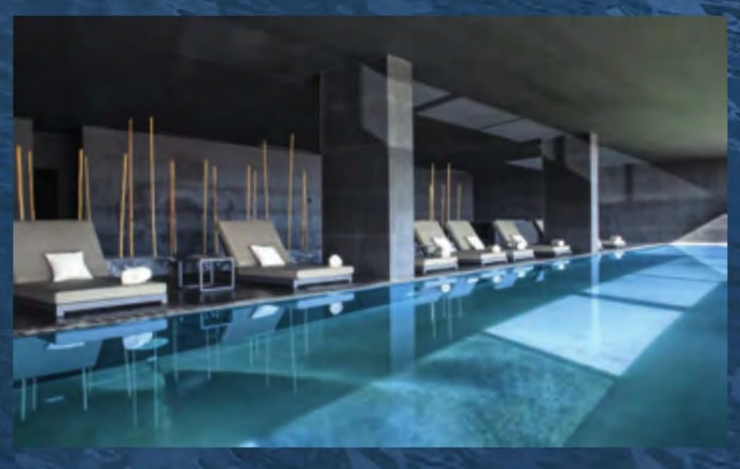
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JENNIE GOW

"Many of us ignored our common sense and ran towards the Williams fire"

ONE OF THE THINGS I LOVE most about working in sport, and in particular F1, is the family feeling you get sometimes. Not all the time... when there's serious news to deliver and your editor is breathing down your neck the paddock can be a pretty feisty place to work but just sometimes, a truer sense shines through.

In days of old, people were knocked to the floor in the fight to be first with a story. In fact, if I think back to 2014 and the first race of the season, Daniel Ricciardo and his Red Bull team were called to see the stewards. The Aussie had stood with such pride on the second step of the podium, making him the first Australian F1 driver to finish on the rostrum at his home race in a world championship round. It was a special moment but it didn't last long. As rumours grew in the paddock that Daniel was going to be disqualified for irregular fuel flow ,the crowd around the back of the garage grew.

As the first race of the season there's a lot of pressure on rookie journalists, and when there's the sense of a story brewing even the old hacks who have been in the paddock since the year dot start to get twitchy and excitable. It's the extraordinary moments that make a season sizzle.

A group of about 100 people comprising journalists and camera crews, producers and fans gathered on the small patch of grass that the mechanics and engineers were trying to use as a thoroughfare. It was already dark and the garage was being packed down and quite frankly, we were in the way! As soon as Christian Horner came out of the garage, the crowd surrounded him.

There's not really an order or a way that things work. It's everybody for themselves so we all dive in and see who can be heard above the rabble and responded to first. It's a dog-eat-dog environment sometimes.

That day I got two questions in as second reporter, and then ducked out the way to try and catch a plane home, which we all almost missed due to the stewards taking so long. Such a high-profile disqualification certainly got everyone talking.

There was another occasion when a journalist ended up taking an unintentional bite out of the back of my hand when Fernando Alonso crashed out of the Canadian Grand Prix and we were all gathered around waiting to grab a word. I still have no idea how it happened but there were no cross words - these things just go with the territory.

In 2012, Pastor Maldonado won the Spanish Grand Prix to much surprise. It was Sir Frank's 70th birthday and just moments after the candles were blown out and the photos taken with the birthday boy, the garage went up in flames following an accident by the fuel bay at the back.

Many of us followed our journalistic training rather than common sense and ran towards the fire. Cameras filmed and broadcasters reported until we all suddenly realised the gravity of the situation and everything was put to one side as people started helping those who had inhaled smoke or went to try and help extinguish the flames. As grown men walked passed me, dazed and with tear marks tracking down their smoke-smudged faces, you couldn't help but come together and feel the pain of a team who were celebrating one moment and then running for their lives the next. It was a terrifying incident that took my breath away and as we walked from the paddock that evening we were all a little shocked at what we had seen.

There have been other significant moments in my relatively short history in the paddock, which have caused us to come together as family. Whether team members and bitter enemies on the track or just rival journalists, twice in the last five years we have had a serious accident in a race that has left us reeling. The first I experienced in F1 was Jules Bianchi in Japan in 2014. I remember seeing members of the Marussia team running up the paddock and had a sense of foreboding there and then. Post-race in Japan is 24 hours I would quite happily never revisit. Jules was such a special guy that losing him was painful for everybody.

More recently, in August at Spa, Anthoine Hubert lost his life in the Saturday's F2 race. After an accident like that, no one really cares about being first with the news, it's about being right and doing things in an appropriate way.

"After such an accident, people only care about doing things the right way"

Going to the grid on the Sunday and standing just a few metres from the Hubert family was humbling and painful to see. I felt a fraud as I shed a tear when the Belgian national anthem was sung beautifully after the silence was observed. Anthoine wasn't someone I had ever interviewed but he was one of us... one of the family, one of the brave.

The team you travel with are there through thick and thin, and though there are many high-pressure moments when you are trying to beat your rival to a story, at the end of the day in those awful dark moments in the sport we all love there is no stronger bond than the shared empathy of genuine loss.

Jennie Gow has been a staple of the BBC's Formula 1 broadcasting team since 2011, working across both TV and radio

Follow Jennie on Twitter @JennieGow

Singapore GP Russian GP Japanese GP

Can Red Bull energise Honda?

Despite upgrades, Verstappen couldn't fight at the Japanese firm's home race. **Mark Hughes** looks at the potential for either driver or manufacturer to split

THE HYBRID ERA HAS NOT BEEN a friend to either Red Bull or Honda, and their new partnership for this year represents something of a last-chance saloon for both. It's worked better than many had expected, with Max Verstappen's mid-season wins in Austria and Germany the first for the Japanese manufacturer since 2006.

But even in Austria there were rumours that Honda's continuation into the new formula from 2021 onwards could not be guaranteed. For the racing part of Honda campaigning the board to continue, that breakthrough win could not have come at a better time. Present that day in Spielberg had been Honda's automotive COO Seiji Kuraishi, a man said not to be in favour of the programme. In a presentation last year, he said, "One of our goals is to make Honda a company that society wants to exist. In order to achieve this we have formulated the 2030 vision to provide new value unique to Honda. One of the keys to achieving this objective is reducing CO_2 output." A petrol-burning formula, hybrid or not, might not resonate much with a company looking to move to electric and fuel cell technology.

But for the marketing arm and the racing and engineering staff, F1 success continues to carry weight. Mere F1 participation not so much. The only way Red Bull and the racing arm of Honda might sway the board and ensure the programme's continuation will be with further race victories.

Within that strategic background, the Japanese GP at Suzuka - Honda's very own track - assumed stratospheric importance. Working backwards from there had defined how the upgraded Spec 4 Honda engines would be introduced, with grid penalties in earlier races so as to be in peak condition at Suzuka. Along the way it was careful not to incur the penalties at Singapore, a track traditionally well-suited to Red Bull. Between Singapore and Suzuka came the Russian GP at Sochi where Verstappen took a further grid penalty so as to introduce another new Spec 4 motor into the engine pool.

The trick of the Spec 4 engine wasn't so much the motor itself, but the new Mobil fuel around which it had been developed. Only two evolutions per season of the original fuel are permitted and this was the last one. In this fuel flow-limited formula, the trade-off between a fuel's density (defining how much you can light-fuel the car) and energy content is a very tricky one - and this is where the laboratory magic is worked. The new fuel is said to contain a rare molecule that Mobil has monopolised the global stock of. Chemical engineering is where the exotic stuff in F1 is happening. Honda reckoned on a boost of around 50bhp - worth around 1sec per Suzuka lap - which if realised would bring it almost to power parity with Mercedes, though still off Ferrari.

Mobil's David Tsurasaki said: "It's one of the biggest steps we've done since we partnered with Red Bull. And as engine technology matures, it's getting harder to adjust. This upgrade is something we have been working on for a long time. I think it is one of the better improvements for us. FIA regulation is fairly strictly limited. It must be a chemical that has been used in commercial fuels in the past and is still available. In that sense, it is not a brand new technology. But that material is something we have never used in Formula 1."



Max Verstappen endured a torrid run of races, finishing on the podium just once

ALL IMAGES MOTORSPORT IMAGES

It may have been a funfair for the spectators, but for Verstappen and Red Bull Suzuka was a drag, even with its new upgraded fuel

As if the threat of Honda's future participation didn't bring pressure enough on Red Bull, there was also the matter of its star driver Verstappen - in the driver market, the hottest of properties but, like Honda, only committed to the team until the end of 2020. From his perspective, he's five years into his F1 career and with only a handful of race wins to show for it. If he's to win the multiple championships he feels are within him, he needs to be convinced that Red Bull can provide the equipment to go up against Mercedes and Ferrari. Otherwise he may just as well join forces with one of them.

The Austria and Germany wins made it look as if the Red Bull-Honda combination was on that path. But latterly... Not so much. Max's father Jos was frank in his assessment to Dutch TV: "We've stood still while others made progress. That is hugely frustrating, but we depend on the team. In both engine and car, we lag behind a bit. Red Bull has had all year to close the gap but we haven't gotten closer. So why would they suddenly close the gap next year? I am really worried about that. We will talk to the team to see what can be done, but at the moment it's not good enough. Put Max in a good car and he will be there. The situation he is in is absolutely not his fault, which makes it even more difficult. The team needs to get it to work, otherwise next year will be lost as well. At the moment it doesn't look like we can fight for the championship next year either."

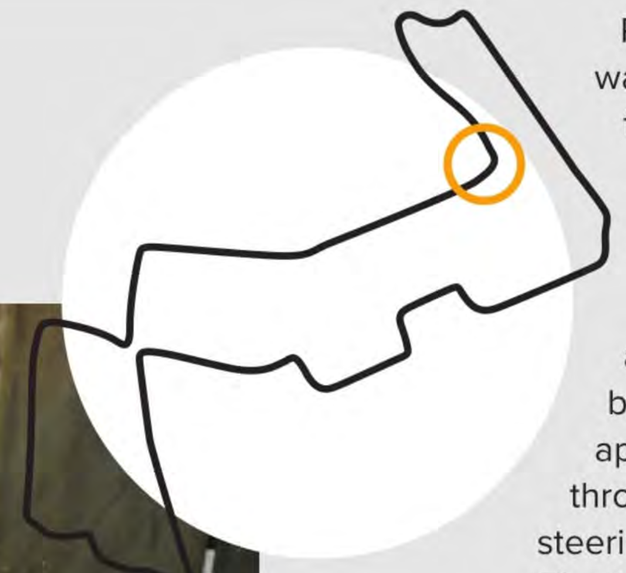
So that was the team backdrop to the crucial three-race sequence of Singapore, Russia and Japan. Singapore rewards downforce, chassis balance and driver ability. Perfect Red Bull territory. So it was an overwhelming disappointment that the car wasn't good there. The Ferrari - with its updated aero that has brought the centre of pressure forwards to finally give it a reasonable balance - was the thing to have. Key to it all was its ability to smother the many kerbs and bumps. The Red Bull, by contrast, was bouncing horribly, Verstappen complaining on Friday that he couldn't even keep his feet properly on the pedals in some sections. The set-up had been devised around an incorrect understanding of the

Trackside View

Turn 5, Singapore



Singapore exposes a poor ride, and Red Bull suffered most while Ferrari was the class of the field



Singapore's Turn Five was where you could see pretty much the entire story of the weekend. The acute-angle right-hander leading onto the stretch of Raffles Boulevard has a bump right on the apex, invisible until you see a car go over it.

Especially a Red Bull. Whereas the Ferraris were riding that bump like limos, Max Verstappen and Alex Albon would proceed through there with the front of the car bouncing violently and continuing to do so for the remaining third of the corner.

Pretty much the same was happening on all the various other bumps and kerbs around the track, and so the lap time was evaporating away with each bounce, each delayed application of full throttle, each snap of steering correction.

The Mercedes looked a lot better, but far from undisturbed by the bump. For the silver car it was the rear damping that looked to be struggling to cope but to nowhere near the extent of the Red Bull's front.

But watch Charles Leclerc or Sebastian Vettel here and all was serene, leaving them each to exploit the virtues of the car rather than dealing with the consequences of its vices.

The stability allowed them to commit earlier even though the initial turn-in wasn't quite so sharp.

The pre-weekend expectation of the Singapore streets lending their favours to Red Bull and not Ferrari was being turned on its head right in front of our eyes.

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extent of the bumps and should really have been running higher downforce. Verstappen qualified fourth, 0.6sec adrift of Charles Leclerc's pole. As Ferrari enjoyed the luxury of a controversy over which of its drivers won - Sebastian Vettel having been inadvertently undercut ahead of Leclerc around the stops - Red Bull took advantage of a strategic error from Mercedes to leapfrog Verstappen past Lewis Hamilton for third. Worryingly, Kuraishi-san had not joined the team, as planned, in Singapore... He would, though, be in Suzuka.

In Sochi, even before Verstappen's (planned) five-place engine penalty, the Red Bull again lagged behind both Ferrari and Mercedes, with Verstappen qualifying fifth and racing to fourth. Ferrari had again been the class of the field but this time lost victory to the unfortunate timing of a virtual safety car that allowed Hamilton to make up over 10sec at his stop, leapfrogging Leclerc to the front. Ironically the VSC had been triggered by Vettel as he was instructed to park his car after an ERS-K failure. Valtteri Bottas and Leclerc completed the podium.

Typhoon Hagibis ensured that Suzuka qualifying was delayed until race morning (as has happened here before), but the post-storm reality didn't reveal any great news. Around Honda's home track, with the trick new Mobil fuel feeding the Spec 4 motor, in percentage terms Verstappen was further away from pole than he had been at either Singapore or Sochi, over 0.7sec adrift of Vettel. It got worse: within seconds of the start Verstappen had been assaulted by Leclerc, spinning the Red Bull onto the run-off with a heavily damaged floor. After running a few desolate slow laps near the back, he was retired as Bottas took an unopposed victory ahead of Vettel and Hamilton. There was a great bit of Red Bull damage limitation from the team's other driver Alex Albon, who first time at Suzuka had equalled Verstappen's qualifying lap to the thousandth and finished a solid fourth. A wonderful performance from a personal perspective, but maybe not the stuff that might rescue a programme.

Mercedes sealed its sixth consecutive World Constructors' Championship. The world yearns for a different outcome.

Word on the beat

Rumour, gossip and news from the F1 paddock

● Russian Ferrari Academy driver **ROBERT SCHWARTZMAN** (*right*) sealed the FIA F3 European Championship at his home event, Sochi, in the Russian Grand Prix support race. Backed by the Russian SMP concern, he is expected to contest next year's F2 season.



● **TORO ROSSO** has had its request to change its name to **ALPHATAURI** approved for 2020. This title reflects Red Bull's clothing brand.

● At the time of writing, discussion about which four **2020 GRANDS PRIX** will be used for the **SATURDAY SPRINT RACE** experiment was set to be discussed at a meeting between the teams, Liberty and the governing body. The proposal is that the grid of the sprint race will be formed in reverse championship order, there will be no regulated pit stops over a distance of around 100km. The result of this race will form the grid for the grand prix proper the following day, with no qualifying as such. **SHANGHAI, BARCELONA, PAUL RICARD** and **SPA** have been mentioned as venues under consideration. Ferrari has requested that Monza not be part of the experiment. Mercedes has campaigned similarly to not include Silverstone.

● **RACING POINT** lodged a protest against the Renault team after the Japanese Grand Prix, alleging that it was utilising an illegal 'pre-set lap distance-dependent brake-bias adjustment system'. The FIA has accepted the protest and at the time of writing was conducting an investigation. Renault's steering wheels and ECUs were impounded after the race.

● **ROBERT KUBICA**, having announced his imminent parting from Williams at the end of the season, is expected to contest next year's DTM series with the factory BMW team.

● An internal questionnaire among the F1 teams asking if they would prefer the proposed **2021 REGULATIONS** or to retain the current rules resulted in six of the 10 voting for retaining. A further meeting with the FIA and Liberty ahead of the October 31 deadline for the publication of the regulations occurred three days after the Japanese GP.

● **ROMAIN GROSJEAN** spent the typhooned-off Suzuka Saturday building a Tamiya kit of a Tyrrell P34 6-wheeler.

● **McLAREN'S** return to **MERCEDES** engines from 2021 onwards leaves **RENAULT** set to supply only its own team from that date, as things stand.

● The ousting of Renault CEO **THIERRY BOLLORÉ** (installed in the aftermath of the arrest of Carlos Ghosn earlier this year) by the company board in favour of temporary appointee **CLOTILDE DELBOS** has not made Renault's post-2020 F1 plans any clearer.



Built on success

Bentley's Flying Spur has a new platform, and it's unusual, says **Andrew Frankel**



Beneath that very Bentley body is a chassis that enables the Flying Spur to be both comfortable and brilliantly responsive

I USUALLY SAVE THE VERDICT FOR THE last line but for reasons that will become clear, I'll share with you now that this new Bentley Flying Spur - a probably not very fashionable four-door luxury saloon - is a fine car. I'll go further: more exclusive than a Mercedes-Benz limousine, yet more affordable and driver focused than a Rolls-Royce, there really is nothing else like it out there.

But it's not just its exclusive positioning that singles it out. You can't see its secret but it was so important that Bentley had to fight to get it. And it is that, deep beneath lies the underpinnings of a Porsche.

As you know, what is referred to as 'platform sharing' is rife within the VW Group to which Bentley belongs, which is why a SEAT Leon, Škoda Octavia, VW Golf and Audi A3 all sit on the same structure. So by that reckoning you'd naturally expect the Flying Spur to sit on VW's large saloon platform, as did the two previous Spurs and the Audi A8 today. But it doesn't: implausible as it sounds, this enormous Bentley saloon uses the lighter, stiffer structure of the Porsche Panamera four-door coupé.

What Bentley achieved as a result is something genuinely special: a luxury four-door car with the most extraordinary bandwidth of ability. Three-chamber air springs and active anti-roll bars that are effectively uncoupled in normal use work in conjunction with that super-stiff structure to produce Bentley's finest riding car to date; yet it's those same roll bars when fully hooked up in a long, fast corner, acting in conjunction with four-wheel steering, that also make it the best-handling four-door Bentley ever, and by a mile.

The Flying Spur goes on sale equipped with the marque's substantially redesigned 6-litre, twin-turbo W12 engine, producing 626bhp. It is, of course, awash with torque but its voice lacks the charm of conventionally figured V12 motors and even V8s, one of which exists not only within the VW family but under the bonnet of the Bentley Bentayga and Continental GT V8s.

In both cases the character of the 4-litre V8 has outshone that of the W12 and I have no reason to think the same won't be true with the Spur. But Bentley always leads with 12 cylinders and there will be plenty of customers who'd want nothing else. Bentley says it will be at least a year before a V8 Spur is offered or, for that matter, a V6 hybrid - a powertrain I have tried already in the Bentayga and for which I wasn't keen.

But while those who want the V8 will simply need to wait, no such alternative is possible for those who find the eight-speed double-clutch gearbox not best suited to this high-luxury application. It's a subtle but significant distinction: in the Continental GT, this super-responsive, quick-shifting system feels entirely at home, and I applauded Bentley's decision to replace the conventional autos that have been used in prior versions of the Flying Spur and Continental GT. But I'd rather have the smoother auto in the Spur, because while the car will waft along very nicely in comfort mode, I want even more from this kind of car: a seamless glide where the biggest indication of transmission activity is the



Aside from a small grumble about the gearbox and switchgear, the Flying Spur is superb



"Bentley has achieved a four-door luxury saloon with an extraordinary bandwidth of ability"

repositioning of the rev-counter needle. And the double clutch doesn't quite do that.

Otherwise, the Flying Spur is a superbly judged, deftly realised example of its art. Unless you're driving, there's almost no difference to the quality whether you are travelling in the front or back. The cabin is exceptionally quiet, the quality of the fixtures excellent. However, I don't like digital dials on a Bentley and I'd argue that there are too many poorly arranged and faintly labelled minor switches.

Things are likely to become quieter now for Bentley at least for a while. The Spur is the last launch of Bentley's centenary year and the last body style that will be derived from the Continental platform. There will of course be derivatives of extant models - Speed versions and so on, the Bentayga is soon to receive a needed facelift and rumours of a sleeker version of the coupé SUV persist, although none is confirmed.

For now Bentley is keeping away from pure electric cars, and has confirmed it will have none on the market until 2025, despite the apparent suitability to the brand of the silent delivery and explosive torque that electric powertrains can provide. But Bentleys are heavy cars already and a Bentley EV would only be heavier still, so the firm will wait until technology has advanced sufficiently for it to launch an EV for which no excuses need be made.

Nor will Bentley be racing outside its customer GT3 programme in the near future. CEO Adrian Hallmark says the 2020/2021 regulations for Le Mans are unsuited to Bentley products and that something like a Formula E entry would in no way reflect the values of the brand. "When it looks like an electric car can win Le Mans, we'll take another look," he told me. Which is many years away.

But as statements of intent go, the Flying Spur will more than suffice. I suspect the V8 will be even better, but that doesn't stop this car being a fine Bentley with, for now, unique positioning. I'm sure many will be used as chauffeur cars and you'll never look cool on board, but if you want a true luxury car that's still somehow good to drive and comes with a genuine sense of occasion, the Spur is the only act in town. And a broadly convincing one it is too.

BENTLEY FLYING SPUR



- **Price** £163,800
- **Engine** 6.0 litres, 12 cylinders, twin-turbocharged
- **Power** 626bhp
- **Weight** 2437kg
- **Power to weight** 257bhp per tonne
- **Transmission** eight-speed double-clutch, four-wheel drive
- **0-60mph** 3.8sec
- **Top speed** 207mph
- **Economy** TBC
- **CO_2** TBC
- **Verdict** It's half Porsche, and superb

Ford regains its Focus

After a disappointing last effort, can the new ST deliver?

I WASN'T THAT TAKEN WITH THE previous generation of fast Focus. Indeed, I appeared to be in a minority who regarded the most recent Focus RS as something of a disappointment. Too heavy at the kerb, too artificial at the helm. Its handling felt synthesised rather than natural, and designed to disguise the inescapable fact that it weighed too much.

And cooking versions of the current Focus have been hugely influenced by the two rear suspension systems available. Cheap versions have a torsion beam rear end with deleterious effects on ride and handling, while ritzier models have multi-link rear axles and carry on the fine work of the original Focus, which redefined the way family hatches drove over 20 years ago.

I'm pleased to report this new Focus ST - the first new sporting version - shows Ford has found its sureness of touch once more. Its 2.3-litre turbo motor develops 276bhp, which is close to the sensible limit for a front drive car, and comes with bespoke front and rear suspension settings, an electronic limited-slip diff and all the usual refinements.

The engine is the smoothest and best-sounding in the class, the suspension offers acceptable comfort and superb accuracy and confidence even when driven fast. The steering response still has something of the arcade about it, but it's not a deal breaker. It's as good as anything in this class.



Ford's latest Focus is an all-round refinement, and adds a lot to the hot hatch class

FORD FOCUS ST

- **Price** £31,995
- **Engine** 2.3-litres, 4 cylinders, turbo
- **Power** 276bhp at 5500rpm
- **Weight** 1468kg
- **Power to weight** 188bhp per tonne
- **Transmission** six-speed manual, front-wheel drive
- **0-60mph** 5.7sec **Top speed** 155mph
- **Economy** 34.4mpg **CO_2** 179g/km
- **Verdict** The hot Focus is back on form

Power of the gods...

...Shame then that it doesn't have the chassis to match



DIESEL IS DEAD, RIGHT? IF SO, why is Audi, the company whose VW parent did more than any other to imperil it, now replacing performance petrol 'S' models with diesels like this S4? Why, for that matter, are Mercedes-Benz diesel sales rising in Europe? But that's for another story.

For the Audi, the reason would appear simple: it makes sense. A 3-litre diesel with a 48V mild hybrid system can provide a compact estate with what quite recently would have been regarded as supercar performance, while returning over 40mpg.

It's a brilliant powertrain, far superior to any petrol Audi V6 (including those used by Porsche), not just in power delivery but, oddly enough, sound too. It has enormous torque, effortless response, a pleasant throaty thunder and a great relationship with the quick-witted, eight-speed gearbox.

If the car to which it was fitted was similarly snappy, Audi would have a winner on its hands. But the S4 follows in a long line of high-performance Audis that build anticipation brilliantly on the straights, only it dash it from your hands in the corners. Even at quite modest efforts, the steering has too little feel, the chassis too little enthusiasm for the job.

Put it this way, if Audi had put as much attention into the steering and suspension as it did into honing the powertrain, I have no doubt that the S4 would lead the class.

AUDI S4 AVANT

- **Price** £48,000
- **Engine** 3.0 litres, 6 cylinders, turbo
- **Power** 342bhp **Weight** 1785kg
- **Power to weight** 192bhp per tonne
- **Transmission** eight-speed automatic, four-wheel drive
- **0-60mph** 4.8sec **Top speed** 155mph
- **Economy** 40.9mpg **CO_2** N/A
- **Verdict** Should be superb; it isn't

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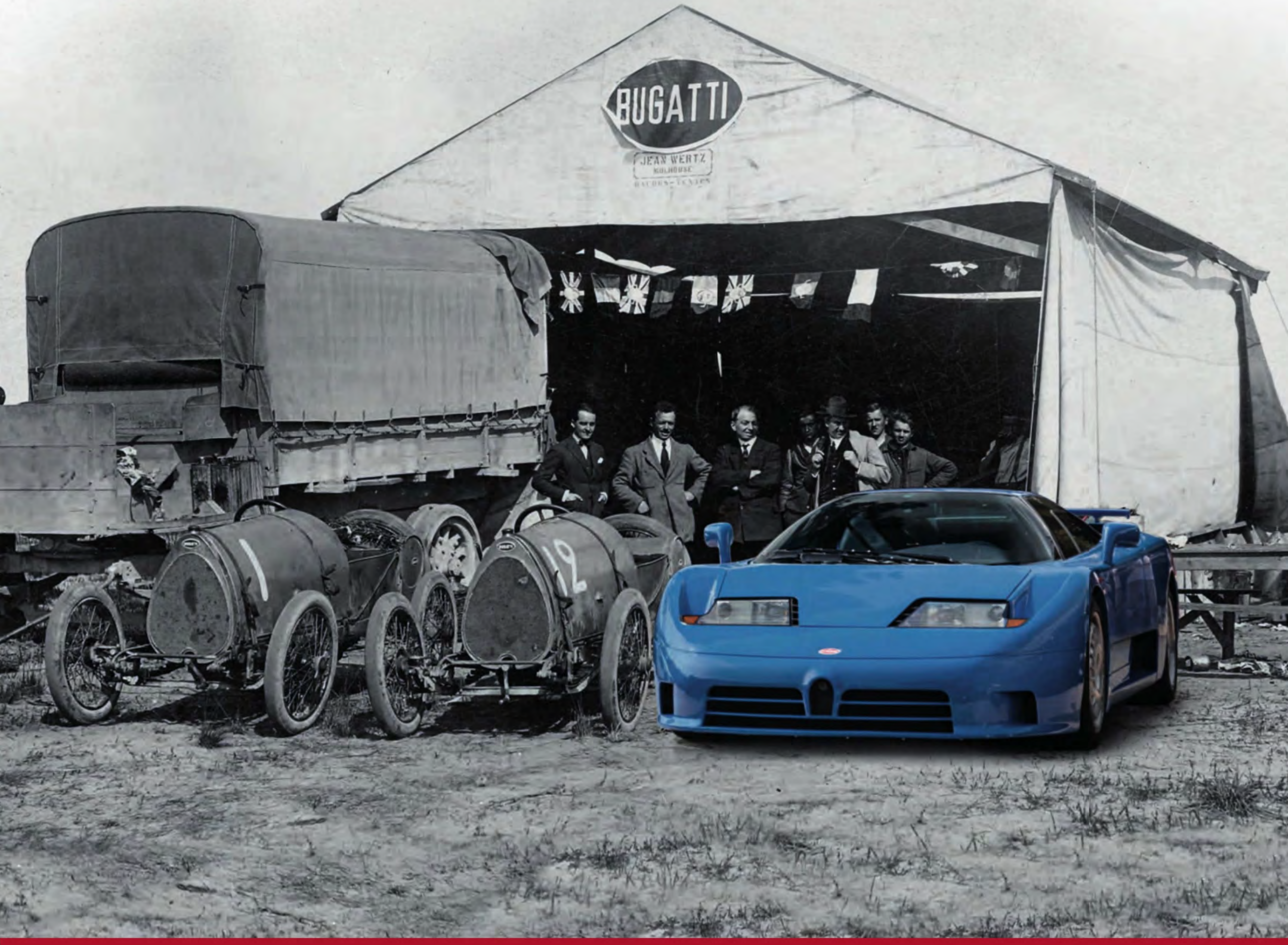
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The rise and fall of Autodelta

Gordon Cruickshank on a revealing new work about the history of Alfa's racing arm



MOTORSPORT IMAGES



AUTODELTA: ALFA ROMEO RACING 1963-83
Maurizio Tabucchi
Published by Giorgio Nada, £45
ISBN 978-88-7911-713-5

OVER THE YEARS ALFA ROMEO has often relied on an outside outfit to run its racing programmes, from Scuderia Ferrari onwards. But in the lifetime of most reading this magazine it's been the word Autodelta that has accompanied the (usually) scarlet cars onto the grid, through the 1960s and into the '80s. This hefty work provides the story of this quasi-independent outfit which improved, developed and built the marque's racing entries from disputatious beginnings to what the final chapter heading calls "a humiliating ending".

Turning first to that humiliation, things grind to an unsatisfactory halt in 1985 on the F1 grid, with Benetton green swamping rosso corsa on Eddie Cheever and Riccardo Patrese's B185Ts, in the same way that the name Euroracing swamped the Autodelta badge. Aggravated by what he viewed as incompetent management, the revered Carlo Chiti, designer and engineer for Alfa, Ferrari, ATS and Autodelta since 1953, walks out, helped on his way by an institutional belief that 'the old man' was failing his task.

Tabucchi seems clear that the mistake was involving previously successful F3 team Euroracing, stating: "The indomitable Chiti had his revenge in witnessing the demise of Alfa-Euroracing". He goes on to berate the company president: "who was conditioned by a thousand jealousies, a thousand pieces of poor advice", and then quotes Chiti's bitter words about individuals wanting to destroy Autodelta in the run up to Fiat ownership. Impartial this is not. Which may not be good history, but it lends pep to the rather flat text, though that could be due to either the author or translator.

Despite a brief spark of the Alfa Corse name in 1992, Tabucchi sees all this as the end of Alfa Romeo racing at the top level. Events have slightly overtaken this wrap-up with the logo currently re-applied to Sauber, but then Autodelta was never really about grand prix racing. Its great days involved making production cars victorious in GT events and building some of the most glorious sports-prototypes ever.

That's where it began, in 1963 when the Alfa chairman decided the firm needed an outside organisation to build and prepare 100 prototype TZ coupés - and swallow the blame if they didn't win. The hugely knowledgeable Tabucchi gets here after a rapid run-through of Alfa's competition origins and the Scuderia Ferrari years, and then being pushed off the top table by Ferrari and Lancia. But if grand prix racing was beyond it in its 1950s period of radical restructuring, Alfa was well set with its new lightweight twin-cam Giulietta motor to make its mark in saloon and GT racing. Remarkably, that engine - in multiple guises - would carry it through to the 1990s.



Mauro Baldi suffered twice as many retirements as finishes during Alfa's dreadful 1983 F1 season

But it deserved a lightweight home, hence the TZ with its tubular chassis and Zagato body - and a GT homologation requirement for 100 of them, too much for the firm to handle. That's where the new outfit came in. It built and raced the TZ, the stunning TZ2, the lightweight GTA and the Cortina-rivalling Ti saloon. (Tabucchi has sarcastic things to say about Lotus's "inappropriate" Cortina mods.) Through the Sixties these small Alfas brought glory to the marque and led on to the 33 sports-prototypes which would eventually bring Alfa two World Sportscar Championships.

I learn a couple of things here: the 33 was initially created by the Portello works, not Autodelta, and it was handed over to AD with no engine. It was Chiti's inspiration to



Autodelta would produce some of the most stunning sports racers. Carlo Facetti and Spartaco Dini handle the T33B/2 at Le Mans in 1968

"Ecclestone accused Alfa of 'wasting time and money on a car that was five seconds slower' "

utilise a smaller variant of the ATS V8 that he had almost ready to go.

It's lucky that the book is laid out with sidebars - on designers and regular Alfa pilots such as Lucien Bianchi and Bruno Giacomelli and a first-hand account of driving a TZ2 - as this and many excellent photographs leaven the somewhat relentless march of the text. But the author's catty asides liven it up: in the 1969 Targa Florio when Nanni Galli's 33 goes off avoiding Vic Elford's Porsche 908 Tabucchi claims: "Alfa suffered directly from the Stuttgart firm's arrogance". Things seen in the rear-view mirror are often distorted... In any case, Elford would later race Alfa's 33TT3.

Woven round the arrival of the 3-litre and flat-12 33s which would finally earn their crowns is more infighting: Franco Scaglione, the coachbuilder who shaped the gorgeous 33 Stradale, fell out with Chiti over it. This time Tabucchi gives both men their say.

A return to F1 with Brabham was another roller-coaster: as well as Alfetta GT rally cars and the Alfasud Trophy, Chiti was also developing his own Alfa-Alfa for the marque's return as a constructor, while trying to comply with Gordon Murray's demands to ditch the flat-12 engine for a V. It led to more scathing words, this time from Bernie Ecclestone about "wasting time and money constructing his car which proved 5sec slower than ours".

Bernie was right. Thereafter, despite early promise with the V12 and two podiums with the 1983 turbo V8, the Quadrifoglio drifted down the F1 grid to that humiliating end. It's a rich history, full of drama, triumph and disaster, and the book is generously illustrated with many unseen pictures - I loved the shot of a Disco Volante being threaded through the narrow doors of a DC3, and one of seven blue-overall testers watching a GTA on the Balocco test track, and I've not before seen the open-topped TZ prototype. So there's much to enjoy here, often first-hand; it's just a shame I have to say it's more 'worthy' than thrilling.

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Many of the scenes in the film were shot with little in the way of permission

SHUTTERSTOCK

An old job, well done

It may be 50 years old, but there's plenty to learn about *The Italian Job* from a remarkable long-term work, says **Gordon Cruickshank**

JUST HOW MUCH CAN YOU WRITE ON a 50-year-old film? This much, and all of it is fascinating. Is that just because I love *The Italian Job* film? Partly, but alongside that, this is an amazing bit of delving: over years Field has tracked down not just the main players but most of the crew, the supports, the car people, the scripts and locations, and he loads the book with first-hand memories of a minor project which became a classic. (Naturally we'll ignore the remake, even though Field dutifully discusses it.)

In among terrific location photos of cast, cars and extras, Field drops in script pages, call sheets and personal notes that provide a generous picture of the complexity of getting a film green-lit, cast, designed and under way. What's remarkable to find is that scriptwriter Troy Kennedy Martin actually wrote a rather dark heist story, with serious violence, but producer Michael Deeley and maverick director Peter Collinson sent it in a different direction - lighter, more comic, picking up the zeitgeist of swinging London. What remained, according to Martin's own words, was a Eurosceptic slant - the cocky Brits outwitting the Mafia and the Italian police - because at the time the Common Market was a major topic...

Yet it took a powerful Italian to make it happen: Fiat boss Gianni Agnelli. Martin got to see him, persuaded him it was good PR for Turin, and Agnelli said yes - which meant the authorities couldn't say no. According to Michael Caine, "the centre of Turin was handed over to us". Even then they took liberties: that monster traffic jam wasn't all faked. They actually blocked piazza exits to trap rush-hour traffic, the cameras hidden to avoid a lynching. Another near-riot came when filming the climactic teetering coach and holiday-making locals wanted to use the road. Reading the book makes you realise how astonishing it is that the film came off - they really did slide the coach sideways, they really did make the rooftop jump, and they really didn't warn that triangular museum they were going to drive up its roof.

Though some of the key players are now dead, Field's 20 years of digging means that they too have had their say - elements they disliked, scenes that were cut, the riotous fun they had. Maps of Turin with locations marked mean devotees can go and gaze. There seems nothing that Field, described here as "the world's leading authority", hasn't discovered, yet it's not anorak-y, it's both entertaining and handsomely designed. Thumbs up.



SELF-PRESERVATION SOCIETY. 50 YEARS OF THE ITALIAN JOB
Matthew Field
Published by Porter, £45
ISBN 978-1-907-085864

LAND ROVER DESIGN: 70 YEARS OF SUCCESS

Nick Hull

For 70 years Land Rovers and Range Rovers have displayed a strong and distinctive visual character. Written by a design commentator who's been at the coal face, this highly informed and heartily illustrated critique traces that lineage, and how those flat sides of the first unstyled 1948 LR morphed into Range Rover, Discovery and now all the chunky niche fillers that tempt buyers from their previous saloons.

For an outsider there's an awful lot about who did what, where and when, but the development tales from sketch to model to full-size clay are absorbing, especially the cancelled projects – shame the Tonka-toy SD5 mini Range Rover didn't happen. **GC**

Published by Veloce, £50
ISBN 978-1-845849-87-0

THE GREAT BRITISH RALLY, RAC TO RALLY GB – THE COMPLETE STORY

Graham Robson & Martin Holmes

Wales Rally GB 2019 represented the 75th running of Britain's premier rally, so this book is a timely release.

The authors know a thing or two about the event in all its forms – RAC Rally, Rally GB, Wales Rally GB. Robson is a motoring historian while Holmes was a co-driver for outfits like Ford, Renault, Toyota and more.

This book charts the history and development of Rally GB – from the first official running – it began as a tourism race down to Torquay in 1932 – to the introduction of tests, and latterly the special stages we know.

All eras of the sport are looked at, from pre-war chuggers to fire-spitting Group B cars and the current fastest-ever WRC machines. It gives a good account of how the rally helped the economy in the early days and boosted national morale at a key time. Results for each running are included, as is a swathe of nice imagery to accompany each period – usually showing something sideways, the way rally cars should be. **RL**

Published by Veloce, £35
ISBN 978-1-787113-68-8

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CITROËN MONOPOLY

To celebrate the French brand's centenary year, Citroën has partnered with leading toy and games brand Hasbro to create a special limited-edition version of the world's best-selling board game, Monopoly. Out are the dull traditional locations like Old Kent Road, Whitechapel and Euston, and in are shiny new squares such as Traction Avant 7, 2 CV, AX GT and C4 WRC. The game remains the same intrinsically, except each location has been replaced with a key Citroën model from its 100 years. But, unlike pretty much all of London or Paris across the last century, Free Parking remains.
£50, lifestyle.citroen.com



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We know what it looks like... but it's a Luft. Not an RUF, or that name beginning with a P. A Luft. Whatever, we love it. Playforever models are a hot favourite in the office, and this brand new design is available in a range of two-tone colours and features big, chunky rubberised wheels and a tough, polished plastic body. Great on a shelf, desk, or simply being shunted around the floor.
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In the wake of Stirling's 90th birthday comes this limited-edition release of hand-signed scale models. Complete with a 10x8in presentation box, the 1/8-scale Mercedes-Benz 300 SLR model commemorates Moss's victory in the 1955 Mille Miglia, when he was famously co-driven by our own Continental Correspondent, Denis Jenkinson. Limited to 722 pieces, each is signed personally by Moss.
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This model is available from the Motor Sport shop
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The Classic Motor Show will celebrate its 35th anniversary this November

Keep on motoring

The Classic Motor Show will cram Birmingham's NEC with thousands of exotic machines and live rallying thrills

November 8-10, Birmingham NEC, Great Britain

MINI BREAK

If you're a classic car enthusiast, a historic motor sport fan or participant, or even just enjoy gazing at the automotive form, the Classic Motor Show is not to be missed.

Housed within seven of the Birmingham NEC's cavernous halls, it brings together more than 300 classic car and motorcycle clubs to show off in excess of 3000 machines.

This year marks the event's 35th anniversary, and to celebrate the show will include a new '35 Years in Motoring' exhibition, which will track how the experience of motoring has changed since the show first opened its doors in 1984.

There's plenty of live action, too, with HERO Events bringing a flavour of its famous RAC Rally of the Tests to the show, with a live indoor course for its 60 competitors to tackle on Saturday - which will mark the actual halfway point of this year's mammoth event.

You can jump behind the wheel yourself, with HERO's 'arrive and drive' classic car experiences, or grab a bargain from the UK's biggest indoor autojumble. Plus there's workshops on restorations, and sales galore.

LOCAL KNOWLEDGE

- **HOW TO GET THERE** Set your sat-nav for B40 1NT and follow the signs for one of the cluster of car parks. The NEC is easily accessible via both the M1 and M40, or there are many trains to Birmingham International.
- **ALSO GOING ON** For those keen to get their hands dirty, check out the Restoration Theatre, which offers tips on both spotting a classic and working on it. There's also a live three-day restoration challenge.
- **DON'T MISS** The first visit of the RAC Rally of the Tests. The endurance road rally from Torquay to Chester evokes the spirit of the original RAC rallies, with 30 tests along the 750-mile route. Catch it live on Saturday.

There will also be a host of special guests making live appearances, plus talks covering topics such as The Great British Police Car, Working in Classic Motoring Media, and game shows like a novel twist on *Wheel of Fortune*.

Motor Sport will also be in attendance, with our own stand and a display of cars to fit in with this issue's Ford vs Ferrari theme, so keep your eyes peeled and come and say hello.

WALTER HAYES TROPHY

November 3-4, Silverstone, UK

Named after the Ford PR guru, the Walter Hayes Trophy is one of the best Formula Ford 1600 events in the world. Regularly attracting close to 100 cars for the knockout contest, the racing is always incredibly close and fraught.

RACE OF REMEMBRANCE

November 8-10, Anglesey, UK

Few club race meetings are as eclectic or emotive as this one. A 12-hour endurance race around the picturesque Anglesey track that is punctuated by a poignant service in the pit lane on Remembrance Sunday.

WEC: ROUND THREE

November 8-10, Shanghai, China

To conclude the World Endurance Championship's tour of the Far East, the grid heads to the twisty Shanghai circuit for a four-hour thrash. Can the works Toyota's continue to defy rule changes and retain their advantage?

FORMULA 1: ROUND 20

November 15-17, Interlagos, Brazil

The title fight may be over, but the Brazilian Grand Prix is always a race to look forward to. The short, sharp Interlagos lap always produces drama, and the passionate fans create a great atmosphere, even through the telly.



WRC: ROUND 14

November 14-17, Coffs Harbour, Australia

This year's epic World Rally Championship battle comes to a close Down Under, and the combatants from Ford, Hyundai and Toyota thrash it out on the gravel and dust of Coffs Harbour. Set your alarms early.

MORE NOVEMBER EVENTS

Nov 1-2	MotoGP, Sepang
Nov 7-9	NASCAR, Phoenix
Nov 8-10	Aussie Supercars, Sandown
Nov 8-10	World RX, Killarney
Nov 15-17	MotoGP, Valencia
Nov 22-23	Formula E, Riyadh
Nov 22-24	Aussie Supercars, Newcastle

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LYNDON MCNEIL

Following in his father's wheeltracks. Alex Brundle is forging his own career in endurance racing, and hoping to emulate Le Mans winner Martin

RACING LIVES

Martin & Alex Brundle

IT'S A TESTAMENT TO THE LONGEVITY of Martin Brundle's career that some may now know him better as an F1 commentator. But before that the multiple grand prix podium finisher – and key man to Jaguar's 1990 Le Mans 24 Hours victory – enjoyed a formidable racing career. He's now also looking after the career of his son Alex, who after climbing as far as Formula 2 has switched focus to sports car racing in the LMP2 division of the FIA World Endurance Championship and European Le Mans Series. It's gone well so far, too, with two Le Mans podium finishes on his resumé.
Interviews by James Mills

MARTIN: "My parents had a modest small holding and one year the strawberries were put together into a sort of collective, shipped down to London and the money never showed up. Mum had always joked that Dad was more likely to be found fixing someone else's tractor than working on the farm, and after the crop scandal that's how he got started in the motor trade, fixing other peoples' motorbikes. One of my earliest memories is sitting on the tank of his Ariel Square Four, when I was four or five.

By the time I was eight, there was an Austin A35 that was a write-off, sat at the back of Dad's used car lot. I'd badger one of the mechanics to take my brother and I, who was probably five at the time, to a field where we'd charge round. It was harmless fun.

The first time I put Alex in a kart it ended up with him crashing and being flung across the track, lying prone on the ground. I rushed over, picked him up and shook him off and happily he was fine. We agreed we wouldn't tell mum when we got home.

Liz, my wife, has had to endure both of us racing. Alex has never given us cause for concern, but sometimes I find myself thinking of that quote: "You can replace your husband but you can't replace a son."

My good fortune when I started racing was that we owned the family business, a garage, where I'd build my grasstrack race cars. Even so, I can remember nearly breaking the company in the late '70s, when the taxman got upset that it put £25,000 into my Formula Ford 2000 season.

These days that platform of opportunity requires either massive wealth in the family or outstanding talent. Take the example of Lewis Hamilton. It's often portrayed that he had a tough route to F1 but actually he had a magic-carpet ride. To navigate all the

championships up to F1 without sponsorship you've got to have six million lying about.

I didn't want to be Alex's manager, and I said that to him. You can tell someone until you're blue in the face that your son's a great driver, but it counts for nothing; what else are you going to say about your son?

But we have achieved a lot together and it was a smart move to get into sports cars. He's truly outstanding in a sports car. And the cars have moved on so much. I've driven an LMP2 car like his, and you have so much front-end grip. Whereas with a Jaguar Le Mans car, with a spool differential, you'd just be managing understeer.

When we raced together at Le Mans [in 2012], I loved every moment of it. I don't know what could be more powerful as a father-son experience than sharing a car at Le Mans; handing the car to him in the middle of the night; making sure his belts were tight; giving him a quick brief on conditions out there; then sending him off into the night at the age of just 20!

I wasn't worried about him. Even in initial testing, he was so fast. And his traffic management was outstanding. I was relaxed about him and more concerned about my physical fitness as a bloke in his early 50s.

A lot of things I tell Alex are based on mistakes I made in my career. Hopefully the advice I have been able to give him is to maximise opportunities and not get caught up in any sort of battle or emotion that is essentially wasted energy.

He's had to cope with a lot of pressure, given he could be perceived as a lucky kid. Eyes have been on him all the way through the early part of his career. So he doesn't need me adding to that pressure. You won't find me wearing a headset in his garage at his races - I'm not a pushy dad.

When that awful moment came to step down from F1, I didn't want to stop, so I filled my time with about four jobs to cope with the fact things were grinding to a halt. I was commentating for ITV; I started managing David Coulthard; I got involved with the Arrows F1 team; and I drove for Nissan at Le Mans. It hasn't really let up since.

Like his sister Charlotte, Alex has a wise head on his shoulders, knows right from wrong and the value of a pound. So I don't have any concerns about the next phases of their lives. How much time I'll have to spend with them, on the other hand, is another matter. With 22 F1 races to attend nex t year, I'll pretty much be flat out once again."

"A lot of things I tell Alex are based on mistakes I made during my career"

ALEX: "The first petrol-powered car I got was one of those Honda-powered off-road buggies. I was probably five or six, and this thing turned up in countless bits and pieces and Dad had to do the dutiful Dad thing, open up his tool box and set to work.

Dad appointed himself the chief test driver, and insisted on driving it before anyone else - just to make sure one of the wheels didn't fall off, naturally - and was horrified at how fast it was! It was meant to only do 12mph, but it probably did 30mph.

Once I got a kart, a Comer Kadet, we'd pile everything into the car and head to North Pickenham, the local kart track. They had a couple of corporate karts there that were derestricted, so they would be able to keep up with my Kadet, and Dad would clamber in and follow me around, and we'd practice race craft together.

In the early stages of trying to climb the motor sport ladder, I had to take the mantle and thrust myself forward. I couldn't afford to stand on the sidelines and let my career be an attribute of someone else's life. I couldn't be seen as 'son of Martin Brundle'. I was the priority, my performance was the priority and I couldn't be shy about that.

If Mum or Dad had been worried about me going racing, they never communicated it to me. You might think that Dad's the one who lives and breathes motor racing, but Mum, too, is immersed in the world - it's been her life since her early 20s.

She's amazing. Mum barely missed a race until I was 26. That includes two years of the World Endurance Championship, with rounds in Fuji, Shanghai, Bahrain, Texas and Mexico. She's Alex Brundle Racing Fanclub member number one, my sister's number two; we're a family that follows our calling.



MOTORSPORT IMAGES

Alex began his car racing career in the junior T-Cars series in 2006, ably assisted by Martin

Dad's most valuable advice has been about how you deal with a big team of people. The reality is, his expertise in driving cars isn't relevant. When I was in single-seaters, he hadn't driven a junior series single-seater since the '80s, so there was not much he could add.

However, management of media, dealing with sponsors, negotiating contracts, handling teams and their ambitions were areas that he could give wise counsel on. And of course, there were the introductions...

People often say, 'Surely it must be a massive leg-up to have a father with so many connections?' but all a personal connection might help with is getting you in front of an individual; after that, you're on your own.

Having all those connections is something that Dad is very private about. In the second part of his career, as a journalist and commentator, people behind the scenes of F1 might confide in him but he never shares any of it. He's incredibly professional and guards his sources at all times.

Amusingly, though, people do muddle us up on the phone as we sound so alike. So if I am back at Mum and Dad's and answer the phone, people might launch into a detailed conversation about F1 and I have to wait for them to pause for breath before I can tell them it's Alex on the end of the line.

He's still a competitive so-and-so. He'll text me about a time he's laid down on *Gran Turismo*, around the Nürburgring. It's interesting to watch him on a racing simulator. He'll hate me for saying this, but he drives in a classic grand prix way, a mechanically sympathetic style. Brake in a straight line; turn into the corner; clip the apex; smoothly feed in the power.

He doesn't manage my career any more. Did he charge a fee or take a commission? There was never anything like that and to be honest if I had to pay the bloke for the hours that he's put into me over the years, I'd be very, very worried about the bill! He's been, and continues to be, endlessly helpful.

There have been stressful times - not every season and deal works out - but we're a tough family, flat-out like worker bees.

Just look at Dad's career. He's busier than ever. He revels in it. I think it would be worse for his health to stop! He never, ever leaves home to go to an F1 event without being hugely excited. For me, that's just fantastic.

Follow James on Twitter @squarejames

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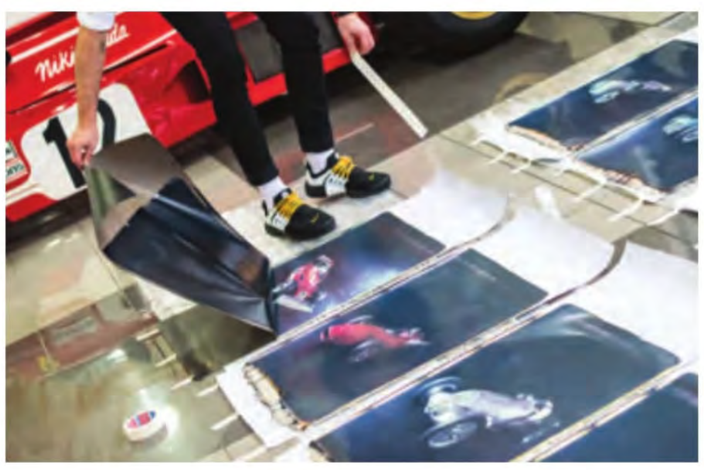
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Luca di Montezemolo Former Ferrari Chairman



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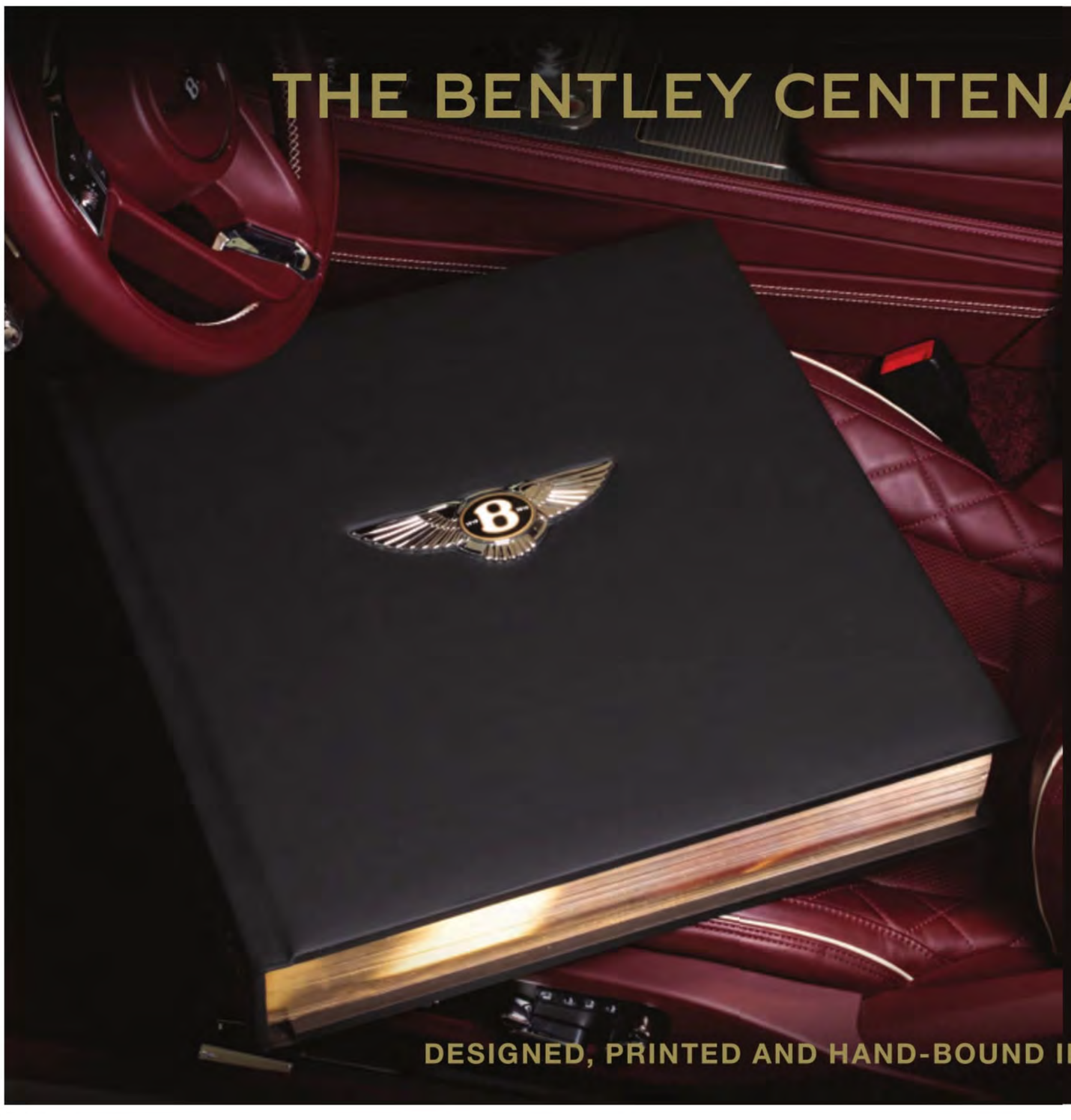
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A veteran of 49 grand prix starts, and 13 appearances at the Le Mans 24 Hours, Jean-Pierre Jabouille has a storied career

CATHY DUBUISSON

LUNCH WITH

Jean-Pierre Jabouille

Part of a golden generation of French drivers, he's also the man who developed the first turbocharged grand prix car and turned it into a winner. **Simon Arron** caught up with him in Paris

HIS CAREER STATS ARE QUIRKY – 49 grand prix starts and only three points finishes, two of those being victories – but they encapsulate Jean-Pierre Jabouille's role to perfection. He was a pioneer, a development driver who took the reliability hits while developing fresh technology that would change the face of Formula 1. When Renault introduced the popping, banging – and often smoking – RS01 turbo to grand prix racing at Silverstone in '77, rivals sniggered; by the time Jabouille stood atop the podium at Dijon-Prenois two summers later, after dominating in his RS10, the laughter had long since stopped.

To discuss this and other aspects of a long, wide-ranging career, we convene on the Île de la Jatte, in the heart of the River Seine, from where the sirens of everyday Paris are audible, yet seem somehow muted. As a location that inspired French impressionists such as Seurat and Monet, it's unexpectedly appropriate, too. Given his reputation as a master of set-up and development, you might imagine that Jabouille had some formal engineering qualifications, but no: he studied modern art at the Sorbonne.

"I used to do quite a bit of painting before I took up racing," he says as we settle at a waterside table in Le Petit Poucet, where

LUNCH WITH *Jean-Pierre Jabouille*

Jabouille orders fillet of sea bream accompanied by vegetables in escabeche sauce, plus a single glass of rosé. "I can barely remember when I first became interested in racing," he says, "but from when I was very young it was something I always wanted to do. At the time, if I'd told my friends that I wanted to be a racing driver it would have been just the same as telling them I wanted to be the world's best singer - completely unthinkable, so I kept it to myself."

JABOUILLE CUT HIS TEETH AT THE wheel of an Alpine A110 in French hillclimbs, creating a stir in 1965 when he scored a class victory at Mont-Dore and beat the works A110s. "I don't think the factory drivers were best pleased," he says, "because I'd sprung up from nowhere. Jacques Cheinisse was Alpine's sporting director at the time and didn't believe it was possible that I could have beaten them. He actually protested my car, though I wasn't worried because I knew it conformed. I was quite lucky because I lived close to [well-known Ferrari collector] Pierre Bardinon, who had a large estate in Creuse and built his own private circuit, Mas du Clos. He allowed me to practise there to prepare the Alpine and I think my interest in set-up work was already starting to show - I was running Kleber tyres at the front and Michelins at the rear, because I'd noticed that it felt better balanced that way."

The following year he made his circuit debut by entering Renault's inaugural Coupe R8 Gordini, for cars so standard that safety requirements amounted to no more than the wearing of a crash helmet. The use of seat-belts was 'recommended', a roll cage strictly optional. "My first race was at Pau," he says, "a fairly challenging venue. I had no idea what to expect but I ended up third. It was a tough championship, with no quarter given on track, but afterwards we were all good mates and would go off playing tennis, or having dinner together. I look back on those days very fondly. Initially I survived on a day-by-day basis, because even then it was essential to find a bit of money, but I was lucky that my results encouraged Esso to give me a bit of backing and I never damaged the car by going off the road."

That Esso support enabled him to switch to single-seaters in '67, when he entered the French F3 Championship with a second-hand Brabham BT18 before switching to an Écurie Crio Matra. "I have particularly happy memories of a race at Reims that June," he says. "It was a big field, all the British drivers were over and at the final moment - booom! - I passed everybody. I was so, so happy - beating the Brits and everybody else really meant something at the time. I have a photo that shows I wasn't particularly well placed going into the final turn, fourth or fifth, but I'd worked out that I needed to be about there to get enough of a slipstream to be at the front by the time we reached the finishing line. I'd been experimenting with my slipstreaming technique during practice, but never imagined it would pay off as it did." He beat Henri Pescarolo by a tenth and just 1.1sec covered the top six.





Jabouille remained in F3 the following season, taking second place to François Cevert in the national championship, and was then head-hunted by Cheinisse, the man who had protested him a few years earlier at Mont-Dore, as a development driver for the Alpine factory. "That enabled me to get my first motor racing pay cheque," he says. "First and foremost I saw myself as a driver rather than an engineer, but at the wheel I was always thinking about potential solutions to make the car faster. In '68 François had a Tecno and I had a Matra, which didn't handle terribly well initially, so with one of the mechanics I modified the rear suspension and that made it better. I had an insatiable desire to win, that much was clear.

"When I arrived at Alpine, I already had a reputation for modifying things and to my great surprise people were happy just to let me get on with it. One engineer wasn't in favour, but I came up with



Having studied art, Jabouille soon developed a passion and talent for motor racing



Jabouille's creativity knew few bounds, as symbolised by the self-designed Elf 2J with which he lifted the 1976 Euro F2 title 1976

MCKLEIN

some rear suspension mods that worked well so he had to concede that my instincts were correct. People quickly showed faith in me and began gravitating towards me for feedback. That helped and I always enjoyed having conversations with people who had a good technical understanding - I was taught well and learned quickly. Alpine had a very good aerodynamicist, Marcel Hubert, who taught me all he knew - and bit by bit, in his words, the pupil worked his way ahead of the master. At school I'd always been very good at anything to do with maths, but without any formal training I was just lucky that the technical side seemed to come to me naturally."

For F3 in 1969 he was joined by a compatriot of future repute.

"Patrick Depailler and I spent most of our time fighting like idiots to prove we were the fastest Alpine driver," he says, "but between us we eventually managed to work our way into a position that we could beat some of the bigger factory teams. I came up with a rear venturi that generated lots of downforce - a huge Eiffel Tower-type thing that I balanced by using a small front wing. It was very effective... and promptly got banned. I'm sure I was the first person to try a double rear wing, but everything was done by feel, a sense of what needed to be done."

Were his instincts fed by his head or what he could feel through his backside?

"Both," he says. "If you can't feel things through your backside you won't get anywhere, fortunately I could - and I could then process their significance in my head."

"His '76 F2 cars were entered as Elf 2Js, but they were 'Jabouilles'"

For the next few years he would be busy sorting - and racing - single-seaters and sports cars, competing in F2 and endurance events and also being hired by Steve McQueen to assist with the filming of *Le Mans*. "I'd done the race for the first time in 1968," he says, "sharing an Alpine A220 with [1964 winner] Jean Guichet. I found the whole thing an incredible experience, but I would never say 'no' to a racing opportunity. I just wanted to drive, drive, drive. For the film they wanted me to be involved with the race simulation sequences, which at the time felt like being paid very well to do very little.

"When I look back, it's incredible to think how much I drove - I seemed to spend almost my whole time testing at Paul Ricard. François Guiter [the man behind Elf's motor racing sponsorship initiative, which catapulted many youngsters up the racing ladder] was a very important figure in French motor racing, helping many different drivers - including me. When things weren't going well for any of them, I'd be called from wherever I happened to be to sort out their chassis. I enjoyed that, because it gave me so much time at the wheel."

Having made a one-off European F2 appearance at Hockenheim in 1968, Jabouille would spend several seasons doing partial campaigns at that level from 1970, initially with a Pygmée chassis, then subsequently Tecno, March, Alpine and Elf. He finished second to Reine Wisell in the 1971 Pau GP, a non-championship race, and to Mike Hailwood at Mantorp Park in '72, but it would be another couple of years before he notched up his maiden victory, at Hockenheim. In 1974 he also made a couple of abortive attempts to qualify for his maiden grand prix, in France with Williams and in Austria with Surtees. He finally made the F1 cut when Tyrrell entered an extra car for him in the 1975 French GP, taking a steady 12th place between F2 commitments, but he was by now 32 and rarely mentioned as a potential future F1 driver. Within 12 months, however, that would all change.

In he 1976 contested a European F2 season for a final time. Officially the cars of Jabouille and team-mate Michel Leclère were entered as Elf 2Js, but to all intents and purposes they were 'Jabouilles'. "I designed the bodywork, the suspension, pretty much everything apart from the engine and gearbox," he says. "It was quite a tight title fight, the Martini-Renaults of René Arnoux and Patrick Tambay against Michel and I, but I drove strategically and did everything I could to look after the car."

His tactics proved effective. He won three races to Arnoux's four, but greater consistency paid dividends and victory in the Hockenheim finale secured him the title.

It was the conclusion to a busy campaign in which he had also raced for Renault in sports car events - although that didn't begin too well. At the Nürburgring in April, he and team-mate Patrick Depailler lined up towards the front for a 300-kilometre race attended by the company's top brass. "Patrick was on pole," he says, "and I qualified third, behind Rolf Stommelen's Porsche 936. I made a good start and took an immediate lead, which was imperative because it was raining and if you weren't at the front it would have been almost

LUNCH WITH *Jean-Pierre Jabouille*



"Ken Tyrrell burst out laughing when I drove past with steam pouring out of the car"

impossible to see anything. I braked fairly late for a downhill left-hander, but Patrick tried to follow me and slid off hard into the barriers.

"We hadn't touched and I did everything I could to avoid him, but I hit a drainage cover, got sideways and crashed. All the Renault managers were there and after about one kilometre of the race both cars were out. They were absolutely livid, not so much with me, but suspended Patrick for the next three races. I think that was something of a first in the sport..."

The headline news, though, was his role in the development of Renault's big future project - a grand prix car powered by a turbocharged, 1.5-litre V6 engine at a time when everybody else relied on three litres and natural aspiration.

"Initially," he says, "I didn't really see any future for it. When first I tested it, the turbo spooled up only towards the end of the straights - just when you didn't need it! - so I told [engine chief] Bernard Dudot that I didn't think we were on the right path. He told me not to worry and that we'd try again, with a smaller turbo. That immediately began to work more efficiently in a 2.0-litre engine derived from the one we were using in sports car racing, so I was happy to press on with the idea, but when we switched to the F1-spec 1.5 it was another story - totally undriveable. The compression ratio was so weak that we couldn't build up sufficient fuel pressure to start the engine. Every morning, one of the mechanics would get up earlier than the others and put a small camping stove beneath the engine to warm it up - at the time it was the only way we could get it started. It seemed quite a long road from there to having an engine capable of winning grands prix...

"When Formula 1 was first discussed, however, it was always clear that it had to be done in a way that broke the mould. At the time you had Ferrari, Brabham-Alfa Romeo and Ligier-Matra, but pretty much everybody else ran a Cosworth - and Renault



Jabouille's maiden F1 start came courtesy of Tyrrell in France, 1975. He entered grands prix with Williams and Surtees in'74, but failed to qualify

MOTORSPORT IMAGES

had absolutely no interest in doing that."

The RS01 was pencilled in to make its debut in the 1977 French GP, but wasn't ready in time and instead pitched up two weeks later at Silverstone.

"It's well known that Ken Tyrrell burst out laughing that weekend when I drove past his pit with steam pouring out of the car, hence the celebrated *théière jaune* [yellow teapot] nickname," he says, "but because I'd done all the testing, and because I'd raced the turbo extensively at Le Mans, I was confident we'd get there in the end. I knew, though, that it would take time.

"Today I look back at what Renault subsequently achieved with a relatively small team... and compare it with the way Toyota performed in more recent times - about 1000 people involved, a huge budget and they didn't manage to win a single grand prix. Resources alone are never enough."

The car appeared five times in the second half of '77, retiring on four occasions and failing to qualify once, and Renault skipped the South American races at the start of the following season before committing to the rest. Jabouille hinted at what might lie ahead when he qualified sixth at Kyalami, where high altitude played to the turbo's strengths, then recorded his first finish - 10th - in Monaco. For the most part the engine continued to falter before the chequered flag, but he qualified third in both Austria and Italy before taking a first points finish with fourth place at Watkins Glen.

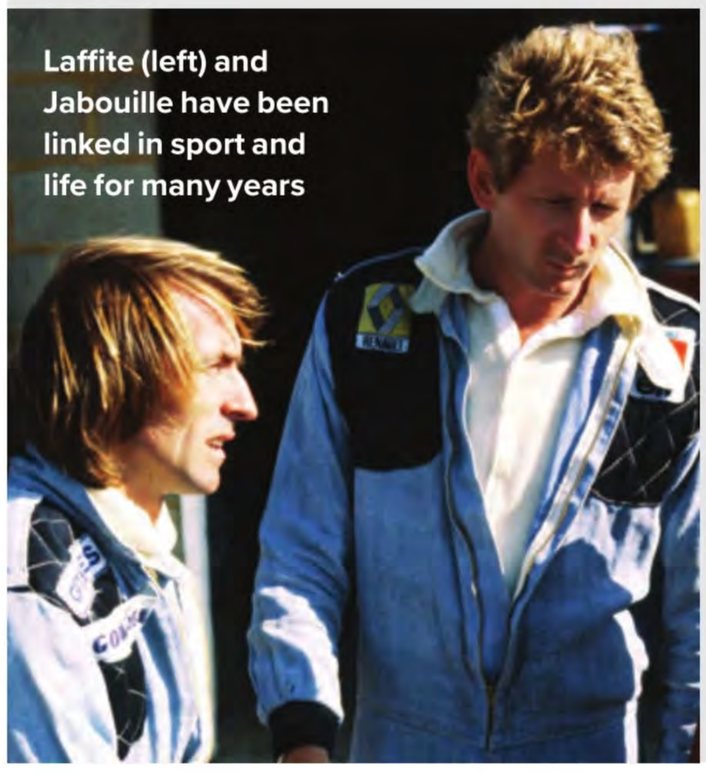
Between times, he had also looked on ▶

Sticking point

Jabouille and Jacques Laffite were allies of long standing by the time they united as team-mates at Ligier in 1981

The two had first met at a roller skating park in Paris, aged 12 and 11 respectively, and Laffite tagged along when Jabouille began circuit racing in 1966, eventually working for a while as his F3 mechanic – although that arrangement ended when Laffite refused to attend a hillclimb at Mont-Dore because he wanted to spend time in Paris with his girlfriend Bernadette... whose sister Geneviève was romantically attached to Jabouille; both couples later married.

After Laffite worked his way into mainstream racing through the Volant Shell scholarship, he and Jabouille competed against each other in F2 (Laffite was first to win the European title, in 1975) and spent several seasons in F1 with rival teams before their paths converged. Having made the decision to step down as a driver, however, Jabouille remained with Ligier in an advisory role. As Denis Jenkinson wrote when reporting the Austrian GP in *Motor Sport* (September, 1981): "Michelin was not convinced about the use of its new tyre, but Jabouille, who now has a lot of say in Ligier's team management, was adamant about using it and brother-in-law Laffite was happy to go along with the idea."



Laffite (left) and Jabouille have been linked in sport and life for many years

"Everybody thought I was crazy," Jabouille says. "Guy Ligier, the guys from Michelin, everybody. Some of the Renault team went to Guy and said, 'Jean-Pierre is mad. Those tyres are far too soft.' But I'd figured that softer tyres with more grip would be less prone to wheelspin and thus wouldn't wear as badly, which proved to be the case. It was the same story later in the year in Canada, too... I'd like to think I helped earn Jacques two wins that season."

LUNCH WITH *Jean-Pierre Jabouille*





MOTORSPORT IMAGES

course to win Le Mans for Renault-Alpine, sharing the latest A443 sports-prototype with Patrick Depailler. "Unfortunately," he says, "the team decided to reduce the turbo boost in an effort to conserve the engine, but that caused the fuel pressure to drop and Patrick burned out a piston within a lap of rejoining after a routine stop. It's the only time I've ever cried at a racing circuit."

JABOUILLE TOOK HIS MAIDEN F1 POLE at Kyalami in 1979 (when the engine again failed) and two races later, in Spain, the new RS10 was introduced. After an indifferent start with the latest car, he took pole again on home soil in Dijon.

"Despite our reliability record," he says, "I felt very confident that day. Dijon is at quite a high altitude, which suited the turbo, the temperature was perfect - not too hot, not too cold - and I'd done some endurance testing eight or 10 days beforehand, when everything went well. Everything, that is, apart from my neck - I'd done so much running and pulled so many *g* that it started to give out. By the end of the day my head was resting pretty much on my shoulder. Even on the straights, it was completely impossible to lift it.

"In the race, though, everything ran to plan. The car handled exceptionally and the engine didn't miss a beat. Gilles Villeneuve got away in the lead - the naturally aspirated Ferrari tended to get off the line better - but I made a good start, too, and was happy to bide my time. After about 10 laps I started to push a bit harder, he got a bit sideways and I was able to get through and pull 10sec clear very quickly, then control the gap - all very calm. It was a huge satisfaction on a personal level, because it was the culmination of a massive amount of work I'd done with the engineers, all the ideas that had been put forward, all the things that we'd tried."

Despite the significance of the moment, it was also a day when the focus of attention became not so much the winner as the no-hold-barred, wheel-banging duel for second between Villeneuve and Jabouille's team-mate René Arnoux. "What those two did that day had previously been unthinkable," Jabouille says. "If they had interlocked wheels one or the other might have gone flying, and cars weren't quite as safe then as they have since become, so I suppose I did feel a little frustrated that everyone seemed to be talking mainly about them. But today I find people have adjusted their focus and the name Jabouille means something to them because of that day. I experienced it when I demonstrated the RS10 during the French GP weekend earlier this year. I found the public's reaction to that very moving."

It was to be the season's stand-out moment, but a cocktail of fragility and fate dictated that he would record only three more grand prix finishes over the balance of his career - one of those yielding victory in the 1980 Austrian GP. Speaking to *Motor Sport* in 2014, Renault engine chief Bernard Dudot said, "Keeping our intake air cool was very important for both performance and for responsiveness, so in Austria team manager Jean Sage bought bags of ice from a local fishmonger as a cooling aid. It must have worked, because Jean-Pierre won, but the Renault pit stank of fish all weekend..."

Speaking about his F1 record, Jabouille says, "Who knows what might have been possible if I hadn't had that bloody accident?"

He is referring to the 1980 Canadian GP, when his F1 career effectively ended as his Renault RS20 slewed into the retaining wall. "The previous day," he says, "Nelson Piquet had made a mistake and crashed into me. Our mechanics changed pretty much all the affected parts, except one - a wishbone that subsequently broke. When I wanted to turn right the car turned left. The floor of the car broke in two beneath me and there was no damage at all to the rear section, but my legs finished somewhere around here [he points to his shoulders as he speaks]."

HE UNDERLINES THAT HE still had a contract with Renault for 1981, then smiles. "Actually," he says, "I was in the unusual situation of having two contracts. I wasn't very happy with some of the decisions [Renault team boss] Gérard Larrousse had taken and decided to start talking to Ligier. French writer Johnny Rives acted as an intermediary - and it was during a midnight phone call that I told him I wanted to switch teams."

He was back for the start of the following season in Brazil, but during practice it became clear that he wasn't match fit and the team plugged in Jean-Pierre Jarier to replace him. He appeared at the following



Victory in the 1979 French GP cemented Jabouille into the history books as F1's first turbocharged winner. Left: on the podium with René Arnoux and Gilles Villeneuve (right)

five races, twice failing to qualify and reaching the flag only at Imola, where he was too far back to be classified. In the circumstances, he soon reached a pivotal decision. "It was during practice in Monaco," he says. "I was pushing as hard as I could to set a time - but each time I tried, I was unable to apply sufficient brake pressure and ended up down an escape road. That's when I realised my F1 days were over. There was now a frustrating physical barrier that hadn't been there before, though I knew I'd still be able to enjoy racing in other categories."

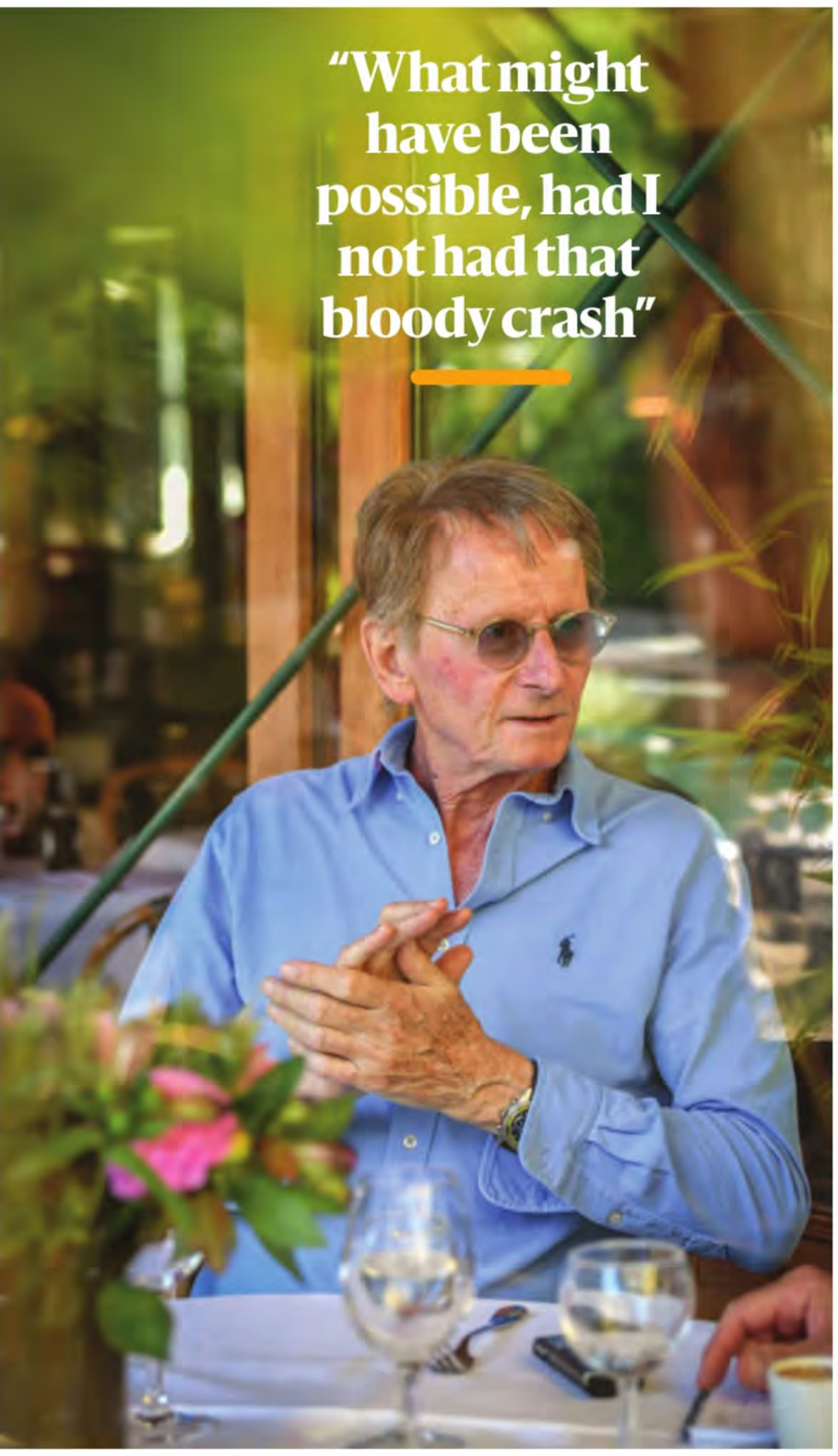
He appeared once more in F1, in Spain, remained with Ligier for a while as part of the management and then went on to spend more than 20 years racing saloon cars, GTs and sports-prototypes - including a stint with Peugeot in the early 1990s, when he twice finished third at Le Mans in a 905. "I raced whatever I could," he says. "Jean Todt was boss of Peugeot Sport when the 905 programme started and I told him they could do a lot better with the aero, so he hired me to head the development programme. I'm not sure other members of the team had faith in me [he was in his late 40s by then], but we went to Magny-Cours with some aero mods and other tweaks I'd requested and - people don't believe me when I say this - we immediately found a couple of seconds. They were happy to listen to me after that."

He's not quite sure when he considers that he'd stopped racing for good - he was still competing (and winning) in the French GT Championship in 2005, at the wheel of a Dodge Viper - but he remains very much in touch with the sport.

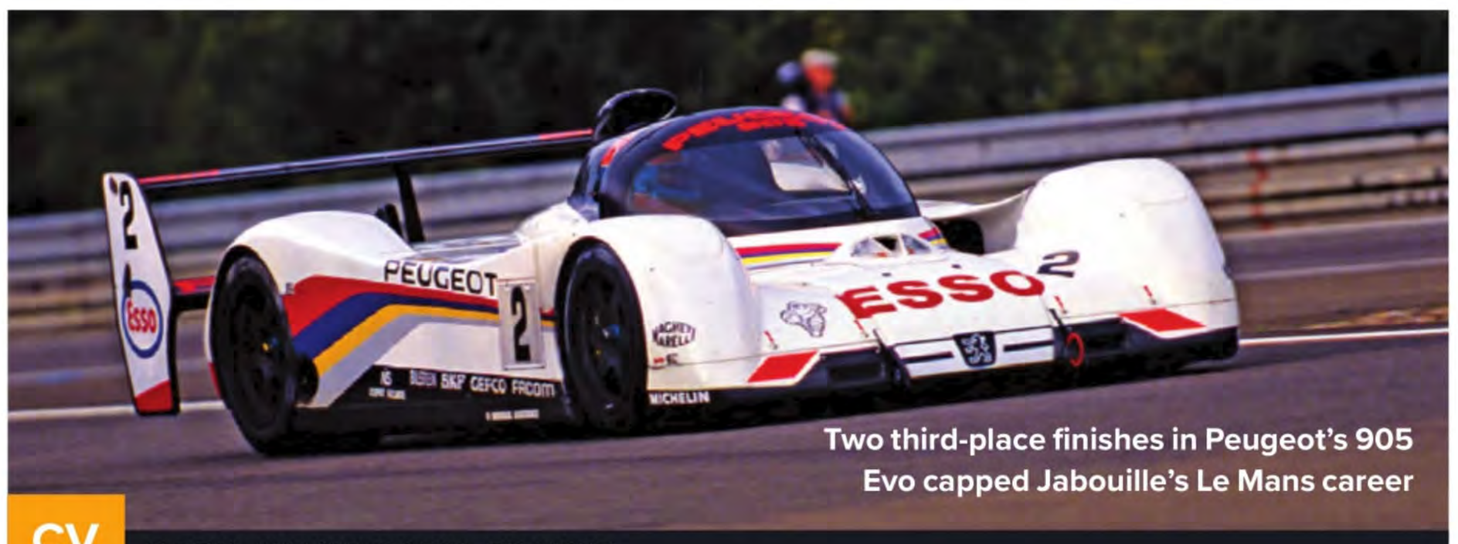
"I do watch grands prix," he says, "but sometimes find it frustrating. That penalty they gave Sebastian Vettel in Canada this year? What he did was all about instinct - not steering on the grass, trying to retain control. If he hadn't done that there would probably have been two cars in the wall.

"When I was racing for Renault, they were getting 1500bhp in qualifying trim from a small engine, if only for a lap or three. Some wonderful things were accomplished in those days. Nowadays, people seem obsessed with things that are far less worthwhile, five-second penalties and so on. We need to rid the sport of that.

"My outstanding career memory? It's difficult to say, because there were so many strong moments - not least winning the F2 championship in what was effectively my own car. As for F1, whenever we tested at Ricard, our car would work well in the cool of the morning but, once the temperature rose, the engine would get too hot. We eventually got there, though, and everybody later went for turbos, so I'm proud to have played my part in that." ○



"What might have been possible, had I not had that bloody crash"



Two third-place finishes in Peugeot's 905 Evo capped Jabouille's Le Mans career

CV

BORN: 1/10/42, PARIS, FRANCE

- **1966** Starts circuit racing in Coupe R8 Gordini
- **1967-69** French F3; runner-up to François Cevert in 1968
- **1968** Le Mans 24 Hours and European F2 debuts
- **1970-76** European F2; six wins, champion in '76
- **1973-74** Third at Le Mans with Matra
- **1974** Two failed attempts to qualify for grands prix
- **1975** First F1 start with Tyrrell, French GP
- **1977-80** F1, Renault; two wins in France and Austria
- **1978** Sharing with Patrick Depailler, leads Le Mans for Renault until engine fails on Sunday morning
- **1980** Suffers serious leg injuries in Canadian GP
- **1981** F1, Ligier; steps down after a few races but remains with team in a technical capacity
- **1984-87** French Touring Car Championship in a Peugeot 505
- **1988** Touring cars with a BMW M3
- **1989** World Sports Car Championship, Sauber
- **1990** IMSA, Ferrari F40; WSCC, Peugeot
- **1992-93** Third at Le Mans with Peugeot
- **1994-95** Becomes head of Peugeot Sport
- **1996-2005** Diverse GT programmes

MOTOR SPORT

LETTERS

I REALLY ENJOYED MAT OXLEY'S ARTICLE ON HONDA'S GP BIKES OF THE SIXTIES in the November issue. I remember attending the 1967 Canadian Grand Prix (Yes, Canada had a round of the world championship back then...) at Mosport and witnessing Mike Hailwood winning on his 250 six.

The scintillating sound of that motorcycle upshifting as he exited Moss corner and blasted up the Andretti straightaway is something that I will never forget. At one point on a clear track in early qualifying he was alone on the course and you could hear the Honda all the way around.

Years later at the 1999 Goodwood Festival of Speed, Honda was celebrating its 50th anniversary and brought over its multi-cylinder racing bikes from the Collection Hall. Once again the RC166 was the star. I recall the mechanics firing it up in the Goodwood paddock to warm it. Nobby Clark, Honda's ace mechanic, once stated that starting the bike was literally "like an A-bomb going off". The sound of the blipping Honda was absolutely stunning and by the time they shut it down the crowd of hundreds who had gathered around erupted in great appreciative applause.

What a wonderful, glamorous motorcycle.

BILL WILCOX, ONTARIO, CANADA



Peter Spiers (*below*) has a point. How many others spotted this incredible creation last

I REALLY ENJOYED THE 'YOU WERE THERE' feature that was a part of this month's issue [*November*].

I enjoyed the rudimentary engineering, the primitive aerodynamics, the lack of driver safety and the queue of eager fans.

The cars aren't bad, but I'm actually talking about the Mini-based ice cream van that features in the background of the image on page 167 [*above*]. Yikes!

I enjoy the mag every month. Keep up the great work.

PETER SPIERS, WATFORD

SHORTLY AFTER THE LAUNCH OF the Land Rover Discovery, c.1990, *Motor Sport* published an article by Alan Clark MP describing his journeys from Saltwood near Dover to his estate near Tongue in the Highlands.

He used to say the time taken was almost the same whether he used his Porsche, Bentley or Discovery. While the first two usually attracted some police attention and also needed frequent refuelling, for the 700-mile journey, the Discovery needed only one brief fuel stop.

It would be interesting to speculate how much longer this particular trip would take in an electric vehicle?

Clark said his target time was usually 12 hours. This could easily double even if recharging went smoothly.

JOHN BILTON, SALISBURY

IN 1996 I TOOK MY 13-YEAR-OLD SON TO the Goodwood Festival of Speed. During the lunchbreak a collection of supercars were to be driven up the hill by celebrity drivers, accompanied by people with deeper pockets than ours who had been successful in an auction for rides in the passenger seats.

We headed for the start line to get a good view of the cars and drivers and watched the first few depart before an Aston Martin V8 Coupé approached with Stirling Moss at the wheel, instantly recognised by my well-tutored son.

Stopping on the line, Stirling looked around him and to his right saw my son and I, watching fathers' hero. Mr. Motor Racing nodded at me and then towards my son, beckoning him over and opening the drivers' door. My son was gone in a flash. Stirling shakes his hand and helps him get in the back and belted up, with big grins and with a thumbs up from The Man the clutch dropped and they were smartly away.

They eventually returned, and my son was dropped off by Stirling, parting with another handshake... it was priceless. I suspect this couldn't happen today without a Risk Assessment and Indemnity Waiver

By way of our eternal thanks, many happy returns on your 90th Sir Stirling. You are one of a kind.

ANDY CLIFFORD, LLANWRDA

I WAS FASCINATED TO SEE MY UNCLE F. E. Elgood in his Bentley in the Parting Shot in the November issue of *Motor Sport*.

My father had very fond memories of the times he spent with his brother at Brooklands and would often be his riding mechanic whilst testing.

I attach an image from 1938 [*below*]. The first of him was taken on 15th October and the second from the Race Card of that day.

My uncle in the same month was awarded the Baddeley Trophy, which I still have in my possession, for achieving 110.30 miles in one hour.

TONY ELGOOD, BECKENHAM



SECOND RACE

DISTANCE: ABOUT 9 MILES. (FORK START.)

(Cars will run three complete laps and finish in the Railway Straight.)

2.25 p.m. THE SECOND OCTOBER LONG HANDICAP. (The ... grant of the winner to receive £25; the entrants of the second £15; and the entrant of the third £10. Two to start, or no race; four to WART, or no second prize; seven to starts, or no third prize.) For motor cars in racing trim propelled by means of internal-combustion engines only. Entrance: 3 guineas. Closed 5th October, 1938.

No.	Entrant.	Car.	No. of Cyl.	Bore.	Stroke.	Cubic Capacity.	Driver.	Colour. Car.	Colour. Wheels.	Start. m. s.	No.
1	Capt. Woolf Barnato	Barnato-Hassan Special	6	110	140	7,963	Oliver Barnato	Silver	Black	0 0	1
2	Mr. W. C. Devereux	Multi-Union	8	68·3	100	2,946	C. S. Staniland	Silver	Silver	0 6	2
3	Mr. J. Soreo	Overnberg	8	68·4	89	4,376	R. L. Duller	Red	Black	0 12	3
4	Mr. W. M. Cooper	Talbot	6	80	132	3,377	Entrant	Green	Green	0 22	4
5	Mr. T. H. Wisdom	S.S.	6	85	110	3,485	Entrant	Black	Black	0 26	5
6	Mr. A. P. Watson	Bugatti	8	60	88	1,990	C. Brackenbury	Blue	Silver	0 32	6
7	Mr. F. E. Elgood	Bentley	4	101	140	4,487	Entrant	Green	Green	0 36	7
8	Mr. K. J. T. Morrison	Bugatti	8	60	88	1,990	Entrant	Green	Green	0 41	8
9	Mr. H. E. R. Tarrs	Maserati	8	69·2	100	2,999	Entrant	Green	Silver	0 45	9
10	Mr. G. A. Wooding	Talbot	6	75·5	112	3,008	Entrant	Red	Silver	0 49	10
11	Mr. I. H. Nichols	M.G.	8	57	73	747	Entrant	Green	Green	0 32	11
								Cream	Blue	0 35	12

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Ford's forgotten superstar

A Hollywood film with an English hero? **Gordon Cruickshank** profiles the remarkable Ken Miles, who laid the groundwork for Le Mans glory – only to see it snatched away



JAYSON FONG

He was known as Teddy Teabag, says Charlie Agapiou. "He'd use one teabag per race and by the end he was just drinking hot water!" A snapshot of Ken Miles – British to the end though US-based, maximising his resources, completely unfazed by anyone else's view of him. Ken Miles – unseen buttress to the Carroll Shelby operation, and most famous for *not* winning Le Mans.



Ken Miles and his wife Mollie. Miles may not have achieved much academically, but had prodigious talent as a driver

That muddled triumph of 1966, when three Ford MkIIs bellowed across the line at La Sarthe to claim victory for the Blue Oval without knowing who was first, forms the dramatic core of the new fact-based film *Le Mans '66* (or *Ford v Ferrari* in the US), and surprisingly it picks out a relatively unknown English driver and engineer to head the US cavalry against the bad guys - in this case that foreign fiend Enzo Ferrari.

So does a rangy, laconic bloke from Sutton Coldfield deserve a film built round him? Is he the key to Cobra and Ford MkII success? He certainly won a bundle of races right from the start, in cars he modified himself to go absurdly fast. That's a good mix - rapid driver, inventive engineer, intuitive tester. And if you throw in your lot with a powerful Texan who can assemble the might of the Ford Motor Company behind him to tackle the biggest prize in European racing, then you have the makings of a pretty good story. And that's real life, before Hollywood gets its hands on it.

Far from the film lights, and California, Ken Miles displayed mechanical talent through his 1930s Midlands childhood playing with bikes and cars and visiting Donington Park. He'd built an Austin 7 special by the age of 15, abandoned school to join Wolseley a year later (his wife Mollie later wrote that "as a scholar he was a dead loss"), joined up within days of war being declared in 1939, and became a staff-sergeant in REME, the army's engineering arm. There he developed a respect for American machinery, and in 1943 wrote to *Motor Sport* about its "great promise" and suggesting he would build a "supercharged 4WD trials job of my own design".

Standard issue was never going to be enough for this ambitious man.

What he did do was drop a blown Mercury V8 into a Frazer Nash which went like stink on hillclimbs and circuits. Miles was marking his territory but the British motor industry, struggling back from war, wasn't interested. A stint building 500cc F3 cars proved a financial failure, so when a Wolseley contact offered him a job in a Californian MG dealer he jumped, with wife and young son. December 1951 brought a permanent goodbye to a ration-stifled, inward-looking England.

And within four months at Gough Industries this beaky beanpole was racing and winning in a standard MG TD, while also building an MG special which won its first race in 1953. A year or so after, he produced The Flying Shingle, another MG hybrid which showed the dominant Simcas and Porsches the way home.

Photos show him usually wearing a tie, hair neatly parted, BRDC badge evident. He might be living under West Coast sunshine, but he doesn't look American. There was a trace of Brum in his speech, and he talked from the side of his mouth - some Americans didn't understand him. It wasn't affectation, says his son Peter today: crashing a



A chance move to America set Miles up to chase his racing dream. He started out modifying MGs, and then moved on to bigger things



Christian Bale swaps Batman for Brummie Ken Miles in the new Le Mans ’66 blockbuster

When Le Mans comes to Hollywood

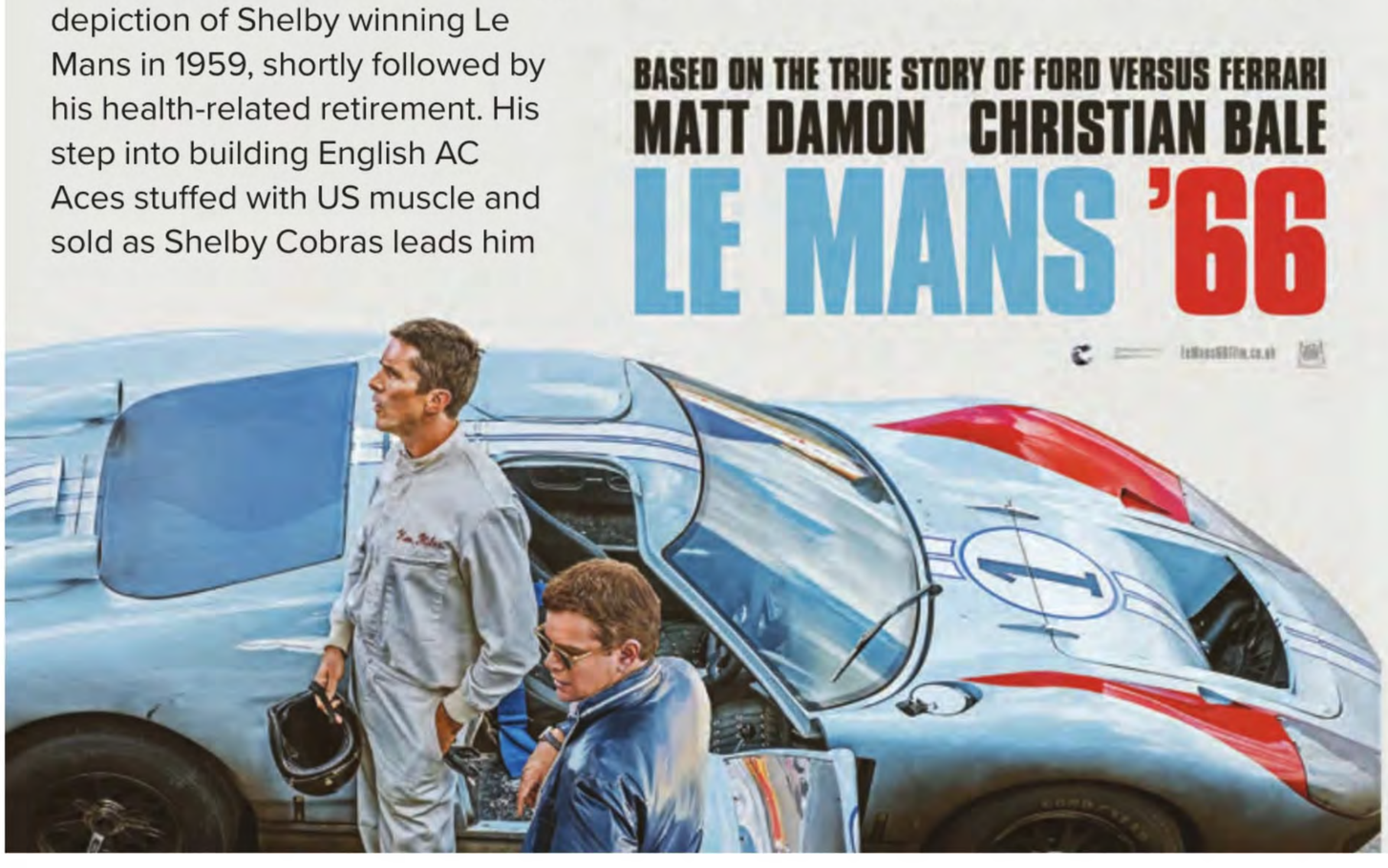
Despite a bit of fakery, *Le Mans ’66* is a fresh take a great rivalry, says **Damon Cogman**



Reviewer Cogman

Le Mans ’66, or as it’s known elsewhere in the world, *Ford v Ferrari*, is a film surprisingly about neither of those things. Its one about the unlikely relationship between Texan chicken farmer/racing driver/entrepreneur, Carroll Shelby, and the ex-pat Brummie Ken Miles.

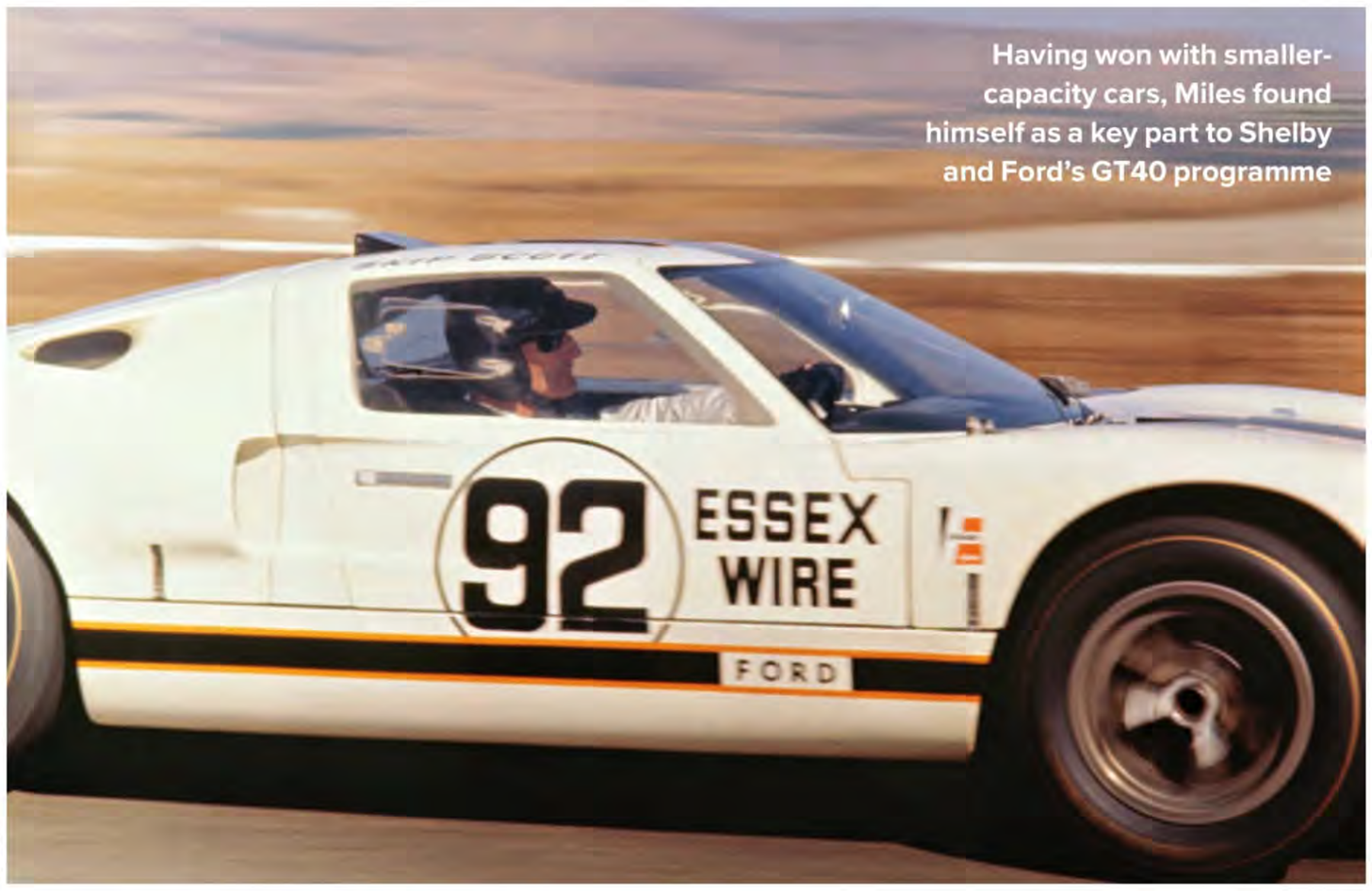
The film starts underwhelmingly with a depiction of Shelby winning Le Mans in 1959, shortly followed by his health-related retirement. His step into building English AC Aces stuffed with US muscle and sold as Shelby Cobras leads him to a partnership with the unruly Miles. This is where the film shifts quickly. The story arcs from the start of the GT40 project through to the epic Ford domination of the 1966 race. Indeed, the whole film is devoted to the Ford side of the story. Whilst the alternative title suggests a big Ferrari presence in the film, Enzo’s only (very entertaining) appearance is to provide Henry Ford II with a reason to quash the Italian firm on the track, after the failed takeover bid.



The racing sequences are exciting, with incredible vintage cinematography tricks. Lots of low, wide, panning shots are reminiscent of Steve McQueen’s *Le Mans* from 50 years ago. The only downside is the ridiculous changing gear halfway down the Mulsanne when needing to overtake – a Hollywood affectation we could have done without I feel.

Matt Damon as Shelby provides a smooth Texan ringmaster’s performance, and is countered by Christian Bale’s no-compromise Miles, who spends the film either annoying Ford’s top brass or driving the wheels off the test mule to get it ready for the big race. Miles revels in his role, and is upset when he’s left behind when Ford spectacularly fails to win in ’65. Only Shelby has faith that Miles is the secret weapon to bring home the big prize the following year. Therein lies the heart of the film and is the reason this will be enjoyed by not only racing fanatics, but also people without the knowledge of the events leading to the finale in 1966.

★★★★★



Having won with smaller-capacity cars, Miles found himself as a key part to Shelby and Ford's GT40 programme

GETTY

motorbike paralysed the facial nerves on one side. Nor did he modify his demeanour: first-hand memories quoted in Art Evans' book on him use words like outspoken, aggressive, opinionated, sure of himself, maverick - as well as warm, fun, nice to be around, keen to help others. One day he'd be your best mate; the next he'd walk right past you. There's another message too: Miles drove his cars "right out to the edge"; second would never be good enough. The impression is of a man who saw his path and was not to be deflected; a good friend if you weren't trying to direct him. No surprise that in 1955 an argument precipitated his departure from Gough.

He'd been noticed, though. Racer Tony Parravano loaned him his Maseratis and Ferraris that year, and as "the number one 1500cc pilot" he began to drive Porsches extremely quickly for marque importer John von Neumann.

Despite that early departure from school Miles proved a literate writer, contributing many articles to racing titles including *Road&Track*, about wearing helmets (he always did) or trying to persuade the blazered West Coast crowd not to worry about pro drivers, a sticky point socially. He also wrote praising the little guy - the shoestring privateer racing for pleasure, not glamour. Maybe it was such disruptive views that nettled people: he was soon embroiled in an unpleasant anti-Miles print campaign. Objecting to being made to take a rookie test, he resigned from the SCCA and was refused re-entry. As a three-time president of the California Sports Car Club and the man steamrollering the 1500cc classes this was an embarrassing spat that looks entirely personal. In creating a competitive sports car race programme Miles had upset the old boy world of Southern California racing.

Still, in 1956/57 those 550 Porsches were bringing in the silverware - 24 wins and 12 seconds; in between Miles decided a better mix was to drop a four-cam Porsche unit into a Bobtail Cooper, which was a winner until Porsche importer von Neumann got a message from Stuttgart saying stop it. More ingenuity, casting the ideas net wide.

Faster cars were now coming Ken's way despite falling out with von Neumann - Otto Zipper's RSK Porsches and Ferraris, even faster Porsches for wizard tuner Vasek Polak - and as Ken often contested the big-engined class he was mixing with up and comers like Phil Hill and Carroll Shelby. They noticed.

> "Ken deserved more credit for Ford's success than anyone"

BY NOW A NATURALISED AMERICAN citizen, he had opened his own tuning and preparation shop in North Hollywood, where in 1961 a Londoner called Charlie Agapiou saw a sign saying 'English mechanic wanted'. "I walked in and Ken took me on right away," says Charlie today from his California Rolls-Royce showroom. "I didn't know he raced, but soon we were going to meetings in his '54 station wagon towing the Alpine. I loved it, and so did he, so much so it was bad for the business! Ken was both a great boss and an impressive driver." That was confirmed by his winning the 1961 USRRC championship.

That Sunbeam Alpine was a flag-waver for the British maker, but noting Shelby's experiments with a V8 in an AC, it asked Miles to fit a 260 Ford V8 in an Alpine. "We had six weeks to do it, and we did it," says Charlie, London still clear in his accent. "He was fast, and I learned so much from him."

Meanwhile Shelby, now retired from racing, asked Miles to test his Cobra-to-be and recognising a good development man made him an offer. "Ken closed the shop and I was out of a job!", says Charlie (although in fact it was the tax authorities who made that decision...) "Then a few weeks later he invited me to join him at Shelby. I said I didn't know enough, but he said 'you bluffed me, you can bluff them'".

Very soon Miles was competition manager as well as development driver for Shelby American, and thanks to his rigorous work and firm project management the unsophisticated 289 Cobras got faster, taking SCCA GT honours in 1963 and the USRRC constructor's crown in '64, all leading to the low-drag Daytona coupé which took the WSC GT title in 1965. But Miles was frustrated, says Agapiou. "He couldn't just watch, he wanted to drive."

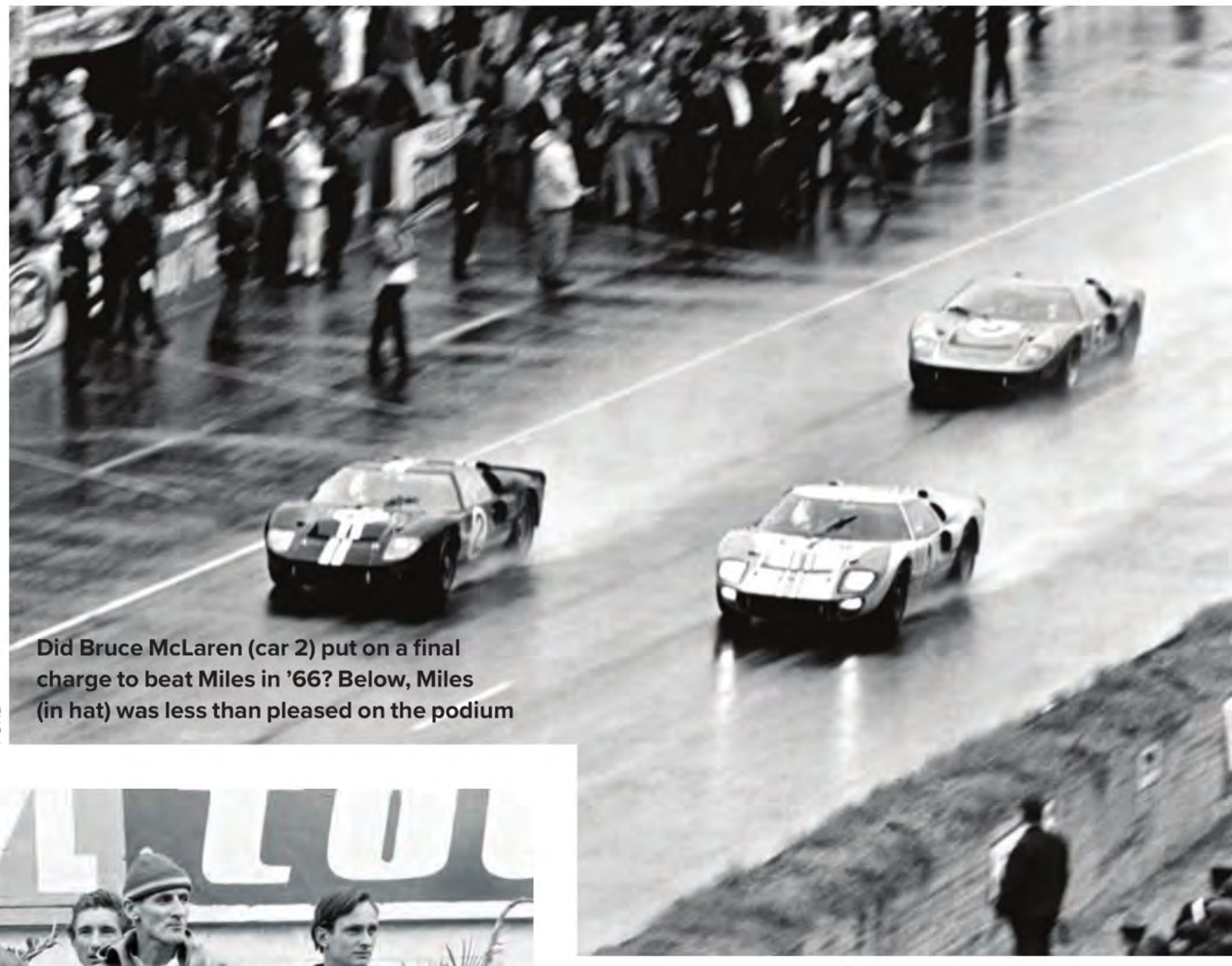
By now the GT40 and Ford's project to unseat Ferrari was under way. Books, and the film, love to depict this as a personal bullfight between capricious Enzo and a red-faced Henry Ford II, incensed at Ferrari rejecting his buyout offer. Leo Levine's 1968 book *The Dust and the Glory* tells a different story: that the GT40 scheme was driven by Lee Iacocca, Ford's vice-president. Unlike Henry II he believed racing sold cars and instigated the Total Performance programme that embraced Indy, NASCAR and drag racing plus saloons and rallies in Europe. But with nothing to contest the sports car arena Ford turned to - Slough, creating Ford Advanced Vehicles (FAV) combining Eric Broadley with John Wyer and US-based British engineer Roy Lunn, both of them involved in Shelby's

The spoils of victory in a 1959 USAC race at Pomona. Miles got a celebratory kiss from actress Jayne Mansfield. Otto Zipper, the car's owner, sits in the passenger seat

GETTY

1959 Le Mans victory with Aston Martin. It was a circle waiting to be closed.

But long-distance corporate management doesn't work in racing, as a dismal 1964 proved with seven DNFs, and deciding that the British end was not performing Ford split its efforts, handing two cars to Shelby American in Los Angeles while letting FAV go its own way. For Miles this was perfect - an experimental car he could steer to success, but he wanted to steer it in both senses, and his cowboy-hatted boss gave in. After two months' frenzied development inserting a brawnier 427 motor and a ZF gearbox, Ken Miles and Lloyd Ruby crossed the 1965 Daytona 200 finish line to score the car's first triumph. It looked as though Shelby had worked his magic, and if it was that Limey who'd done the donkey work, who cared? Charlie is clear about this: "Ken deserved more credit for Ford's success than anyone.



FORD

Did Bruce McLaren (car 2) put on a final charge to beat Miles in '66? Below, Miles (in hat) was less than pleased on the podium



MOTORSPORT IMAGES

He was brilliant." He adds "Shelby used to come in and chat but he never bugged us in the shop".

You might think two alpha males were set for trouble, but Shelby and Miles in fact had a good rapport. "We got along just fine,' said Shelby in Evans' book. "He was the heart and soul of our testing program. He took a pile of s**t, the Daytona coupé (and I hope you print that) and made it work. Every day Ken was out there testing, or he was in the shop cutting metal and bending things around. He made a racehorse out of a mule."

Ken's sensitivities as a test driver - he drove with fingertips and memorised behaviour like a human data-logger - along with the skills of legendary fabricator Phil Remington had turned a corner for the faltering GT40 project, but it was a false dawn. Apart from second at Sebring (Miles and Bruce McLaren), the rest of 1965 was embarrassing, culminating with six cars failing at Le Mans - Shelby's 7-litre pair plus the smaller-engined quartet Wyer and FAV were determined to make work. 'Total Performance' had turned to 'Total Embarrassment'. Miles had done better in 1955 when he came 12th in a works MGA.

Yet Shelby was set on hewing an American winner out of this fractured Anglo-American enterprise, and so was Miles. "He was determined to make it a winning team," says Agapiou. "He wanted that car to work. He was committed to Shelby 100 per cent".

As well as testing, Ken was also developing the GT350 Mustang and racing the Cobras. It was another of his strengths - sheer toughness. Stringy as he looked, and by now in his 40s, he exercised and ran every day, and didn't smoke or drink much. Fellow driver John Morton recalled him driving a Cobra in a very hot 100-mile race at Watkins Glen, then doing another 180-miler in it without any signs of strain.

His son Peter Miles, later an off-road racer and now in charge of Chip Connor's magnificent car collection, remembers those times. "He was away a lot, but he took me to Le Mans in 1965, and we went on the road in one of the GT40s to test at Willow Springs. And he let me drive a pre-production street car Cobra on the track - I was about 15. He was interested in science fiction and psychology and *extremely* focused - he would walk down the grid and stare out each driver to intimidate them before the start. He was really competitive."

Yet rivals knew him as that proverbial tough but fair opponent who'd leave you space plus one inch, and not a complainer: he just shrugged his shoulders when once disqualified for grabbing a cup of water during an SCCA race while way ahead - constituting an illegal pit stop...

After two turbulent years, 1966 would finally justify the millions of Ford dollars, and Ken Miles was right in the centre. Arriving at Daytona with three 7-litre MkIIs, flanks bulging with air scoops, the team had

Ken Miles and Denny Hulme shared the number 1 Ford MKII at Le Mans, and should have won the race were it not for a bungled PR attempt

MOTORSPORT IMAGES

"Ken was always out there testing, or in the shop working. He made a racehorse out of a mule"

talent to spare: Miles/Ruby, Dan Gurney/Jerry Grant and Bruce McLaren/Chris Amon. Yet it was Miles who set pole, and 24 hours later, Miles who headed a Ford 1-2-3. Sebring, next round of the World Championship, added another Ford triple with Miles ahead, this time against works Ferraris. The MkII was finally fit for Le Mans.

No-one had ever seen an operation like it: eight cars in three teams, a dozen spare engines, 21 tons of spares - and Henry Ford II himself languidly flagging off the race. There was no option - Ford was going to win and with the works Ferraris falling out in the latter stages it put three MkIIs ahead. Miles, though, could not stop racing his team, first Gurney/Jerry Grant until a gasket went, then Chris Amon and Bruce McLaren. Then Ford decided that three abreast would make a perfect PR coup and issued 'close up' orders.

"We began to see 'slow down' signals," Amon told me in 2006, "but Ken kept going and Bruce was pretty pissed off about that."

In the last minutes Miles did back off, letting McLaren close up, with a Holman Moody MKII following, but it was McLaren who crossed the line feet ahead.

"There was no way Bruce was going to finish second", said Amon. "He said Ken backed off; well, maybe - or maybe it was that Bruce put on a little spurt..." Hulme too later said the New Zealander had put on a final sprint to the line.

Yet everyone assumed it was Miles and Hulme's win. "We tried to push the car into the winner's enclosure," says Agapiou, "but they waved us away. Ken shook his head and walked away, but he came back in his duffel coat, congratulated the winners, posed for photos. But he was very upset. He was gipped out of it."

VICTORY WOULD HAVE GIVEN Ken Miles a unique triple - Daytona, Sebring and Le Mans. Thankfully there was the new composite Ford J-car to develop to keep him occupied. Two months later it killed him.

There's no definitive explanation of what happened that August test day at Riverside; Peter Miles says two black lines suggest the rears locked. But Charlie Agapiou reckons a last-minute mod to the seat belts was crucial: "Ken was a skinny guy. We had to shorten the belt mount, but while we welded it, on the J-car they riveted it and when he hit the rivets snapped. He slid under the bulkhead and his helmet got caught."

Peter Miles was there. "It was the last lap of the day, and he was pushing hard. Suddenly it went quiet and I saw a ball of fire. They kept me away but I could see him. It's a bit traumatic seeing your father lying dead in the dirt."

Miles died from massive head and internal injuries. The following Saturday the funeral chapel overflowed with mourners. Shortly after, says Peter, his mother disposed of all Ken's trophies. "I'm still trying to collect some back..."

Now it's big-screen time for the man from Sutton Coldfield. Charlie Agapiou was a consultant on the film. "Matt Damon was into the Shelby thing, but Christian Bale wanted to know everything - how did Ken walk, talk, his traits. He did a good job; he does seem like Ken. They weren't allowed to do pitstops the right way - too dangerous. But they made a bloody palaver of Ken's door! [Miles had to stop for a loose door] It took about 20sec, but they have three guys hammering at it."

Peter Miles: "I gave Christian everything I had on Dad including voice recordings. He hired a linguist to try to pin down Dad's accent, but I haven't seen the result yet."

However filleted and simplified the screen version, it doesn't change Ken Miles' legacy. Prickly, maybe, but talented, with the ability to find the limits that wring victory from a reluctant car, to feel what was going on underneath him and use that to extract yet more speed. "The best test driver I ever knew," said Shelby.

"He put Shelby American on the map," says Agapiou. "They were lucky to have him. I still miss him."

Says Peter Miles of the father he lost trying to find that next tenth, "He was an extreme Type A-plus personality". The sort of guy who makes a good movie hero.





JAYSON FONG

Miles was an often uncredited driving force behind the success of the Ford GT40, bringing British refinement to American muscle

"It was the last lap of the day, and I just saw a ball of fire. They kept me away, but I could see him..."

DEREK HILL – STUNT DRIVER

Diary of a stunt driver





Author Derek Hill on board a Corvette ready to recreate a race at Willow Springs Raceway, with filming vehicle behind. Below, dressed as Graham Hill ahead of a Le Mans-style start

Phil Hill may not have played a starring role in the original Ford v Ferrari story, but his son **Derek Hill** has been integral to the modern reimagining as one of the lead stunt drivers in the new movie. Here, he lifts the lid on what went on behind the action scenes of the film.



THE STORYLINE OF *LE MANS '66* - the 20th Century Fox film about Carroll Shelby leading the Ford factory team to a podium-packing victory in the 1966 Le Mans 24 Hours - had been kicking around Hollywood for some time. Fox had bought the rights to the AJ Baime book *Go Like Hell*. But the movie now released is instead a new take on the true story, developed by director James Mangold, and scripted by Jez Butterworth, John-Henry Butterworth and Jason Keller.

Mangold finally began shooting the movie on July 30 last year, and the process went on for 67 days, with units working in California, New Orleans, Atlanta, Savannah and Statesboro, Georgia, as well as at Le Mans itself.

When I first got the call inviting me to become involved, there were just a couple of months to go before filming began. My introduction came through stunt co-ordinator, Robert Nagle, a former racer turned movie industry stunt man. As a fan of the period and of motor racing in general he'd had this story on his radar for many years. Now I was engaged simply as one of his stunt driver team.

Even though my father wasn't in the 1966 Ford team, he'd been with them for the preceding two years when the team was run by John Wyer. For 1966 he'd joined Chaparral and it was probably too esoteric, and inessential to the plot, for the movie to feature my old man as a driver, although he gets one or two mentions in the story line.

In contrast, Alex Gurney (Dan's son) and Jeff Bucknum (Ronnie's son) both have their fathers featured. Alex had a couple of lines in the movie, playing Dan, so he was considered 'an actor'. Jeff, whose father co-drove the third-place car, was ever vigilant to see his father was fairly depicted.

My first engagement with the production came at Willow Springs Raceway, in the high desert about 90 minutes north of Los Angeles. I arrived to find an absolute army of studio trucks, trailers, 1960s cars - some genuine, some lookalike - and just hundreds of extras all dressed in period-correct clothing.

I found they actually had more cars than drivers, but the first thing that struck me was the art department's incredible attention to the finest visual detail.

What they were shooting at Willow Springs was an early part of the story - a kind of nondescript early-60s SCCA race from the time when Ken Miles and Shelby's other team drivers were just beginning to make the new Cobra's mark. The storyline was that a Chevrolet Corvette was leading the race - as they did in the day - only for Ken Miles' Cobra to streak by on the last lap, and win. I was driving a Corvette, Alex in another as Dan, but Ken Miles in the Cobra streaked by on the last lap - as scripted. It was an interesting day, high action that I thought was tastefully done. I was pretty impressed, not least with the care put into briefing us before the shoot.

They had a great custom-made chase car, festooned with cameras. Called the 'Frankenstein', it was essentially a stock-car racer-looking rig, built low to the ground, with a frame built around it to get heavy cameras quickly around corners and with enough acceleration to move the heavy equipment. We were briefed to exaggerate facial expressions, and our hand movements. We didn't always get it right, so they'd shoot again. We ended up spending maybe 10 days at Willow Springs. It was mid-August, every day over 100 degrees. They kept us supplied with ice packs for our cooled driving suits. Almost every need was met. Nothing seemed too much trouble.

That first day of filming was an eye-opening experience - weird but exciting. I was part of a new team getting together for the first time. The most eye-catching of all are the customised vehicles that are covered with cameras and allow a car or a shell of a car to be driven around while an actor is inside, well... acting.

The driver/operator sits way out back and up high. Along with about a dozen other stunt drivers, Robert, our co-ordinator, had us gathered around a table with a bunch of Matchbox cars to strategise our next sequence, carefully choreographing our individual maneuvers to make the racing look as realistic and as action-packed as possible. I knew a lot of the other stunt guys and each brought a wealth of driving talent, so just about any idea thrown out there, the team would be on board.

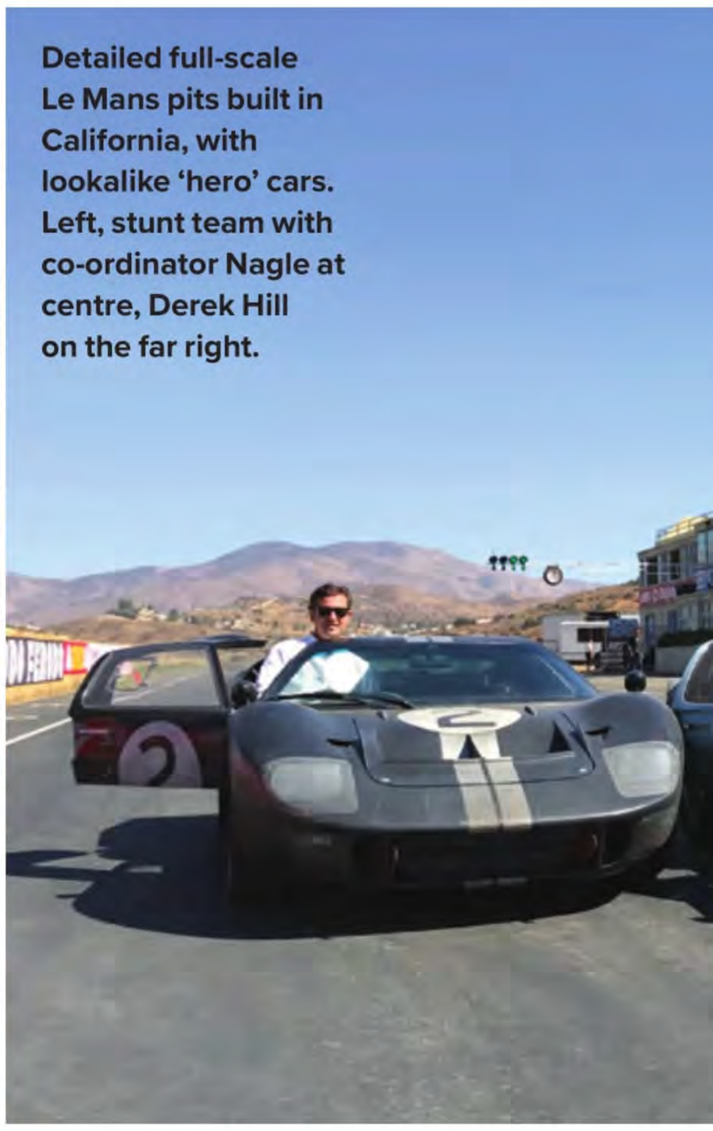
I guess I did OK because they then asked me to go to Georgia, where they were shooting 'Mulsanne Straight' footage on location. They'd found a long straight through the pine trees outside Statesborough in Georgia. I'd guess it was made more attractive by some local tax support.

Having missed the first few days while finishing up my MC duties for the Pebble Beach Concours d'Elegance, I arrived in Georgia the following Monday - straight into an all-night shoot. Taking the better part of the dark hours, we shot a sequence showing a Ford GT going wide - at 'Arnage' - while avoiding a Ferrari P3 that had spun out. The GT40, driven by Jeremy Fry (lead stunt driver on *Baby Driver)* kicked the tail out coming around Arnage and crashed into hay bales, climbing right up them and tearing off again in anger. I was put on flagman duty to act as the corner marshal alerting the oncoming race cars.

As always, each such scene was carefully choreographed, analysed for all the ways to make it right and to double-double-check what could go wrong. After a few rehearsals, the tension builds up, then action is called. The maneuver was pulled off expertly and much to the delight of the film-making team. After a few more days getting all the Mulsanne sequences we were off to the next location, an hour down the road.

At Hutchinson Island Raceway outside Savannah, where I'd won a race back around '97, the unit took it over and dressed it with period 1966 Le Mans advertising to look the part. We spent about three weeks there shooting all kinds of stuff, night, day, dusk, dawn, rain, dry... and shifting straw bales around to relieve the waiting. There was even a reproduction of the little house and garden that back then was on the inside of White House corner.





Detailed full-scale Le Mans pits built in California, with lookalike 'hero' cars. Left, stunt team with co-ordinator Nagle at centre, Derek Hill on the far right.

Then to Road Atlanta - using mainly the back straight and a couple of corners. I spent most of the time in a GT40 lookalike. They had a big articulated truck with a pneumatic cannon, on which they loaded a Ferrari 275GTB shell mounted on a rolling simplified tube-frame chassis. They lined it all up, there was a big safety briefing - one of dozens! - and they fired it. I think they got through two 275GTB shells; after wadding-up a test car, the two 'Ferraris' went live.

As our stunt coordinator lined up the cars for a crash sequence, it turned out I would be the first GT40 to deal with the chaos unfolding ahead. The fibreglass shell 'GTB' would launch at a range of about 60 yards and would land just ahead of me on the track where I'd be arriving at a fair clip with a couple of Ferrari P3s on my tail. My instruction was to "do what you do in a race to avoid an accident...". OK, right.

On our first take, with a giant BOOM from the cannon, the Ferrari shell launched and did a full forward rotation to land on its roof, hitting two strategically placed crash cameras which took off like two giant cubes bouncing along the track in front. The lunar-lander look-alike 'Frankenstein' camera car came rushing up on the action as we dodged and weaved through the debris field. The launch car from the cannon hit the grass and ricocheted across my bow just as the camera car flashed by for the wide shot. I aimed for the inside verge, at the last instant gunned the throttle and spun, but flashed through between the 'Ferrari' and the camera car, which got well and truly T-boned. The second unit director, Darrin Prescott, came up to us after, thrilled to bits, as the scene unfolded with unexpected extra drama. They wanted us just to go for it... but always in a very well briefed, well considered and controlled environment. The truth was that with real cars, real speed, it felt like the real deal... which brought a real thrill to it all.

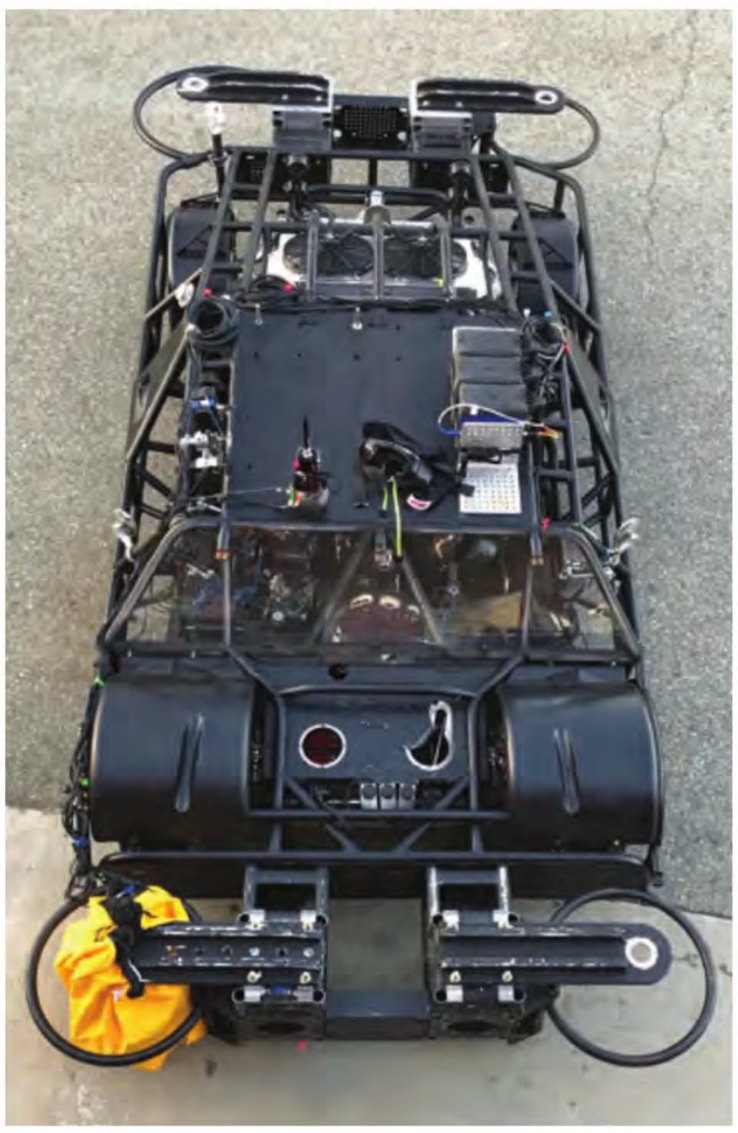
Back in California, meanwhile, they'd built a fantastic - and I do mean FANTASTIC - reproduction of the 1966 Le Mans pits on a section of the private Agua Dulce Airport, near Palmdale, again 90-odd minutes from LA. I was blown away by the art department's detailing there - authentic window frames, doors, light fittings - even the media centre. It seemed incredible to me they could take such care - then just tear it all down.

Much of the movie narrative was shot by the first unit there, while we just drove by as background - eight or a dozen of us, in Fords, Ferraris, Porsche 906s, 911s... pits to the right, big blue screens to the left - hiding the rest of the airport. They would later 'block in' the grandstands and crowds by CGI there - modern movie magic. But that pit row was something else... amazing. They meanwhile shot the supposed Shelby factory in a hangar at another nearby airport.

Before every shot there was a safety meeting. Everyone involved in a scene would be told what was required and what to expect, all led by Prescott and Nagle. The standing order was "Speak up if anything doesn't sound right". They had rain cranes showering the course during many of the night scenes being shot in the pit lane, which gave us all a bit of a thrill of aquaplaning down a runway.

I really enjoyed driving the lookalike GT40s, not least because I could fit into them, while in the lookalike Ferrari P3s and Porsches I was really too scrunched up. We didn't have much contact with the movie's stars - Matt Damon as Carroll Shelby and Christian Bale as Ken Miles - but Bale proved a decent driver and drove some scenes himself.







Moving rig to film actors 'driving'. Below, cameras on chase car; left, 'Frankenstein' mobile camera vehicle



What will I remember most - apart from the Road Atlanta moment - was shooting the Le Mans start, over and over. They dressed me as Graham Hill, with London Rowing Club helmet colours... and I insisted on the moustache. Every detail had to be right - we'd sprint across as the flag fell, the mechanics cheering us on. And I stood there, and they called 'Action' - and for a moment - in front of that huge, fantastic, pit row you could hear a pin drop.

This is what my Dad had always preferred to avoid - the pressure of the Le Mans start. But he'd been there in 1966 driving for Chaparral - and for me, Le Mans '66 suddenly felt real... O

A drain on

Formula E has hit a sweet spot in recent seasons. But, with the might of both Porsche and Mercedes joining this year, could it spark a spending war and ruin the competition? **Gary Watkins** looks at the odds

the battery?





The Porsche 99X will lead the Stuttgart firm's electric racing charge this year. Right, the new Mercedes-Benz EQ Silver Arrow 01 that will be its rival for top newcomer

IF THERE'S ONE CRITICISM THAT CANNOT be levied at Formula E, it's that it doesn't deliver close and open racing. One look at the stats from last year will tell you that.

Nine drivers from eight teams claimed at least one victory across the 13 races of the 2018/19 season. And a further seven made it onto the podium. Eight times the winning margin was less than a second, and the average over the season was just 1.4s. Currently, Formula E delivers entertainment by the bucketload.

But could that all be about to change?

Mercedes and Porsche will take their place on the grid when the new campaign - season six - begins in Saudi Arabia at the end of November. Both have a reputation for domination in our sport, for spending big and reaping the rewards.

Mercedes arrives off the back of five straight Formula 1 drivers' and constructors' title doubles and will have sealed a sixth by the time the new FE season begins with a double-header on the streets of the Ad Diriyah suburb of Riyadh on November 22/23. Porsche, meanwhile, claimed a hat-trick of World Endurance Championship crowns in 2015-17 and three Le Mans 24 Hours triumphs on the trot in the same years on what turned out to be a quickly curtailed four-year return to the highest echelons of sportscar racing. The history books, too, reveal any number of examples of its domination.

Yet both German manufacturers remain humble as they enter a highly competitive arena in which there are now seven major car makers, plus niche electric marques NIO and Venturi. Ian James, who heads up the Mercedes FE programme, reckons there's no chance of the marque repeating its F1 domination, or anyone else doing likewise.

"I don't think you will ever get into that situation, because of the concept of the

vehicle and the amount of components you can influence, combined with the format of the racing," he explains. "We are talking about tiny margins."

Porsche's rhetoric today mirrors that ahead of its WEC entry in 2014 with the 919 Hybrid that ended a 15-season hiatus from top-line sports car racing. Then as now, it talks about respecting its rivals already incumbent in the series.

"The level of competition is so high - it is clear we have quite some respect [for the opposition]," says Malte Huneke, technical project leader of the Porsche FE programme. "There will be a leaning curve; how long the learning curve will be is very hard to predict."

Yes, Mercedes and Porsche are being humble, but there are good reasons why their arrival isn't going to change the competitive landscape in FE.

The series, of course, calls for a spec chassis, the Gen2 Spark SRT05e, allowing its participants to develop only the powertrain and associated parts. And there are strict limitations on what they can do in that department. What distinguishes FE from almost every other category of international motor sport is a cap on engine power.

Maximum power output is 250kW (335bhp) in qualifying and 200kW (268bhp) in the race. An extra 35kW (47bhp) is allowed when the cars are in so-called Attack Mode - an innovation for season five when the practice of drivers switching cars mid-race disappeared from FE. It is triggered when a car runs off-line through a prescribed section of track. FanBoost and the five-second boost of 25kW (33bhp) it gives to five drivers chosen by a public vote also remains part of the FE format.

Mark Preston, head of the Techeetah squad that claimed the season-four title with Jean-Éric Vergne as an independent using a Renault powertrain, suggests that the power limitation will prevent anyone running away with FE races.

"If like Mercedes in F1 you can apply the massive resources you have, you can get an extra 10 per cent or whatever from your engine," says Preston, whose team became the factory operation of Citroën sub-brand DS Automobiles in 2018/19. "Lap time is directly related to power because you can either go faster down the straights or faster around the corners with the extra downforce you can carry. It's proportional, basic maths. By limiting power you keep it fair."

Audi FE team principal Allan McNish has a similar view.

"Seventy per cent of the car is the same for everyone," says the three-time Le Mans winner. "The regs restrict what you can do, and development of the powertrain is restricted. That is always going to make close racing."



Ian James heads up the Mercedes FE programme, and has the benefit of picking the best from the AMG family, and the HWA team from last season



Formula E already boasts a strong manufacturer presence, with DS Virgin (left) and BMW two star teams

The rulebook got tighter still over the off-season. An innovative twin-motor power unit developed for Nissan in season five employed one of the motors as a secondary energy storage device in addition to the mandated battery supplied by McLaren Applied Technologies. It was homologated before the season by the FIA, although an addendum to the regulations inserted during the season closed what was clearly a loophole. Twin motors were promptly outlawed for season six.

But opening up the technological restrictions has been on the agenda since the very beginning of FE. The original technological road map allowed for battery development in year three of the series, a direction that was quickly abandoned. It remains very much on the back-burner today. FE founder Alejandro Agag, who has segued into the chairmanship of the series with the appointment of a new CEO, isn't in favour of allowing teams and manufacturers to develop their own batteries when the next rules cycle begins, which will most likely be in season nine in 2022/23. But there will be pressure from manufacturers to increase the technological scope of the championship at a time when they are placing increasing onus on EV vehicles in their road car fleets.

> "There will be pressures to increase the technological scope"

"There is a desire to incorporate new technologies as they come on stream," says McNish. "But at the same time there is an understanding among all the participants that FE is still a young championship and needs to develop gradually. As much as Audi wants to win, it also wants other manufacturers to race against."

What he is hinting at is that the number of manufacturers might quickly dwindle if FE descends into some kind of technological arms race. Mercedes and Porsche are both singing from the official series song sheet when it comes to greater freedoms, both publicly and, according to their rivals, in the smoke-filled rooms of the rules meetings.

James insists that Mercedes is comfortable with the level of development currently allowed.

"We need to take a look at where EV technology is developing and making sure we remain relevant with the Gen3 concept," he says. "What I do not think we should be opening up is the battery, the aerodynamics or things that would drive millions of euros of additional cost."

Huneke suggests that Porsche isn't in favour of opening up the battery either, describing the prospect as a "big threat to the series." Development of the power source, he says, would be a major differentiator that would potentially allow a manufacturer to dominate. Instead, he reckons, FE "needs to stick to its DNA".

Yet the resources that Mercedes and Porsche can bring to FE could have an

impact in more subtle ways. The regulations mandate that a team can have no more than 20 operational staff at the track. But there are no limits on the personnel or technical systems deployed back at base on any given race day.

There have been attempts to limit what are described as remote operations – drivers on simulators, test cars on shaker rigs, computers constantly crunching numbers – on race day by putting restrictions on data transfer. Plans for a limitation for season six were shelved, but it is still under discussion for season seven.

James isn't sure that it is a major issue, partly because of the compressed, one-day format of FE race weekends.

"Does it make sense to have 200 people back at base crunching numbers? No, I don't think so, because you simply haven't got the time to react," he says.

Huneke echoes James' view on what he calls a "tricky topic". "It is very difficult to transfer information back and forth, and then react to it," he explains. Or as Preston at Techeetah says, "there's only so much information you can pour into the funnel in a short space of time on race day".





THE TWO GERMAN BIG GUNS have approached their respective FE entries from different angles after announcing they would be joining the grid within days of each other in July 2017. Mercedes has pulled together a team that incorporates elements from around Europe. Mercedes Grand Prix and Mercedes AMG High Performance Powertrains, both in Northamptonshire, and HWA in Affalterbach near Stuttgart all have a hand in the programme.

Porsche, on the other hand, is doing everything under one roof at its Weissach research and development facility, an approach that served the marque well during its WEC LMP1 campaigns. The powertrain for the Porsche 99X Electric to be driven by André Lotterer and Neel Jani, both veterans of its WEC programme, has been developed there and the cars will be run out of the same workshops.

James regards combining the resources that it could bring into play from around "the Mercedes motorsport family" as an advantage when entering this new challenge. That's despite an apparent disconnect between development operations in the UK and the HWA race team in Germany running the two Mercedes EQ Silver Arrow 01s.

"It gave us an opportunity to get the best of the best from that group in terms of what we needed for FE," he says. "We had the opportunity to cherry pick expertise from all sorts of different areas."

That includes getting hold of the talents of one of the key figures in the development of the Mercedes' F1 hybrid systems at HPP, Pierre Godof. He is now leading development of the powertrain in the marque's FE challenger, which will be driven by former McLaren F1 driver Stoffel Vandoorne and new FIA Formula 2 champion, Nyck de Vries.

"The co-ordination is a huge challenge," concedes James. "It is not an easy thing to do, but if we can find the right recipe to bring all of those ingredients together, then we have got a good opportunity."

Mercedes has also had a foot in the FE camp for the past two seasons, whereas Porsche has not. The HWA squad had an engineering link-up with Venturi in season four and then joined the FE grid in 2018/19, keeping the grid slot reserved for Mercedes warm, with an assault under its own banner using the French marque's powertrain.

Porsche did have a brief tie-up with the Penske-owned Dragon Racing squad, now

"Even if Porsche and Mercedes win, they're unlikely to dominate"



Porsche's Formula E entry has been done off its own back, rather than partnering with an existing team. Huneke, below, is confident of its ability

known as Geox Dragon, ahead of the start of season four. During pre-season testing it had engineers present in the pit of a team that had signed Jani, but a deal for the German manufacturer to embed its staff in the Dragon operation for the season quickly fell over.

Huneke makes no attempt to hide the short-lived relationship with Dragon, but he stresses that there was never an intent to make a staged entry in the manner of BMW with the Andretti team or Audi with Abt.

"There was a link early on with one team. It didn't continue at a certain point, and then we just focused on our own effort," he says. "It was the plan from the beginning that we would enter as a Porsche team, knowing that we have not got the experience of all the other teams. On the other hand, we have a team that is already working well together and is, you can say, dialled-in."

Whether that's dialled-in quite well enough to start winning in its debut season of Formula E, Huneke doesn't know.

Even if Porsche or Mercedes can notch up victories during their respective maiden campaigns, neither is likely to dominate the sport. Not in the short-term, and potentially not in the long-term either. O

Agag's electricity bill

FE has broken even as sponsors clamber aboard but there's a financial penalty to city racing, says **Christian Sylt**

Is there money as well as eco-glamour in electric racing?

It seems there may well be. Last month Formula E announced that it will exceed revenues of €200m when it lodges its accounts for the 2018-19 period and will report a profit for the first time since its launch back in 2014.

Having reported operating losses of €20.6m and €26.4m in the 2016-17 and 2017-18 respectively, the figures appear to support the bullish mood of its chairman, Alejandro Agag, who claimed the series hit a valuation of £534m last year.



Agag hailed the September results as proof that the series is on the right track. "Reaching break even is a historic moment for us," he said. "For a business that almost didn't make it after three races, now after 60 races we reach break even – and with strong revenue growth – and that is going to continue".

The biggest area of growth was in sponsorship thanks to the backing of four new corporate endorsements, with German electricals group Bosch, Dutch beer maker Heineken, French champagne brand Moët & Chandon and Saudi Arabian Airlines.

The fact that growth has been driven by sponsorship has raised eyebrows among some commentators who regard the business model as too reliant on that revenue stream.

Most motor racing rights holders get the majority of their revenue from three main sources: broadcasters, sponsorship and race organisers.

Agag didn't provide a full breakdown of the 2019 results – which have yet to be filed – but an indication of the relative weight of each can be seen in previous year's full results. In those, sponsorship and race organisers are lumped together in the race promotions and licensing category in the Formula E Operations accounts.

FEO's 2017 accounts showed that sponsorship revenue came to £41.8m which puts the promotion fees paid by its nine race hosts at just £5.3m. In contrast, F1 generated £483m from race promotion fees in 2017 and although it had 11 more events than Formula E, this still comes to £24.2m each. It means F1's average race hosting fee is a staggering 40 times higher than the amount commanded by its electric counterpart.

That's because of a decision which was made before the series even launched. In order to get traction for Formula E, Agag took a different approach to F1 and generally didn't charge a fee for hosting races in the early days. "What we want from the cities is their best premium space. That's what we ask from the city, we don't ask for money," he said in 2013.

So despite its success – and now in its sixth season – asking race organisers to pay for something which was previously free is a hard ask and this may be one of the reasons that so many new events have joined the Formula E calendar since the series launched.

The FEO accounts even acknowledge that "risks are apparent in the changing city line-up. Organising races on city streets brings its own challenges but as city street racing is part of the DNA of the series and holds appeal to a broad market audience, the Group continues to pursue effective city/promoter agreements."

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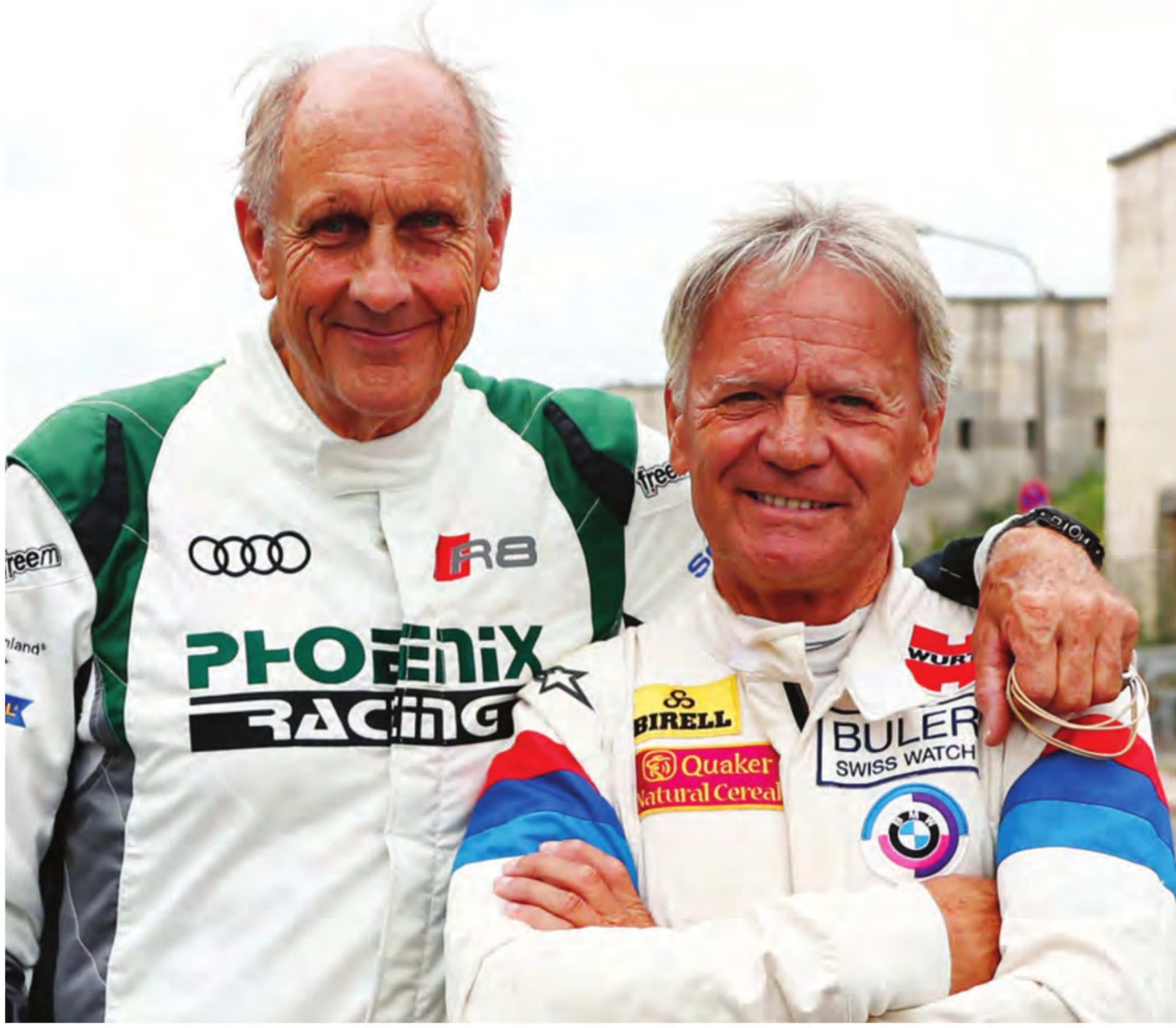
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With 179 grand prix starts between them, and 49 Le Mans 24 Hours appearances, Stuck (right), Surer (far right) and Lammers (below) know all about the sport's ups and downs

Three men who raced through one of the sport's most thrilling periods, and lived to tell the tale, reminisce to **James Mills**

The Great Survivors



THE 1970S WERE A PIVOTAL TIME IN RACING. CARS BECAME FASTER THAN they ever had been before as technology advanced at breakneck speeds, fuelled by the arrival of corporate sponsorship and intensifying manufacturer rivalries. Safety standards didn't keep up resulting in a turbulent decade from which some of the best drivers the sport has ever seen simply never emerged.

Jan Lammers, Hans-Joachim Stuck and Marc Surer all competed during this period, experiencing the highs and lows that also followed into the 1980s. Today these are still names that conjure images of ragged-edge racing and when we heard that they were reunited at the Norisring DTM round, *Motor Sport* went to meet them.

The reason for the reunion was a celebration of perhaps one of the best loved - but short lived - support series: BWM Procar. The races famously pitted F1 stars of the day against one another in BMW M1s, a concept born in a simpler time.

But to us the three drivers symbolise more than Procar. They epitomise an era that spanned sports cars and turbo-F1 - and they still bear the scars: Surer still carries a pronounced limp from his career ending accident. Between demo runs in their BMW M1s they talked cars, crashes and casualties.

Jan LAMMERS

Dutchman Lammers made his F1 debut with Shadow and the wild-liveried DN9 in 1979 (top right). He won the opening Procar event of 1980 at Donington, but hit trouble at Imola (below right). He was fourth in the points that season

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"Motor racing has given me everything, my whole life. I'm still living a boy's dream. When I was 12 I started working at a skid training school as a handyman, after school. And then from there, life revolved around racing.

Many of the drivers who have made it to F1 won in everything beforehand - F2, touring cars, F3... They are used to winning. Then they come to F1 and for years they don't see a trophy anymore.

Artificially, you have to think of yourself as a winner. You always try to visualise: 'I'm going to win today'. But when you drive an ATS or an Ensign or whatever, and you're at the back, you need a lot of imagination!

I started in '73. Cars were so much more physical in those days. By 1980 it was the days of the ground effect with the skirts, which brought extreme levels of downforce; it was like driving on a monorail. When it came to Saturday evening, physically you were absolutely finished. You were exhausted, completely drained. That's why our heads started rolling around, because the muscles were drained.

And what people forget these days, in my opinion, is that it's a fight. You know, like boxing, or soccer, which is a fight for the ball. This is a fight for the Tarmac - you're fighting your competitors and the machine.

In our day it was a much more relaxed sport. Now there's too much regulation; it's over-moralised; it's over-democratised.

Take the whole media thing, for example. In my day you would regulate it yourself and choose who you talked with. Now drivers are only allowed a few questions.

"I felt drunk, then passed out and only woke up on the straight"

Racing with Hans Stuck, I had great battles. He was always a tough guy; I was a tough guy. So we had lots of battles, but always fair and square, even if some drivers got into fights about on-track stuff. The funny thing is, it's like in a relationship, the making up of a disagreement often is very nice. I think that's what we had; we all did our stupid things, and whatever we did, it was mostly a mistake rather than bad intentions. You think it's going to work and it doesn't, and then you make up afterwards. That creates a bond. I think overtaking is an art. But blocking is an art also, and to defend in the correct way. Now even if you agree together you know the race director can interfere, so it's a very different relationship.

Nobody gave a thought to penalties in our day. With the wings, the biggest fear we had was to touch another car. So we did our best not to touch because it damages your car, not because you get a penalty.

Procar was phenomenal. The idea was to bring the best touring car drivers in the world together with the best single-seater drivers. And it actually worked. Jumping back into the M1, immediately after the first lap, the feeling is there. It's like muscle memory. And, you know, at some point, you feel you're just as quick as you used to be.

I remember my first drive of the M1. We'd been testing with ATS and we had quite a lot of trouble. The car was handling badly and we had a rough day. The next morning, I jumped into the Procar for the first time at Donington. I drove a few laps, came in and said: 'I thought the ATS was bad yesterday, but this is absolutely awful!'.

Then the team tell me, 'You're doing 12-one laps' or something, so I said 'So?' and they explained 'The fastest is 11-nine and you're the one with old tyres!'

Physically, the M1 was not too bad. It's just hot. The engine is very close to you. I once taped over the air vents, to try and gain a fraction more speed, and it set the fire extinguisher off. It wasn't a powder system, it was one that sucks the oxygen away. So immediately, I felt like I was completely drunk, then passed out. I woke up on the straight and I'd dropped from first to fifth. I almost fought back to take the win, but I was about half-a-car length away.

I don't think the future will be big tyres and big engines with loud sounds. It's not of this time. Hopefully classic racing will always be there. But I don't think the way sound appeals to us - to hear a 12-cylinder Ferrari or Jaguar engine - appeals to the newer generation. They can't relate to it.

MARC Surer

Surer was a great all-rounder, who experienced the F1 turbo era in full effect with the Brabham BT54 in 1985 (top right), even if he never had the luck. Below right, his superb Pooh Jeans Procar livery from 1980

MOTORSPORT IMAGES





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"I handed the Porsche 956 over to Stefan Bellof at that Spa race"

"RACING GAVE ME THE best life but I paid for it; I had my accidents. And my moments of soul-searching. But I'm still here.

On a race weekend, you have ups and downs like people have in a whole year. So it's an intense life. And in my era, before the rise of computers, it was often your word against the team's, and that was tough. It was less electronic; no telemetry and all these things. So it was free racing because we were not made of glass. When you make a mistake now, you can see data; we came back from a lap and said these things happen and they couldn't prove the opposite.

The F1 cars we raced had a tremendous amount of downforce, the same as today's cars. Frank Dernie, from Williams, once told me we were pulling 4.5*g*. I remember taking Eau Rouge, in the Arrows; the chassis bent under the pressure and you could not steer anymore. The steering locked. So you had to turn before the dip. Teams started moving to carbon chassis, because the aluminium chassis was not working with the skirts.

At the same time, we had the madness of turbocharged engines. I hated them at the beginning. You cannot believe how bad the turbo-lag was! You'd brake, change down, turn in and go flat with the throttle, just to build up the turbo's pressure again. And at the moment, the car starts to push wide, so you have to ease off, because otherwise you get understeer. It was a strange technique.

The only pleasure comes after you get out of the fourth gear. Finally, you could accelerate flat out, fifth and sixth, and you wanted to have a seventh and an eighth gear, because it started to go like hell. But up to fourth gear, with qualifying motors with 1400 horsepower, you were fighting wheelspin. It was like driving a dragster.

During my time in F1 there were a lot of lows, most due to reliability. At the Australian Grand Prix, [in 1985, driving a Brabham-BMW] I out-qualified Nelson Piquet, which was not easy, and in the race I was fighting for third with Niki Lauda and Alain Prost.

Then one tiny part failed, an injection pump. The team didn't believe me. They said they fired up the car and it was running fine after they picked it up. They blamed it on driver error, because it stopped at the hairpin, saying that I went too low with the revs and stalled it. Then they went testing at Paul Ricard with the same engine and the drivers had to pull back into the pits twice with problems. They changed the engine. Only then did the team believe me. It hurt. Things like that hurt. I was not lucky in F1.

I remember a really frustrating day with the ATS, at Brands Hatch [in 1980], and the team was not happy with me and I was not happy with the car. Then I went to do qualifying in the Procar, and I got pole. When you sit in a neutral car and you beat all these F1 guys who are far away in front of you in F1, it is a moment of redemption.

That occasion was after my accident I had in F1 [where he broke his legs in the 1979 South African GP]. I hadn't driven for four months, I did the pole lap straight out of the hospital. But in the race these guys overtook me because my legs were hurting.

After that first accident all I wanted was to prove to everybody I'm still there, I still can do it, so I did. After the second accident, I started to think differently [this was the serious accident at the 1986 ADAC Rallye Hessen in his Ford RS200, which severely injured him and killed his co-driver and friend Michel Wyder]. It had an influence.

I also did endurance racing. Those were scary times. The cars were so fast, with a lot of downforce and with aluminium chassis the protection was nothing.

I handed over the Porsche 956 to Stefan Bellof [before his fatal accident at the 1985 Spa 1000km]. And before that, there was Le Mans [1981]. I was just behind [Jean-Louis] Lafosse when he had his accident, and I nearly drove over his body, because he was hanging out of the remains of the car.

Le Mans for me was horrible because all the accidents that happened were due to technical problems. There were no driver errors. It was always a tyre letting go or bodywork falling off or something. You were just sitting there, waiting and hoping..."

HANS Stuck

Stuck's best F1 season came with the Brabham-Alfa Romeo team in 1977, when he scored two podium finishes. He also did both seasons of Procar, finishing second and third in the points in '79 and '80

GETTY





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"THE THREE OF US ARE very lucky that we are still here. I mean, in our days of F1, we had an average of a fatality every year. We had the track, maybe two metres of grass and then boom! So you had to have a lot of respect.

The driver was more the deciding factor in a race than now. I also drive modern race cars and it's hard to say what is the better way. With a new car you can concentrate more on the sheer driving as the team monitors everything else. That's why the distances are closer. With old cars, it's more the driver that decides how to manage the car. I actually prefer the new race cars.

Jochen [Neerpasch, of BMW] is the best boss I ever had. I was educated by him; he got me under control. And the things he did in motor sport are just unique - fantastic.

When he revealed Procar, it was like the ultimate poker series. And I'd add, it still is the best one-make series ever. So I was excited, and there was no question I'd sign up. When you had these six top F1 guys, and you'd been driving in an ATS, which wasn't a winning car, in Procar you could beat them.

In those days, there were weekends when you did sometimes two or three races. I remember I did Brands Hatch F1 on a Saturday, and then went racing at Diepholz in Germany on Sunday... the more the better.

I had the chance to drive for Project Four Racing, which was the Ron Dennis team, and you know how immaculate he was, or is. When the mechanics were driving the car from the truck to somewhere they had to put on shoe covers to keep it clean!

But in fact, between the Cassani car and the Ron Dennis car there was no difference. Maybe Ron's was a bit cleaner, but the performance was the same.

The racing was close, especially at tracks like Monaco, where it's hard to overtake. Because we drove this car more often than the others, we were better connected to it. And when you out-braked somebody going down from Casino, it was like heaven.

It was encouraging you to push harder, you know, because you beat guys like Clay Regazzoni or Carlos Reutemann. But it was fair racing. There weren't any tricks; we didn't hit each other on purpose. It was fun.

The good thing was at the end of the year when had to talk about next year's contract, you'd say, 'Hey, I won Procar, I beat these guys, a bit more money for next year would be nice' and it's the best argument.

There is a good story about us drivers during the development of the M1. To get the road certification, BMW needed to do 100,000km of road driving in a short time. So, under pressure of deadlines for the project, there was Marc Surer, Ronnie Peterson, me and a few others. We had four weeks and we did four tours each morning, where our convoy would cover 250 kilometres through to Bavaria, then we'd come back, refuel the car then hand it over for the next drivers and their stints.

After every weekend we had to change the route because we were running over the farmers' hens and not obeying any speed limits. It was such a fun time! We knew the car like our baby and we all agreed it would make a cool race car. The moment Jochen [Neerpasch] said BMW take it racing we were on fire because the car was so nice to drive.

I'm lucky. I don't need to motivate myself. I get so much joy out of driving. Is that the same for today's F1 drivers? I was at the last three GPs and an employee who runs the paddock told me a story. I won't name names: two drivers came by in the morning complaining that they have to walk 30 metres through the public to the paddock entrance. The drivers asked, 'Can we make a special deal? Can they drop us off somewhere else so we can enter by the back door? We hate going through the public.'

Can you believe this? This sport can't be in their hearts. They do it because of money.

Now you have huge companies like Mercedes, Ferrari, Renault in F1 and they expect drivers to be ambassadors, which is right on one hand, but it doesn't mean that you shouldn't say what do you think.

I work for the VW Group as a motor sport representative but I always say I say what I think. Even if sometimes they don't like it." ○

"I'm an ambassador for VW, but I still say whatever I think"

Ferrari's V12 Laboratory

The 550 Maranello is the car that lured Ferrari back into GT racing after years on the sidelines, even if it wasn't originally the factory's own work. However, **Robert Ladbrook** tracked down one that is

PHOTOGRAPHER **JAYSON FONG**

THERE'S A DISTANT WHINE OF electronics, followed by a whip crack of starter motor... then all hell breaks loose. The source of the noise is out of sight, but it's almost ungodly as it echoes around our largely lifeless surroundings, the empty buildings and grandstands of Rockingham capturing each glorious decibel and reflecting it back into the pits at the centre of the bowl.

It sounds like the biggest, angriest swarm of hornets that nature could muster, each armed with a chainsaw for added effect. There's a flash of yellow and red as it rounds the final chicane, and then the tempo rises to the point of deafening crescendo when you're finally forced to admit that leaving your earplugs at home was actually a bad idea.

This is the sound of a V12. And not just any V12. Perhaps one of the most important V12s ever to come out of Maranello, and it's certainly bringing this place back to life.

While Rockingham closed its doors for licensed racing at the end of last year, it's still available for now for private hire and the track is largely as it was - barring the lorry park that's formed around the back of the oval layout. It's quite a contrast - grey disused race circuit meets stunning race car that's as shouty to hear as it is to behold.

"It's 120 decibels on the throttle, and is just as loud inside as it is outside," says the car's owner Mike Humphreys, a keen racer in both modern and historic machinery. "I just love it. It was one of those spur of the moment decisions to buy it, I went looking for a modern GT car and just couldn't resist it! It's fast, loud, beautiful, and has a 6-litre V12... there's not much to not love about it."

The 550 Maranello GT1 was a game-changer for Ferrari, even if it never really got the plaudits it deserved during its relatively short competition lifecycle. Ferrari had been absent from top-line GT racing for the best part of a decade until this car arrived. And not just this model. This *actual* car.

A contrast of events. The largely lifeless Rockingham Motor Speedway echoed to the raucous V12 Ferrari 550

FERRARI'S MONSTROUS 550

This is 550 Maranello chassis F133GT 2102 - the first factory-produced competition 550. It was this car that almost single-handedly brought the Prancing Horse back into sports car racing at a key period.

I'd almost forgotten that GT cars sounded like this amongst the modern era of smaller capacity forced-induction powerplants that dominate the current GT racing landscape. But back at the turn of the millennium, this was the unrestricted, unrelenting soundtrack to the world's best sports cars. There was something gloriously raw about the early 2000s GT1 era, and the 550 Maranello typifies many of the things that made it great.

IT'S ACTUALLY A PRODUCT OF THE privateer innovators, rather than the factory boardrooms, meaning it was built with performance and passion in mind, rather than marketing. The sport was changing fast at the start of this century and, while Michael Schumacher had just embarked on half a decade of dominance for Ferrari in grand prix racing, the firm was missing a trick elsewhere.

Following the F40 LM programme of the late 1980s, Ferrari switched focus to pumping out single-make Challenge cars in the middle of the 1990s after withdrawing from FIA-sanctioned competition following a rules row against its old nemesis, Porsche.

At the time GT racing was undergoing a renaissance. After production racing was largely killed off by the shift toward prototypes in the early 1980s, and then the collapse of the World Sportscar Championship in 1992, there wasn't much GT racing of note until Stéphane Ratel, Jürgen Barth and Patrick Peter formed the BPR Global GT Series in 1994, which promptly gained so much traction it morphed into the FIA GT Championship for 1997. Manufacturers finally had a new stage to show off their designs against the competition, and Ferrari's F40 was a building block of that environment. However, that design was rapidly becoming outdated against the likes of the McLaren F1 GTR, so Ferrari set about developing its successor - the F50 GT. Three cars were built, and extensively tested, but things fell flat when Porsche unveiled its 911 GT1 in 1996. GT1 was conceived as a place where manufacturers could modify their current road cars to go racing. But Porsche did things the other way, building the GT1 as a pure-bred racing prototype, and then creating enough watered-down road-going versions to satisfy the rules. Ferrari's toys swiftly exited the pram, and so did the brand from top-flight GT racing. The F50 GT was never raced, while Porsche kick-started a development war with other rivals.

That was that for Ferrari until two years later when it began to receive extra orders for its road-going 550 model, which had been designed, developed and produced without even the slightest intention of taking it racing. First introduced in 1996, the 550 took Ferrari very much back to its heartland design - a nimble chassis mated to a front-mounted 5.5-litre V12 and wrapped in aerodynamic Pininfarina bodywork.

It didn't take long for privateer tuners to cotton on to the design's performance potential. The first competition version came about in 1999, when noted rally car builder Michel Enjolras struck a deal with the Italtecnica fabrication and tuning firm to build a racing variant. That car, run by the Red Racing team, competed in the French GT Championship in 1999. But things began to snowball when former rally driver Frédéric Dor commissioned British firm Prodrive to build a series of 550s to FIA specifications, and with a specific focus on the Le Mans 24 Hours. Dor founded Care Racing Development to look after the cars, and donated his own road-going 550 to be the first of the batch.

Prodrive essentially cut the car to pieces and started from scratch, with a steel monocoque chassis harbouring all of the vital components - including that hulking V12, which had now been expanded to six litres. Over four years, 10 550s were built by Prodrive, and were successful from the start, winning races in the FIA GT Championship in 2001 and 2002, plus the odd victory in America, and then eventually winning the GTS Class of the Le Mans 24 Hours in 2003.

Meanwhile, Italtecnica built more cars, as did German privateer Franz Wieth. Suddenly the 550 was a regular sight in GT series across the world, and Ferrari wasn't actually directly involved with any of it.

With all this success happening with Ferrari's product but not its own expertise, something had to change. So the factory contracted N.Technology to build a 'proper' 550, with official components, in Ferrari's name.

N.Technology already had an 'in' with Ferrari, given it was running Alfa Romeo's factory touring car programmes, and had been responsible for all of Fiat's racing activities since its formation. With Italtecnica looking after the development of the near-600bhp V12, N.Technology produced three chassis, which were all given official Ferrari



A predator in waiting. The 550 Maranello GT1 sits menacingly in the Rockingham garages







Mike Humphreys (inset) now owns the car. Top: the carbon-insulated V12 and boot-mounted ancillaries, above. Right: Steel monocoque

competition chassis numbers. One became a show car and never raced, but the other two were prepared by Ferrari and placed with JMB Racing for FIA GT in 2003. Ferrari used the cars as rolling laboratories for development of the forthcoming 575 GTC model, which would be its first true customer GT car since the F40.

This, as one of those two, is then a properly significant car. Arguably the model that made Ferrari fall in love with GT racing again. And N.Technology used some trick engineering solutions to help it succeed.

The V12 was moved further back toward the driver and fitted low in the chassis with custom engine mounts. To even out its weight, certain elements were moved to the rear, with the single-piece sequential gearbox and differential mounted in the boot, as is the battery, power steering pump, alternator and dry sump system. With the engine almost behind the front axle, and the gearbox and ancillaries just in front of the rear one, the majority of the weight sits in the centre with the driver, avoiding much of the nose-heavy handling constraints of other front-engined cars of the time.

"It's beautifully old school, but has some really trick pieces of kit for the time," says Kevin Clarke, who now looks after the car for Humphreys through his Intersport Racing concern. "It doesn't have all of the electronic gizmos modern GT cars do, but it has a particularly good differential, so whenever it slides it's always controllable. You can light up the tyres at pretty much any speed if you want to, but the car is very well balanced so you can always catch it. To get the best from it you have to keep it on the limit, which is right inside the sideways mark. You have to rely on the huge power and torque to do the work, which makes it a brilliant drivers' car."

Clothed in lightweight carbon fibre bodywork, this car was campaigned by Philipp Peter, Fabio Babini (and Boris Derichebourg for the longer-distance races), most notably in that year's Spa 24 Hours where it led the Prodrive-built BMS Scuderia Italia entries before engine issues.

With the 575 incoming, the two factory 550s were removed from competition and mothballed into storage at the end of 2003. With the 575 being the last racing Ferrari to use a V12, the 550 was the car in which the final spec of this special engine was developed.

That could have been the end of the story for the factory 550s, but chassis 2102 was rescued by amateur racer Piero Nappi in 2005, and used to win multiple rounds of the Italian Hillclimb Championship. Nappi's title success would be a rare hillclimb win for Ferrari in the modern age, and earned Nappi a personal congratulation from then-Ferrari president Jean Todt, who proclaimed Nappi to be "an essential element to defending the prestigious name of Ferrari". It also proved that the factory was still keeping an eye on this particular 550.

Nappi sold the car two years ago to Humphreys, who had an interesting first experience of the 600bhp V12. "We went to Naples to see the car, and I test drove it around a local go-kart track, which wasn't an ideal introduction considering the car was as wide as the track and the main straight was about 100 metres long. I basically checked first and second gear worked and put my money down!" he says.

"Piero had tried to auction the car a few times before, mostly locally, and once he even put it into a furniture auction in Padova, so no wonder it didn't sell. I saw a small advert for it online, and it just looked like a tatty hillclimb car, but there was a tiny picture of the FIA papers and Ferrari letter, and I could just make out Jean Todt's signature. That's what sold me.

"The car's unbelievable to drive. At eight tenths it's a pussycat, albeit a loud one. It had just had an engine rebuild when I got it, but we took the gearbox apart to check that and five dogs just fell out of it, so we had that entirely redone.

"It's got good grip, but just phenomenal grunt - it'll spin its wheels right up the rev range in first, second and third if you let it."

Humphreys has restored it to its Spa 24 Hours livery and has used the car in demonstrations at the Le Mans Classic, and plans to give it a full racing return in the coming seasons. "I plan to start racing it, as I've only driven it for demo events at Le Mans and Paul Ricard with the Global Endurance Legends, but I need a fair few test days first," he adds. "There's a lot to get used to, as the car actually creates a decent amount of downforce, so it's adapting to the difference in cornering speeds with the aero and the big slicks and brakes."

With plans to race once again after a 16-year lay off, it can only be good news that a fair few more circuits could soon be filled with this same sweet sound, very soon.

"The hillclimb victory earned a letter from Jean Todt himself"



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Mud,

sweat and tears

When **Dominic Tobin** was offered the chance to compete on the same stage as his rally heroes he wasn't going to let his lack of experience hold him back

WHEN YOU'RE STAYING in a B&B, it's the last letter that makes all the difference. Few people in their right mind would turn down a good guesthouse breakfast, but when you're about to be hurled through Wales in a rally car – while reading pace notes –skipping the sausage and eggs is a wise option.

It may be the only sensible decision I've made so far, on this trip to Llandudno where I'm about to begin my first ever stint as a rally navigator, in the heat of competition.

This is not just any competition either. My baptism of forest stages will be in the biggest rallying event of the year: Wales Rally GB. It's the sort of day you start with an empty stomach and a strong coffee.

As *Motor Sport*'s digital editor, I spend most of my days in front of a screen and barely qualify to watch from the sidelines, yet, here I was on the first weekend of October, signing on to compete at the same desk as Sébastien Ogier, Kris Meeke and Ott Tänak in Llandudno's seafront theatre.

***Motor Sport*'s own Dominic Tobin (right) with Tony Jardine and their Mitsubishi Lancer**

TAMING WALES RALLY GB

Keen tennis players couldn't dream of playing in front of a packed centre court crowd, neither can a pub football team book Wembley for a kickaround. But, for one weekend of the year, amateur rally drivers can compete in the same event, on the same stages as the greatest drivers in the world.

While the full World Rally Championship round gets most of the attention, organisers also run the National Rally over the same weekend, with the stages often running between WRC runs, in front of banks of enthusiastic spectators.

It's quite a spectacle too; dominated by amateur drivers in cars from previous generations. This year's line-up of 64 teams included a Talbot Sunbeam, a Vauxhall Chevette and Lancia Delta Integrale, as well as more than a dozen Subaru Imprezas. Oh, and Jimmy McRae, father to Colin and Alister, in an historic Porsche 911 RS.

Crucially, co-drivers needed no experience, so I applied for my basic licence (no test or medical needed) and headed to Wales, all set to navigate on stages where 100mph straights can be followed by blind hairpins: mistakes can be very costly indeed.

Fortunately, as *Motor Sport* readers will know, this is not a novel concept. Denis Jenkinson, our legendary Continental Correspondent, and Stirling Moss practically invented the concept of the co-driver in 1955.

The pair's meticulous homework, identifying the hazards and bends on that year's Mille Miglia course and classifying them as "saucy ones", "dodgy ones" and "very dangerous ones" gave Moss the confidence to complete the course at record pace and claim an historic victory.

As with the famous 1955 race, I was joined by a driver with considerable experience behind the wheel. Tony Jardine is best known from his stint as an F1 commentator, but is handy when it comes to rallying: this would be his 27th Wales Rally GB, having previously earned a class victory.

While Jardine and Tobin didn't quite have the ring of Moss and Jenks, our pairing did have something else in common; just like Moss, Tony hasn't won an F1 World Championship either.

Our challenger would be a true thoroughbred: a Mitsubishi Lancer Evo IX, hired from the Belfast-based RallyHire at the cost of £3000 a day.

Originally a production car that was as standard as Evos come, this had been stripped back by the company owner, Raymond Mason, and kitted out with the essentials to survive a pummelling over gravel, rocks and mud: roll cage, uprated suspension, anti-lag software, plus a foot-mounted horn for the co-driver - used to warn over-adventurous spectators.

HOWEVER, ALL OF THIS IS going nowhere without the two crucial books in my hands: the first contains the pace notes, familiar to anyone who's watched coverage of a rally.

There's not a saucy corner in sight, as our pre-prepared notes rate the fastest corners as '6' and some of the slowest as '1'. I simply have to read them out at the right time: I see 6L and say "6 Left". That's the easy part; delivering them at the right time is what will prove to be the test.

A ">" means that corner tightens, "DC" means Don't Cut and, most arrestingly, "!!!" is Big Danger. One not to forget.

The notes tell the story of an exhilarating rally with snaking stages, jumps and watersplashes. The second book less so. Its 149 pages are mainly filled with road junction illustrations to get between stages.

It's archaic in the era of GPS sat-nav, but obligatory to use. This is ironically enforced on WRC cars by using GPS tracking to ensure that they don't hunt out a quicker route.

"Navigation is the most important part of co-driving," says Dan Barritt, who won Wales Rally GB with Elfyn Evans in 2017, and assisted with my event preparation. "The driver can still make it through the stages without pace notes but if you've not first navigated them from A to B then they aren't even going to start. People understand that co-drivers read notes but most of the work is much less exciting. You spend 80 per cent of the day on the mundane part of navigating. The fun bit is only a small part of the rally."

Perhaps the WRC is missing a trick by not televising Kris Meeke missing the turn-off at Conwy, or Petter Solberg mistakenly turning into Zip World at Betws-y-Coed, but for now, viewers don't see the hours of public road driving, the constant resetting of the rallymeter odometer, and incessant time checking to ensure that you're not at risk of being late.

In rallying, punctuality remains next to godliness so if you don't make it to the numerous time controls at the precise minute required, you'll find a time penalty being added to your stage results.

Combined with the joys of British motoring, this can make driving between stages highly stressful, as you wait in a queue at temporary traffic lights, get delayed by a tractor on narrow country roads, or dawdle









Despite note mix-ups and a puncture at the rear, Jardine and Tobin put on a great charge in Wales



Tobin had never rallied before, so Rally GB was a steep learning curve for our rookie navigator





The moment you realise that white overalls weren't a good idea. Jardine gets down to the dirty work to jack up the Evo and replace a rear puncture that cost time

behind a driver who appears to have inadvertently set their speed limiter to 30mph... everywhere.

Arriving late incurs a penalty of 10 seconds for every minute's delay, but arriving early is even more heinous: a minute is added on to your stage time for every minute ahead of time; it helps to have a watch that's not running too fast or slow.

So drivers aim to get there ahead of time and then park at the side of the road until they are due at the control booth, and you'll typically find a row of competitors waiting before each stage. These minutes ahead of the stage are sociable, with chatter about car damage and course quality. McRae's Porsche is just ahead. He raises his eyebrows when I say it's my first rally then checks his watch against mine to make sure they are in sync with official 'rally time'.

Further up the road is Wug Utting, competing in his 15th Wales Rally GB. "There's something about going sideways on gravel," he says. "You can't beat it. We're here for the quality of the stages and the atmosphere of the event."

Minutes later, we're at the start of the first stage at Elsi. I slide my road book into the pocket at the side of my seat, pull out the pace notes and watch the screen ahead counting down to zero.

With 10 seconds to go, Jardine flicks the anti-lag switch and the exhaust crackles. The screen goes green and we're off.

"THREE LEFT, 40, ONE left long. Tight!" I shout over the intercom to overcome the din of gravel being fired up into the wheelarches.

The road jinks right and then left: was that the 6 right and 6 left, or the straight? I read out the next set of directions. But the corners don't match what I'm shouting. "Er, lost", I say sheepishly.

Jardine said this would happen. He carries on - cautiously - and we scan for one of the regular junction posts ahead. I find the mark in the book and we're back off at speed. It's wet; pouring down, and the already muddy stages are treacherous. They've already caught out drivers ahead of us, and we pass cars in ditches and with crumpled bodywork, creating new chicanes on the stages. It could be Jardine's experience, or his extreme caution at my novice pace note delivery, but we survive the stage: a triumph on the day. Then it's straight onto the road towards the next.



Over here! Tobin's final rookie error was completely missing the cameras at the finish ramp photo

"'Four Left!' I shout as we hurtle towards a tight right-hander.."

"The driver and co-driver have to work as a team," says Barritt. "You need to deliver the pace notes exactly when the driver needs them and giving them plenty of warning without overloading them with information.

"Getting the right rhythm for the notes is crucial. The driver can't get the confidence to take risks or to trust what's coming up unless you and the driver are in sync."

"Four Left" I shout confidently as we hurtle towards a tight right-hander on the second stage over a tricky Penmachno course. "Slow into hairpin left," I add, as the road opens up. Jardine simply ignores me as he speeds up the hill. "We'll look for the next junction," he says through what sounds like gritted teeth.

We spot junction 18, but that's on the previous page: I've made another rookie error, turned two pages and directed Jardine to drive straight into a tree. Then it gets worse as the back of the car starts sliding... on a straight. We've obviously got a puncture and with around 20 corners to go, we avoid stopping on the stage and limp to the end.

The left-rear tyre is shredded and the clock is ticking relentlessly, with penalties looming if we don't make it to the next stage on time. Tony lies in the sticky mud and jacks up the car, while I push the wheel gun through the clogged mud to loosen the nuts.

With a spare in the boot, we're back and running - our pristine white overalls now a soiled shade of brown - in four minutes: respectable if you're not a professional.

Tony's shaking his head furiously as I explain the tight schedule. "It was a hairpin," he says. "I was pushing too hard and we slid out onto the stones - that's where we got the puncture."

I'm fairly sure that he's talking about a corner that came up when I was lost in my notes, so he was effectively driving blind. I stay quiet.

We get to the next time control with barely two minutes to spare and there's no respite, as we're back in action straight away, roaring through the spectator-filled forests with, thankfully, no pace note errors and no punctures.

We head back to Llandudno and we're ninth. Even more unbelievably, the white plastic sick bag under my seat remains untouched. Even Jenks struggled to read while being thrown around the roads of Italy. "My poor stomach was beginning to suffer," he wrote. "It cried 'enough' and what little breakfast I had eaten suddenly went overboard."

Somehow, my stomach had not even registered a complaint. The next day would be fuelled by a full English.

It would have to be full throttle too, with a top-10 finish our target. And there was added incentive to perform well, as the spectators were out in force. With a wall of mobile phones, this was not the day to make a silly mistake.

THE THREE STAGES OF THE final day were stunning to drive: long stretches of gravel, with technical turns, jumps and chicanes. If you get into a rhythm here, there are big chunks of time to gain. The opposite scenario would destroy our hopes of a strong result.

We were still in contention when we reached the final stage at Sweet Lamb: a rally testing centre that's a playground for rally cars. Helmets on, intercom wire plugged in, pace notes ready and straps tightened. I start the countdown.

There's honestly not a great deal that I remember from the stage. Head down, looking at notes, and glancing at the track to make sure the corners matched my instructions, there was no time to take in the surroundings

There are blurred memories of sliding past banks of spectators, the snaking paths through forests, quarries and logging routes, and the neck strain that comes from landing a jump while looking down at your notes.

I couldn't appreciate Jardine's deft driving but he was definitely doing something right because we were flying. "Caution, acute right" I shouted and felt Jardine hit the brakes as the corner approached. Shimmying through switchbacks and sliding round long, sweeping bends, we completed the final stage in 17 minutes; it felt more like five.

The stages were over, but we still had to make the three-hour drive back to Llandudno, avoid penalties - and visit the official car wash so that the car would look good on the ramp.

The results came in on the way back: sixth out of 45 finishers. We may not have emulated Moss and Jenks, but for Jardine and Tobin, it felt like victory.

Even so, after two days pounding round the mud of Wales it was still obvious that I was new to the game. As we stepped out of the car for our finish ramp picture, I looked in completely the wrong direction for the cameras.

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THE EVOLUTION OF BOTTAS

The nearly man

EXCLUSIVE INTERVIEW

He started the year looking like world champion material, but has fallen back into Lewis Hamilton's shadow. **Mark Hughes** looks at how Valtteri Bottas can fight back

HOW IN THE HELL DO YOU GO about beating Lewis Hamilton in the same car? It depends on who you are, of course. If you're Nico Rosberg during 2016, recognising you're not going to out-drive him, you step up both the psychological warfare and the on-track aggression, even against the interests of the team if need be. But not if you're Valtteri Bottas. He's just not wired up that way, doesn't see the world like that. For Rosberg the objective was success, as measured externally. For Bottas it's all internal. It's about reaching the ultimate level of performance. If he can squeeze every scrap of potential from himself, he genuinely believes it's possible to beat even Lewis Hamilton, on pure performance - something he proved just after our interview took place with a race winning drive at Suzuka.

"It is possible," he insists. "It's all about fine details in this sport and I feel like I've made some really good steps this year on the race pace. Lewis still has the upper hand, but it's really getting closer now and the average between us in qualifying is virtually zero. So it's going in the right direction."

That might sound strange from a driver who at the time of writing was 9-2 down on wins over the season to his team mate. But consider that after five races, he might easily have been 5-0 up and had scored three consecutive poles. Bottas perhaps got ground down this year, though not to the same extent as 2017 and '18 when he was cast as Hamilton's wing man in the last quarter. We caught up with him in Sochi to talk about his evolution.

He sits awaiting the questions, smiling, relaxed. He radiates determined calm strength, nothing tricksy or sparky. Just ▶

MARK SUTTON


VALTTERI BOTTAS
VB77
AMG
PETRONAS
UBS
TOMMY
HILFIGER

even-tempered, resilient, dignified self-possession underlying an intense competitive will, but an internalised one. There's no transmitting with Valtteri; that would be so unnatural as to be contrived. What's going on beneath those still waters is a constant mission to get to the place where he can beat the best in the world at his chosen sport. Measuring himself against that challenge has been made very simple in the last three years, for Hamilton has been the guy on the other side of the garage.

"Yes, he's the toughest team mate there is, I think. Not because of the way he is as a person, just as a driver. But I wouldn't want it easier. I want the challenge. When I'm able to be ahead and beat him - which I can do - that's better than beating someone else."

There's nothing controversial about Bottas; in every situation he's the same, an even line. So he's a very different interview to, say, the fire cracker Max Verstappen or Hamilton himself, both of whom will regularly make contentious points, justifying their stance about something, making thinly veiled wind-ups of rivals or critics. But never Bottas. His energy is very different and the parallel there between their respective racing styles is obvious. Bottas isn't remembered for any dramatic, inspired moves on the track where it's all about adrenaline and improvisation. He's all about that search for world-beating performance, which he sometimes finds, other times not. He remains resolute and meticulous, but he isn't the jack-in-a-box that's going to ambush you from nowhere. That's his persona too, a genuinely super-nice guy but a private one.





Glory in Australia (left) has been tempered by difficult races, such as being told to move aside for Hamilton in Russia (right)

MOTORSPORT IMAGES

BOTTAS ADMITS HE GOT ANGRY at himself at the end of 2018, at the situation he'd put himself in of being in the support role of Hamilton's championship for the second year in succession. So angry he even questioned what the hell he was doing. From that low, he regrouped - and what came out of the starting blocks to win at Albert Park in March was something that came to be labelled 'Bottas II'.

"I'm just trying to optimise everything for this year," he said after that opening race. "Every single thing. It's difficult to explain what's been going on inside my head over the winter. But definitely something changed in terms of the way I feel about things in life in general and in racing. But I felt good in the car. That's all that matters."

It wasn't just in Australia either. With just a slight tilt of circumstances, he could conceivably have won the first five races straight. He was a briefly locked wheel away (on lap two) from being the winning recipient of Charles Leclerc's late-race problems in Bahrain. The painted start line being too close to his pole position slot was all that put him second rather than first in China. He won Baku fair and square and after out-qualifying Hamilton by 0.6sec in Barcelona for his third consecutive pole, lost that win right at the start to a bad release of the clutch.

So yes, he did lock up in Bahrain, he did make a less than great start in Spain. But in terms of raw performance, he began this season flying high. Whatever he'd done during the off-season to get himself off the floor seemed to have worked, and certainly caught Hamilton's attention. Hamilton was scratching the odd win from him, not dominating him. Even with the small but crucial errors, from the first five races Bottas was just 3-2 down on wins, 3-1 up on poles.

For the first time the steel beneath the nice guy, the intensity beneath the serene shell, was visible, too. "To whom it may concern," he related over the radio on his Melbourne victory lap, addressing his detractors. "F**k you." This was after insisting on the required engine modes to chase after the extra point for fastest lap in a way that wasn't going to be accepting no for an answer. Quietly, politely, but insistent. Then in Baku, post-qualifying there was a bit of a niggle from Hamilton about how Bottas hadn't set a hard enough out-lap pace for the following Hamilton - looking to get Bottas' tow - to get his tyres fully up to temperature. Those calm blue eyes had fire in them as he responded, told him how he wasn't going to compromise his own lap just to help Hamilton's. Not a big deal, certainly not a fall-out. But the point was Bottas' performances were at a level that it was triggering competitive niggle and Valtteri wasn't prepared to be anyone's support.

His opening lap of that race was quite something, too. He exited the final corner onto the pit straight alone, with not another car in sight as he began to stamp his authority on the race, destiny totally in his hands.

In some of those early season weekends - notably Shanghai and Barcelona - he'd arrived and hit the ground running, setting a pace that Hamilton just wasn't able to match. What was it about those weekends that was giving him access to such a level? Valtteri pauses... "I wish I had the answer to that question."

That's the difficult part, the key to his whole mission. "Sometimes when you step in the car you are just on it and feel so

You know what you're getting with Bottas: friendly, honest and even-tempered, on and off the track

comfortable. You can push it to the limit immediately on the first lap. Even though you're guestimating a bit the braking points and grip. But you just know where to brake and how quickly you can turn in. I think that comes from human performance when you're at your best and so comfortable."

The problem for Bottas, of course, is how often Hamilton feels like that. Given the nature of the competitive animal and the calibre of the driver, Hamilton was always going to be coming back hard at some point. And it duly happened, from around the French Grand Prix time.

So did Bottas' performances drop off after that? He reckons not. "I see people talking about me being strong at the beginning of the season and then dropping down but I tend to disagree. I see everything on paper and my season performance, race pace, qualifying performance have got better through the year as an average. Some fine details here and there have gone in his [Hamilton's] favour and for sure there have been some mistakes from my side, in qualifying. But other things are just bad circumstances really. Like at Monza I should have been on pole but got Kimi's yellow flags at the end of the lap. In Singapore I didn't get a single clear lap in qualifying. So that compromised those weekends a bit. But I can't say much has changed. Things tended to go more my way at the beginning of the year then switched around a bit but I feel my performance is still the same as then. I still feel good in the car."

But there's good, and there's that special feeling he talked of where he can do no wrong, can be on the limit from the moment the wheels begin turning. Sometimes the demands of the car and track resonate with him more than others. "As a driver you always need to adapt to the car and track. But you can only do it to a certain extent because you lose the natural driving, then you overthink things and it becomes an issue and you tend to lose time. In certain circumstances I know I can be pretty tough to beat and then there are certain circumstances where the way I drive creates some issues for me."

He's reluctant to be drawn into exactly what those issues are, but from observation he's a less improvisational performer than Hamilton. He drives with a lot of commitment and precision, with a very geometric approach to the corners. Everything is calm, flat, simple. Hamilton's style is more free-wheeling, not so rigidly set. He seems happier to let the car slide to a part of the track other than the perfect line, finding some other way of keeping the momentum. Bottas is a little more compartmentalised. A Hamilton lap in a less-than-perfect car is more a flowing narrative rather than Bottas' series of separate chapters.

Looking beyond those first five races, at Monaco Bottas began the weekend again with an apparent edge. Only traffic on his final Q3 run put him behind. Certain he had time in hand, he lost out on pole by a tenth. That defined his weekend, left him no longer in charge of his destiny, despite an underlying performance advantage up until then.

Canada was different. There, he seemed distracted and scrappy, spun in Q3 and spent much of the race stuck behind a slower car, overheating his brakes. In Paul Ricard he'd regained his composure and underlying speed but the wind mixed things up in Q3 and he couldn't respond, in contrast to Hamilton. In Hamilton's description of his pole lap is much of what Bottas is up against. "It's quite gusty... so you have to be dynamic with how you attack the lap. There are certain points at which you can attack and there are others where you kind of have to give way a bit to the wind." The change of wind direction had left Bottas lost with his worked-out lines and braking points.

In hindsight, those two races - the fluster of Montréal, the lack of spontaneity required at the critical moment in France - were the snap points in the Hamilton/Bottas 2019 dynamic, where Hamilton produced stuff Bottas had no answer for. Bottas' inherent pace after his winter reset forced Hamilton to reach deeper - and when he reached, it was there. And that set the tone. From there, Hamilton was flying, Bottas was struggling.

THERE WERE FURTHER operational difficulties for Valtteri in Austria but that was a weekend in which the car's inadequate cooling was the main factor. At Silverstone he stole pole in Hamilton's own backyard but in the race was dummied by him, forced into racing hard enough to put himself on a disadvantageous two-stop strategy while Hamilton conjured the stint length to allow a one-stop - even against the team's plans. That was exactly the sort of tricky competitive bluff Bottas couldn't even begin to contemplate and underlined again what a monumental task he faces. It wasn't just that Hamilton's stature allowed him to push at the boundaries of team play to his own advantage, but he was clever and skilful in how he forced his rival to use his tyres without using up his own. Mercurial, tricksy, cunning, liable to ambush you at any time. Things that Valtteri just isn't. But he can't change that, so he looks inside to squeeze more from what is there. "Lewis's efficiency in the race in terms of pace versus tyre drop off is very good," he allows. "I'm still working on how to get there with set up and driving style. That's developing all the time."

By now, it was that familiar time of year when speculation about Bottas' future would begin, Toto Wolff (his former manager) never having given him more than one year at a time. Esteban Ocon - who had sat in the Merc garage - was tipped as Bottas' successor and Wolff wasn't killing the rumour. "That was a distraction," he admits. Bottas was finally confirmed for 2020 before Spa. "Things like this are never helpful. For some, internal pressure can be a good thing. But when it's a long time, it can be annoying. I definitely felt more relaxed and better in the car when everything was signed, so I'm sure it wasn't helping but that's the way it goes."

His situation wasn't helped when he dropped the car out of second place in the wet of Hockenheim but he bounced back to out-qualify Hamilton at the Hungaroring. Those positions were reversed within a few seconds of the start as Hamilton ran around his outside at turn 2, having hemmed him into a narrow approach angle. Bottas could have simply hung the other Merc out to dry over the exit kerbs to retain the place, but chose not to. There are strict team rules about no contact and Hamilton had incorporated that into his racecraft, effectively neutralising him. "It would have been different if it had been a Ferrari," Bottas concedes. "The team have made it very clear they don't want us colliding. There are certain internal rules about this." And Hamilton had played them, which showed again how Hamilton sails closer to the wind to prevail. That set Hamilton up for victory as Bottas was hit by Charles Leclerc, requiring an early pit stop that left him eighth. Although the Hungary weekend backs up Bottas' contention that the deficit is not raw performance, it raises the question: Is Bottas just too nice?

He can't change that. His instincts aren't as sharp as the colossus he's being compared to, competition doesn't take him to such places far removed from his personality. He remains deeply competitive. He will work more diligently and there will be other days where he leaves even as great a driver as Lewis Hamilton scratching for the thread of an opportunity to compete with him. "I'm not there yet," he smiles. "But I'm still peaking. I know I have the ultimate performance but I need more consistency to be there every weekend." O

"I'm still peaking, and I know I have that ultimate performance"



While things started out in Bottas' favour, Hamilton has turned the table as the season has gone on

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Can't better an Alfetta

At the dawn of the World Championship, Alfa Romeo set the bar high with its Grand Prix cars. **Doug Nye** tracks their success



Giuseppe Farina sits ready for the 1950 British GP, the first Formula 1 World Championship event. He would head an Alfetta 158 top-four finish

SPITZLEY-MONKHOUSE COLLECTION

FROM 1946 TO 1951 - FOR AN entire generation of fans - Alfa Romeo's works Grand Prix car - the immortal 'Alfetta' - set the gold standard. Through that period these 1500cc straight-8 supercharged cars were the standard-setters of their time. Even when the Alfa Corse factory team took a sabbatical from racing during 1949 and Ferrari blossomed to brief dominance, the Prancing Horse was widely regarded as just the understudy, merely keeping the legend's seat warm while it took a much-needed financial breather...

Through those years - during which the old-established Grand Prix Formula renamed (from 1948) as 'Formula A' or 'Formula 1' - the ever-developing series of Alfa Romeo Tipo 158/159 cars contested 42 top-flight races. They won 38 and reigned unbeaten through 1947-48 and 1950. Alfa Corse used the greatest drivers of its time, and it took an all-new 4½-litre unsupercharged V12 Ferrari to knock the ageing cars off their hard-won pedestal in 1951 - not that Alfa's finest believed that was, in fact, the case...

From its racing introduction in 1938, the Alfetta's power grew progressively from around 195bhp to a stunning 425bhp – thanks to some 42 lbs psi supercharge boost – by 1951. In inverse proportion, its fuel consumption plummeted through that period to barely 1.6mpg. The unsupercharged 4.5-litre V12 Ferrari 375s which toppled the Alfa did so by being almost as fast, and needing fewer refuelling stops. Not quite tortoise and hare, but you get the picture...

GiovannBattista Guidotti - pre-war chief tester turned post-war racing manager of Alfa's experimental department - once told me how the project to build a 1500cc racing Voiturette car (for the GP2 category of its day) had begun - sub-contracted to the marque's Modena-based quasi-works team, the Scuderia Ferrari. "It was at the 1936 Italian GP at Monza, when Ferrari was there and he said to my chief, engineer Jano, and me: 'Look, your best driver, Nuvolari, finished second and the Germans have won again. We cannot match their money and effort in the Grand Prix class. We should build a 1500 to race Maserati's four-cylinder, which is winning the class. We can beat them, and there will be no Germans!'.

"Jano said, 'No, I am too busy, too much to do'. Ferrari replied: 'You send me your best man, I will supply the Lambrusco and Zampone...'" – Modenese wine and the local delicacy of stuffed pigs' trotters - "...and you do the manufacture, and we'll get the job done between us".

At the time, Jano was busy with designs for a 4.4-litre V12 GP car for 1937 - the Alfa Romeo 12C-37. It flopped... Jano was fired.

In May 1937, Jano's No 2 for 13 years, Ing Gioachino Colombo, was posted to Ferrari's Modena works to produce the proposed new 1500. His task was eased by the fact that the design office at Portello, Milan, was at that time involved in drafting proposals for a new Tipo 316 V16 Grand Prix car for the 3-litre supercharged GP Formula taking effect in 1938. It was logical to design a potent 1500 from one bank of that 3-litre GP engine.

Where the V16's gear-train drive to the twin overhead cams and other ancillaries was at the rear of the engine, unlike other Alfa eights in which it had always resided amidships, Colombo juggled it to the front of his engine, shortening the crankshaft.

He drew two aluminium block castings, 58mm bore x 70mm stroke providing 1497cc. The crankcase was cast elektron alloy, with steel cylinder liners, and the crankshaft ran in eight main bearings with a ninth subsidiary. Lubrication was dry sump. The twin-overhead cam engine was supercharged by a single-stage Roots compressor, boosting at an initial 17.6psi. In testing at Modena this 1500 developed 180bhp at 6500rpm. By its race debut six months later, Alfa Corse had 195bhp at 7000rpm - 130bhp per litre.

This engine and a four-speed transaxle were mounted in a twin-tube steel chassis with trailing-arm and transverse leaf-spring suspension. A slender body featured a raked potato-chipper grille. Relatively short-distance *vetturetta* racing allowed 'just' a 37.5 gallon tail tank. It would grow, and proliferate with side and scuttle tanks.

At the opening 1500cc *Vetturetta* race of 1939 - at Tripoli - Mercedes-Benz shook the Italians with its late-entry W165 V8s. Villoresi kept the revs down in his Alfetta and finished third; three other Alfettas failed. The cooling system was changed and its working pressure increased. Engine lubrication was again modified, and the cars coincidentally rebodied to virtually their final form. Of four more races that year, they won three. Their drivers included 'Nino' Farina, Clemente Biondetti, Francesco Severi and Carlo Pintacuda. But on a black day at Monza - during a press reception - Emilio Villoresi was killed in one of the cars, and during practice at Pescara '39 Giordano Aldrighetti also crashed fatally.

THE NEEDLE-ROLLER-BEARING 1939 cars appear in some records as the '158C' model, and six new cars were constructed for 1940. A seventh car with experimental de Dion rear suspension emerged as the '158D'. At Tripoli in 1940, before Italy entered the war, four of these works 158s finished 1-2-3-5 in the absence of Mercedes-Benz. Then Mussolini ill-advisedly took Italy to war.

After the Italian surrender in 1943, amidst German occupation of northern Italy, the works cars were stored - some in a cheese factory, some at Melzo east of Milan, others in Brianza to the north. Factory test driver Consalvo Sanesi told me how: "We took it for granted we would be racing again

"Alfa's team comprised Fangio, Farina and Fagioli – the Three Fs"

Guidotti: "Four cars were built at Modena and virtually completed in every detail there, then the management set up Alfa Corse at Portello; Ferrari came to us as manager and we ran from the factory." This was a move which Alfa Romeo MD Ugo Gobbato had ordered. Mr Ferrari fitted like a star-shaped peg in a square hole, and he soon opted out.

During 1938 the new Alfettas contested four races, made 14 starts, won twice in the hands of Emilio – brother of Luigi – Villoresi, but had eight retirements. Bearings were a weakness, and for 1939 needle roller big ends were adopted and main-bearing oil feeds improved. The engine now achieved 225bhp at 7500rpm - 150bhp per litre.

and went looking for the cars and parts. It took about a month to remember where they all were. They were so covered in grease it was difficult to grab hold of them! But preparing them for racing was not hard..."

Two of the Alfettas re-emerged for the 1946 St Cloud GP in Paris, but works drivers Jean-Pierre Wimille and Farina both retired.

During the war years, Jano's replacement as Alfa Romeo chief engineer, Wifredo Ricart (recalled disparagingly by Guidotti and Sanesi), had built two rear-engined flat-12 1500cc racing cars, the Alfa Romeo Tipo 512s.

Sanesi covered some 4000 test kms in these 'Italian Auto Unions'. Though consistently slower than the 158s, their two-stage supercharging "worked well". It was then adopted on two 158/46Bs driven by Farina and Varzi for the GP des Nations in Geneva. Through 1947 the 158s met no serious opposition. A further improved 158/47 was developed, using an enlarged low-pressure supercharger which on the test-bed gave 310bhp, still at 7500rpm. This found weaknesses in the Elektron crankcase-castings as areas around the main bearing housings cracked. Tie-rods were inserted, bracing the main bearing caps to the blocks.

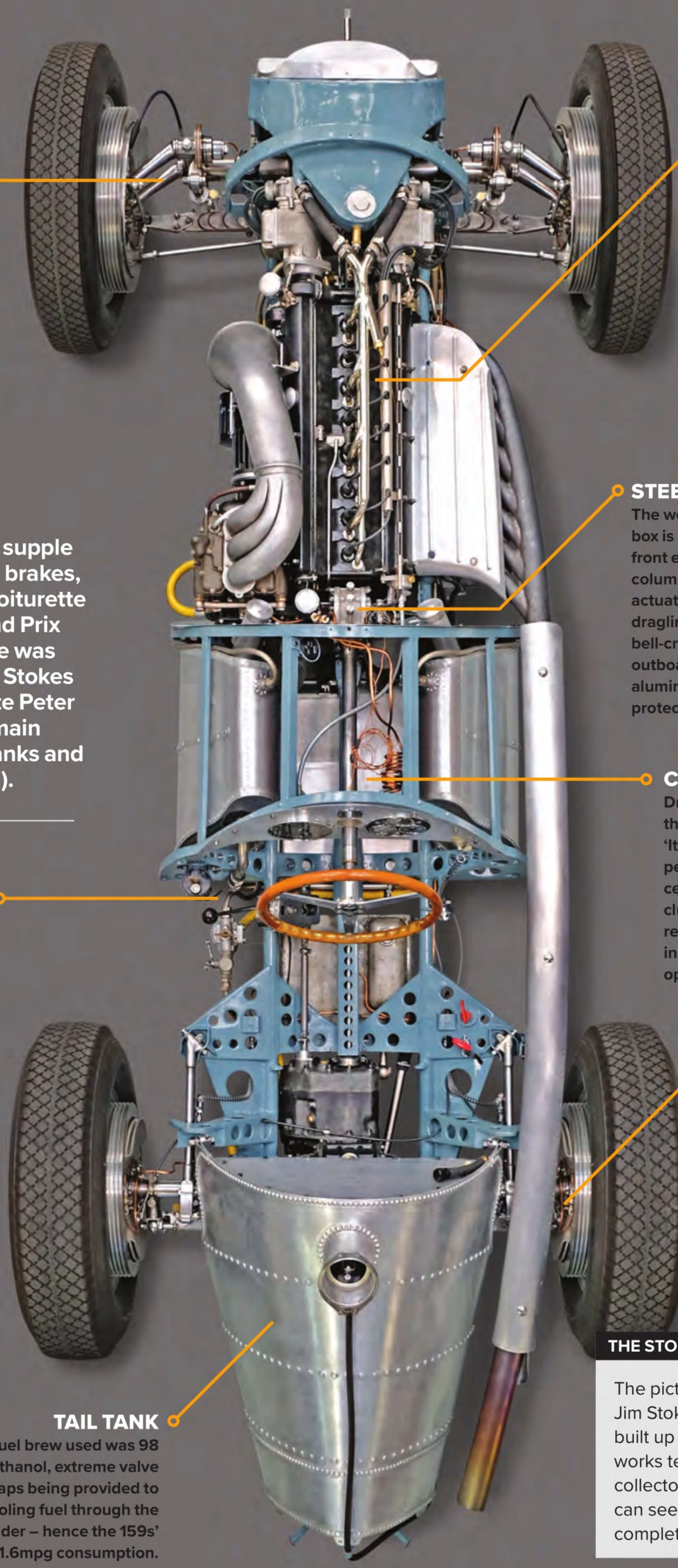
The 158/47 actually emerged in 1948, when tragically Varzi toppled it over in wet practice at Berne, and was killed as the aero-screen split his face. Wimille won the Italian GP on the 158/47's race debut. In the Monza GP, Wimille and Trossi finished 1-2 in 158/47s, Sanesi third and Taruffi fourth in 158s.

But Varzi was dead. Wimille was killed that winter driving a Gordini in Argentina and chain-smoking third driver Count Carlo Felice Trossi died of cancer. Robbed of drivers, short of money (and engineer-power), Alfa withdrew from racing for 1949. At that point, the 158s in their various forms had won 13 consecutive races.

However, money was then raised to support a works team return for 1950, funded thanks to Director Pivarelli of Alfa's Como branch, whose whip-round amongst national dealerships raised 200 million Lire sponsorship. The company's new driver team would comprise Juan Manuel Fangio, Giuseppe 'Nino' Farina and Luigi Fagioli –the famous 'Three Fs'. None was a spring chicken: Fangio was 39, Farina 44 and Fagioli 52. But back in those days experience and reputation could trump youthful promise...

In their comeback, at the 1950 San Remo GP, Fangio opened his account by defeating the new unsupercharged V12 Ferraris. In their first F1 World Championship race - the series-opening British GP at Silverstone - Farina, Fagioli and guest driver Reg Parnell (also 39) finished 1-2-3 after Fangio retired. But in the Belgian GP and at Geneva the 4.1-litre Ferraris posed an increasing threat. The team drivers had kept revs in hand to preserve their ageing, though properly 'lifed' power units, while Ing. Nicolis had squeezed more boost pressure to gain another 20bhp. Some described this development as creating the Alfa Romeo 159 model.

Fangio won the Monaco, Belgian, French, GP des Nations and Pescara races - Farina the British, Swiss, Bari, International Trophy and Italian GPs. The Italian took that inaugural Drivers' World Championship title from Fangio, and Alfa Romeo was on top of the world.



With soaring power, supple suspension and fine brakes, the 158 grew from voiturette into a post-war Grand Prix winner. This example was reassembled by Jim Stokes Workshop for the late Peter Giddings with new main chassis members, tanks and body (here removed).

FRONT SUSPENSION
Trailing-arm front suspension with low-mounted transverse leaf spring, plus both telescopic and friction-disc dampers. Massive finned front brake drums mount inboard of wire-spoked wheels to aid cooling.

ENGINE
Straight-8 cylinder DOHC engine with single-plug per cylinder ignition – bore and stroke 58mm x 70mm, capacity 1497cc. Twin side-slung Roots-type superchargers drew air/fuel mixture from triple-intake carburettor. From 1937 to 1951 blower boost soared from 17.6lbs to over 40

STEERING
The worm-and-wheel steering box is sited centrally on the front end of the steering column, with a drop-arm actuating a longitudinal draglink to the steering bell-crank up front. The curving outboard exhaust demanded aluminium shrouding to protect the driver's right arm.

COCKPIT
Driver leg space between the two pannier fuel tanks. 'Italian-conventional' foot pedals with right-side brake, centre throttle, left-side clutch. Drive from clutch on rear of engine to transaxle input is by securely caged open prop-shaft.

MIDSHIP SYSTEMS
Outboard fuel line with change-over tap; inboard left-hand gear change with linkage to rear gearbox/final-drive 'transaxle' assembly. Transaxle oil tank slung beneath cockpit. Left pannier holds engine oil, right holds extra fuel

REAR SUSPENSION
Finned rear brake drums are smaller diameter and narrower than the fronts. Swing-axle rear suspension features another low-mounted transverse leaf spring with both telescopic and friction dampers, plus longitudinal radius rod location.

TAIL TANK
Alcohol fuel brew used was 98 per cent methanol, extreme valve overlaps being provided to cascade cooling fuel through the cylinder – hence the 159s' ultimate 1.6mpg consumption.

THE STORY CONTINUES...

The pictured car has been rebuilt by Jim Stokes Workshops Ltd. It was built up from a trove of original works team parts for the late collector Peter Giddings. Readers can see how the project was completed via our website.

GABRIEL DE MEURVILLE

Into 1951, when in February Colombo returned to the fold from Ferrari, the '159' engines were being run to 10,500rpm on the bench, and endurance tested at 9500. The superchargers produced higher boost, absorbing more power (eventually some 135bhp), while 8500-9000rpm was the race rev limit - and fuel consumption soared.

More power, higher speeds and fuel-bloated weight highlighted the original swing-axle rear suspension's limitations. A de Dion system was adopted while the new 4.5-litre unblown Ferrari V12s closed the performance gap. Fangio took over Fagioli's Alfetta to win the French GP (just) at Reims-Gueux in July 1951 - the 158-series' 34th victory since 1946. But next time out, at Silverstone for that year's British GP, González of Ferrari beat the Alfas at last in his unblown 4.5. Ascari in the same car then beat the Alfas in the German GP. The history books say the Alfetta was at last in eclipse, but Alfa Corse disagreed...

Guidotti: "Handling was our problem, not power. The de Dion rear end improved the situation, but was not a complete cure. It took us some time to discover why."

Sanesi: "I drove many miles testing the 1951 cars; the increase in power from around 350 to 420bhp meant the old swing axles were inadequate. The de Dion rear suspension was better, but I realised the problem was the old chassis, which were flexing under the extra weight, power and loadings."

Guidotti: "At the Nürburgring those chassis frames, which were physically old, began to crack but we had the new 159s."

The true 159s had superstructure tubes added to improve torsional rigidity and beam strength. Alfa archivist Luigi Fusi classified these cars as 159M (*Maggiorata*: 'increased'). Now fitted with massive scuttle air intakes feeding the hungry induction, the Alfa Romeo 158/159 series had at last reached its final form, running 42.6lbs psi supercharger pressure and delivering an absolute maximum of 425bhp at 9300rpm.

Guidotti: "At Monza in the Gran Premio d'Italia we failed and Ferrari won again, but not because theirs was the better car. Our cylinder heads were old and over-stressed, the material had deteriorated with age and several were found to be porous. We then used newly-cast heads for the Championship-deciding Spanish GP at Barcelona. I broke the lap record in practice, and Fangio won both the race and the World Championship. On the main straight there, I saw 310kph –192 mph – "and the engine accelerated to that speed vividly, with no flat spots at all".

At that point - with Fangio securing Alfa's second consecutive World Championship - the board decided their R&D people really should concentrate upon production, and announced withdrawal from Formula 1.

Guidotti summed up the 158/159 Alfetta series as follows: "Throughout its life the car was ahead of its competitors, engine very powerful and smooth, 50/50 weight distribution on half-full tanks, very stable roadholding, basic understeer, but a shape which did not fly at speed. Very important: some did fly, our car did not.

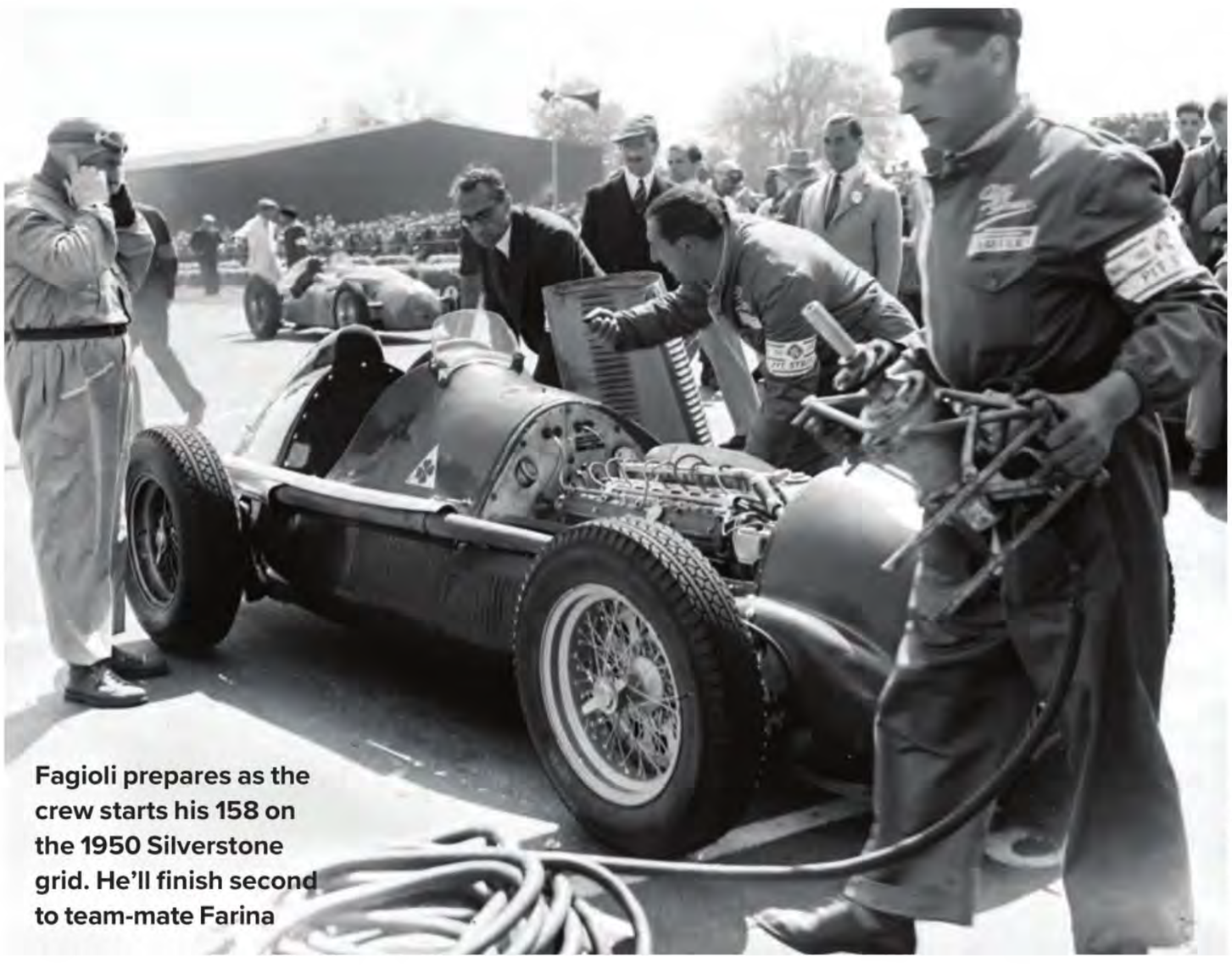
"The brakes were the best of their time, a major part of the car's success, and Jano's clutch – duralumin and steel multi-plate – was a masterpiece - reliable and it didn't suffer if oil leaked onto it. The suspension then was Colombo's masterpiece: the transverse leaf springs were as soft as an American car's on the straight - the car riding perfectly over bad surfaces - while as it rolled into a corner, bump rubbers came into contact with the spring, shortened its effective length and so stiffened the suspension for maximum roadholding.

"Telescopic dampers braked the big suspension movements while friction dampers braked the little ones. The *Cento-cinquant'otto* and *Cento-cinquanta nove* (158 and 159) were superior to all competitors, and I am convinced would still have been winning if we had continued into 1952..."

I ASKED CONTEMPORARY WORKS TEAM driver Sanesi what the works Alfetta was like to drive. He said: "Beautifully balanced, a big steering wheel with low ratio making them light to handle even with fuel tanks full. The brakes were very good. They distinguished our cars from the rest. But the driving style which I copied from Wimille was to use the brakes very lightly, to be neat and smooth because hard braking meant slow lap times.

"And when the brakes got hot the drums would go blue, and when I came back into the pits with blue brakes the mechanics would pull my leg: there was always this combination between bad times and blue brakes, and a rev counter tell-tale over the limit too! The brakes and rev counter tell-tale were always the first things checked. With 8000 revs allowed and 8500 on the tell-tale as well as slow times, they would all make fun. They would never miss the opportunity!"

Sanesi's successor as Alfa's chief test driver was Guido Moroni, who had joined Alfa Romeo as a boy in 1938, ran in the 1950 Monte Carlo Rally, then co-drove with Fangio's Argentine protégé Onofre Marimón in the 1953 Mille Miglia. Into the 1980s he had often driven the Alfa Museum's surviving 159 "runner" and he backed up Sanesi completely: "It is a fine, vivid car, with much power. You have to be light and smooth on the throttle to get the best from it. The steering is lighter than you expect and the brakes good for their type. The gearchange is direct, not heavy – you drive the car and understand why it was so successful. We at Alfa Romeo really are so proud of it". O



Fagioli prepares as the crew starts his 158 on the 1950 Silverstone grid. He'll finish second to team-mate Farina

MOTORSPORT IMAGES

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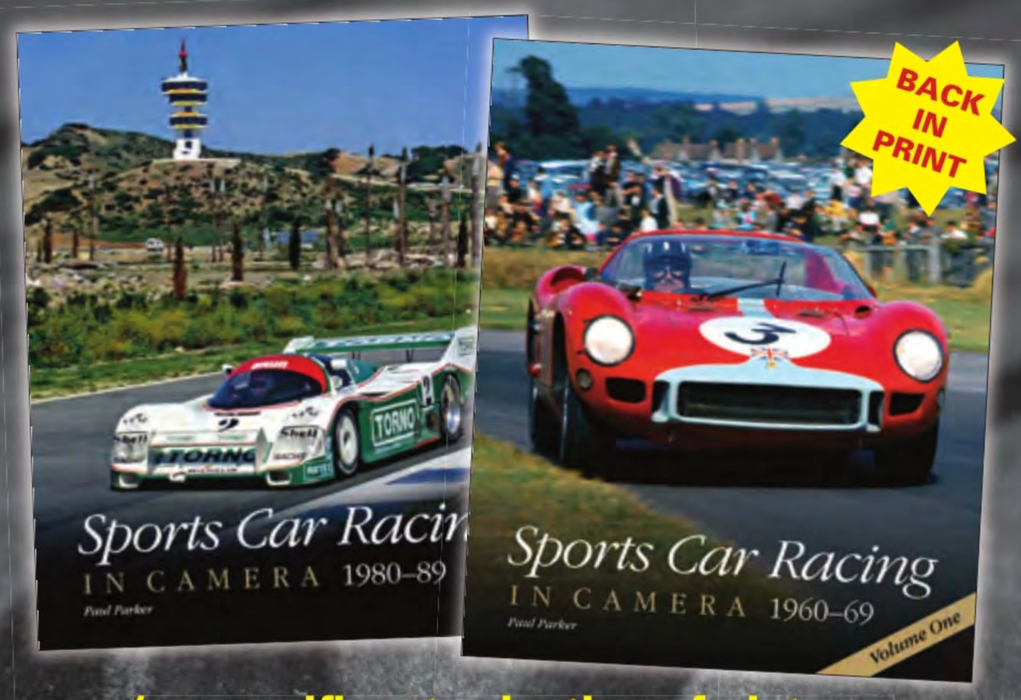


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The 2019 Christmas Gift Guide

The festive season is upon us but, before you go scouring the web for gift ideas, check out some of our top staff picks



GORDON CRUICKSHANK, EDITOR-AT-LARGE

Amalgam Alfa Romeo's 8C 2900B

Several factors make a car special - beauty, rarity, performance, racing achievements - and Alfa Romeo's 8C 2900B tops the scorecard on all of them. This terrific 1/8th-scale Amalgam model recreates the works car that Clemente Biondetti drove to Mille Miglia victory in 1938, with amazingly detailed engine beneath the louvred bonnet - even the tiny labels on the cam covers are reproduced - and every sweep of the curvaceous body from pert prow to tapering tail are accurately modelled. A beautiful model of a sensational machine which will remind me of the few glorious hours when I was allowed to drive the priceless real thing.
£11,500. amalgamcollection.com

BERNIE ECCLESTONE OPUS

Bernie Ecclestone has an enviable collection of F1 cars, and for the first time they've been compiled into this rather special book. Each has been photographed with the Polaroid 20x24 Land Camera and there's input from ex-Ferrari boss Luca di Montezemolo and designer Gordon Murray. It's a unit of a thing, standing 70cm tall, 50cm wide, it includes 300 pages and weighs in at 25kg. Santa may need to reinforce his sleigh... *£2500, Thisisopus.com*

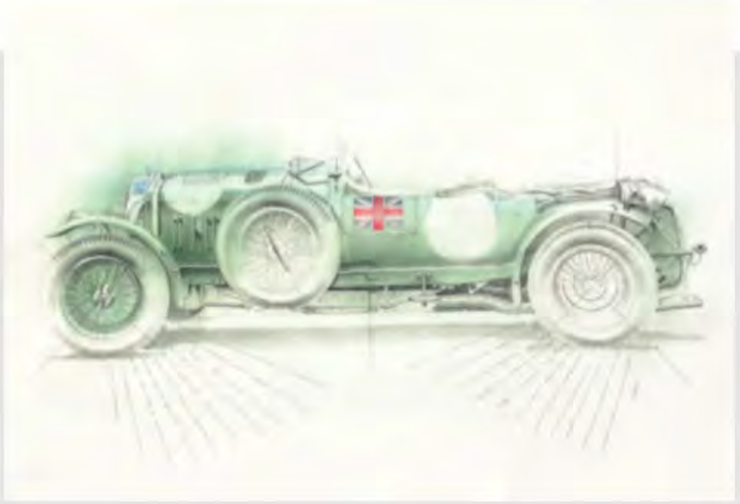


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WHAT WE WANT FOR CHRISTMAS



ADAM GOMPERTZ PRINT
There's something soothing about sketching, and Adam Gompertz has created something that you can happily gaze at for hours. This print concerns the Bentley 4½ litre Blower that raced at the Le Mans 24 Hours in 1929. In the style of a designer's drawing board, the lines emanating from the wheels are notes from the artist. The original is priced at £850.
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SCALEXTRIC TOURING CAR BATTLE
Recreate the drama of this year's BTCC finale with this starter set. Featuring Jack Goff's BMW versus Gordon Shedden's Honda – a similar combo to this year's Turkington v Cammish showdown – it comes with four track layouts and a lap counter. There's also a whole host of additional cars and accessories for sale, too. Vantage GT3 v RS500 anyone..?
£100, shop.motorsportmagazine.com



ROBERT LADBROOK, PRODUCTION EDITOR

Alastair Gibson art

As recycled Formula 1 parts go, these are some of the finer examples of what can be done with old grand prix bits. Artist Alastair Gibson doesn't do the usual exhaust-in-glass coffee tables or gear clocks, instead he makes proper art out of race-used bits and F1 techniques. Some may recognise the name, considering before he got involved in engineering marine-based sculptures from carbon and aluminium, South African Gibson was lead mechanic for Benetton F1, and then chief mechanic for BAR and Honda. Using advanced engineering techniques, such as laser-cutting and lamination, his works can be truly stunning. From intricately crafted keyrings to schools of carbon fibre piranhas, to sharks in Porsche 917 liveries and manta rays made from recycled exhausts. They're things of beauty.
From £95 (keyrings), £185 (sculptures), carbonart45.com



JAMES ELSON, DIGITAL INTERN

Bose QC35 headphones

It's not that I want to be like Lewis Hamilton - although that impending sixth world title, the multi-millions in sponsorship and jet-set lifestyle would be nice... - but I do crave some time out from the general buzz of the daily commute. And by 'buzz' I mean total racket. Hence why I'd like the Bose QC35 noise-cancelling headphones - perfect for that flight back from Abu Dhabi or the 08:37 to Clapham Junction. You can adjust the settings to fit your environment, handy for either screaming youngsters or screeching tube rails and they have Amazon Alexa and Google Assistant built in, allowing you to call up millions of songs - or the *Motor Sport* podcast - all hands free. Plus, there's 26 colours to choose from.
£260, bose.co.uk



JOE DUNN, EDITOR

Lego Jaguar Formula E set

My relationship with Lego has gone full circle: from being obsessed with it as a kid, to cursing it as a Dad when stepping barefoot on discarded pieces on the kitchen floor, to now rediscovering the uniquely satisfying feeling of clicking those plastic studs together. Lego now makes terrific real-world cars which - unlike a few decades ago - bear more than a passing resemblance to what they are supposed to be. And there is no better example than this - the first Lego Formula E car. The Jaguar Racing I-Type 4 was revealed at the same time as the team's real-life electric racer, which will make its debut this month is the 2019/20 season opener in Saudi Arabia. It comes with halo and chunky rear diffuser. Less enticingly the kit is packaged with an i-Pace e-Trophy race car, which if last season's performances in the FE support series are anything to go by will be slow to put together and ultimately underwhelming. There is only one problem: the set will go on sale on January 1, so I might have to make do with an IOU from Santa.
£TBC. lego.com

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JAKE WILLIAMS-SMITH, STAFF WRITER

Thrustmaster T3PA-PRO pedals

The *Motor Sport* office is lucky enough to have our own gaming rig, equipped with a Thrustmaster wheel. But one thing bothers me: why are the pedals never as realistic as the wheel? Force feedback is great, and you can really feel car sensations, but the plastic pushers you get have had far less development than what's up top. That's why I want this T3PA-PRO three-pedal add-on. Each pedal is adjustable in terms of angle and spacing. The feedback is also elevated, with compression springs allowing the travel and resistance to be tweaked. They're compatible with all of the T-series wheels (T500, T300, T150, TMX and TX) across platforms including PC, Xbox One and PS4.
£150, thrustmaster.com





DAMON COGMAN, ART EDITOR

Auto finesse ultimate car care kit

I admit it, I'm in the minority here, but I absolutely love washing my car! It's an odd fetish I know, but nothing makes me happier than having a stack of new car washes, shampoos, clays, sprays, polishes, and detailing waxes to play with. Car detailing maestro Auto Finesse has packed everything I could ever need into one enormous gift package that would make my Christmas break one big happy car washing holiday.
£169.95, autofinesse.com



DOMINIC TOBIN, DIGITAL EDITOR

God's Own Junkyard neon sign

This seventies-era artwork is more Hunt than Lauda, guaranteeing to dominate any room. It's part of the vast neon collection assembled by God's Own Junkyard, which sells vintage signs and takes commissions for bespoke works. The company's late founder, Chris Bracey, began supplying Soho establishments with 'Girls Girls Girls' signs in the 1970s, then moved into movie work, making neon creations for films that include *Charlie and the Chocolate Factory*, *Eyes Wide Shut* and the Batman franchise. Kate Moss, Elton John and Johnny Depp are among clients to have commissioned works. The firm's warehouse in Walthamstow typically contains a selection of automotive memorabilia, including signs for car dealers, car parks and gas stations. A basic commission with a name on perspex starts at around £1000, with prices rising for more elaborate designs.
godsownjunkyard.co.uk



ASTON MARTIN DB2 TO DB6 BOOK

Aston Martin was well and truly in the doldrums until machine tooling magnate David Brown bought the name in 1947, and then set about creating some of the most beautiful cars in history. This new work from Ad'Vantaged tracks the story of the formative DB models, from the 1950 DB2 to the DB6, which ceased production in 1970. With 1400 images covering 135 models and drawing on 10 years of research it's a remarkable work.
€380, advantaged.eu



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£175, shop.motorsportmagazine.com

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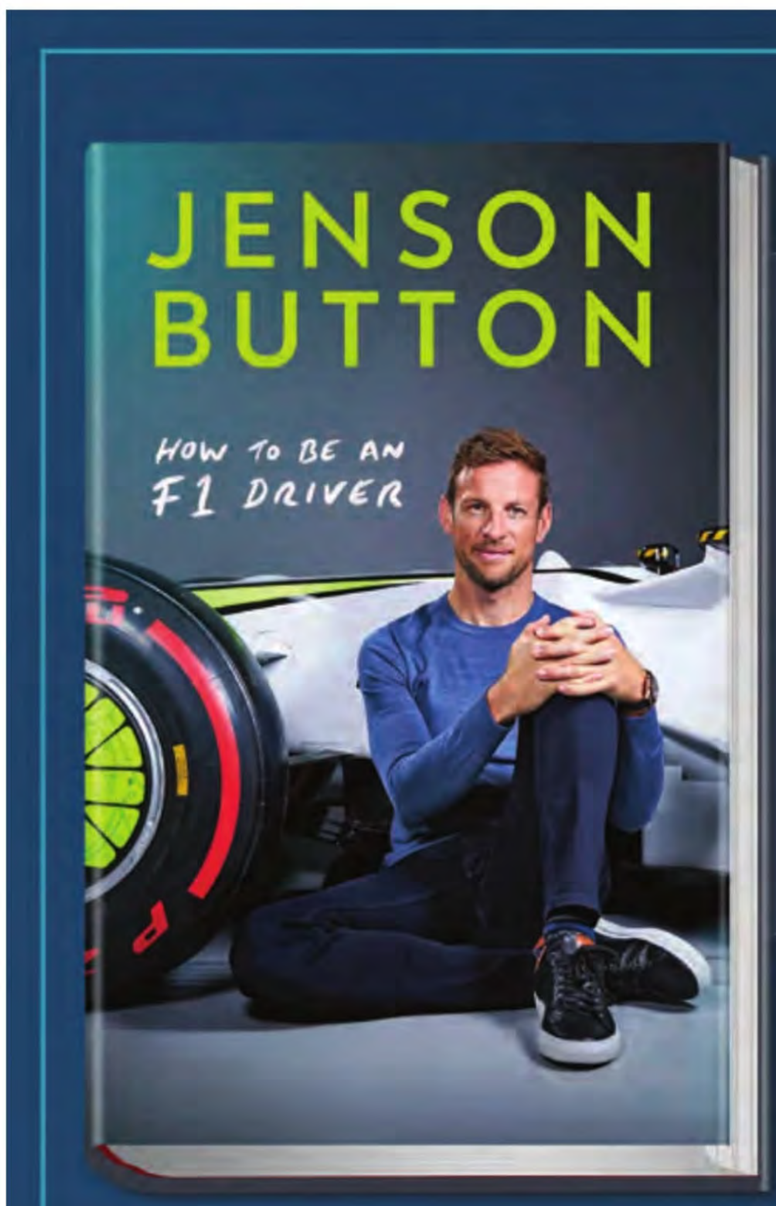
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Timing is everything

EDITOR Simon de Burton

PRECISION

WINTER 2019



In this season's issue

p.127 Rolex's new breed of Daytona *p.131* Räikkönen and Richard Mille *p.133* Doxa's sub-cool revival

p.134 Why Bremont is flying high *p.136* Set a course with Zero West

p.138 Phillips' new boutique *p.140* Farer's vintage racing cool *p.143* Michel Herbelin's nautical twist

p.145 50 years of the TAG Monaco *p.146* Chopard's Alpine Eagle *p.147* News round-up

p.148 Christopher Ward's new military range *p.155* Luxury special

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BREMONT

CHRONOMETERS

PRECISION

WINTER 2019

DURING A RECENT LEXUS EVENT AT PALM Beach International Raceway, I was invited to climb into the rear seat of one of the Japanese maker's luxury saloons to experience a 'hot lap' with a professional driver at the controls.

The car seemed entirely unsuitable for the occasion but, clinging on determinedly in the rear, I remember being amazed by the speed at which we covered ground.

But it was only while regaining my composure in the pit lane that I realised exactly why a big sedan had been able to complete a lap in the style of a lightweight race car: it was because the previously anonymous, helmeted man behind the steering wheel was none other than Scott Pruett, 10-times 24 Hours of Daytona winner, triple Trans-Am champion, double IMSA GTO champion and three-time Motorsport Hall of Fame inductee.

Pruett is a long-standing Rolex ambassador - or 'testimonee' as the brand likes to call them - and was, of course, wearing one of its watches. I guessed that the white-dial Cosmograph Daytona was one of the many he has received for winning the Daytona 24H, after which the model was named in 1965, two years after the Cosmograph was introduced. (The 'Daytona' was added at the request of Rolex USA in tribute to the celebrated race, with which Rolex had been associated since Florida's Daytona International Speedway first opened in 1959).

It turned out that this watch was even more special.

"Rolex recently presented it to me in recognition of my racing career - it is specially engraved," said Pruett, unclipping the bracelet and handing me the watch, which was inscribed on the caseback with the words: "50 years, a life in racing. Scott Pruett. 12x road racing champion; 10x Rolex Daytona 24hr winner; 3x Hall of Fame."

It's the type of unique piece that any Rolex collector would give their eye teeth to own, although the chances of Pruett ever wanting to part with it are surely nil.

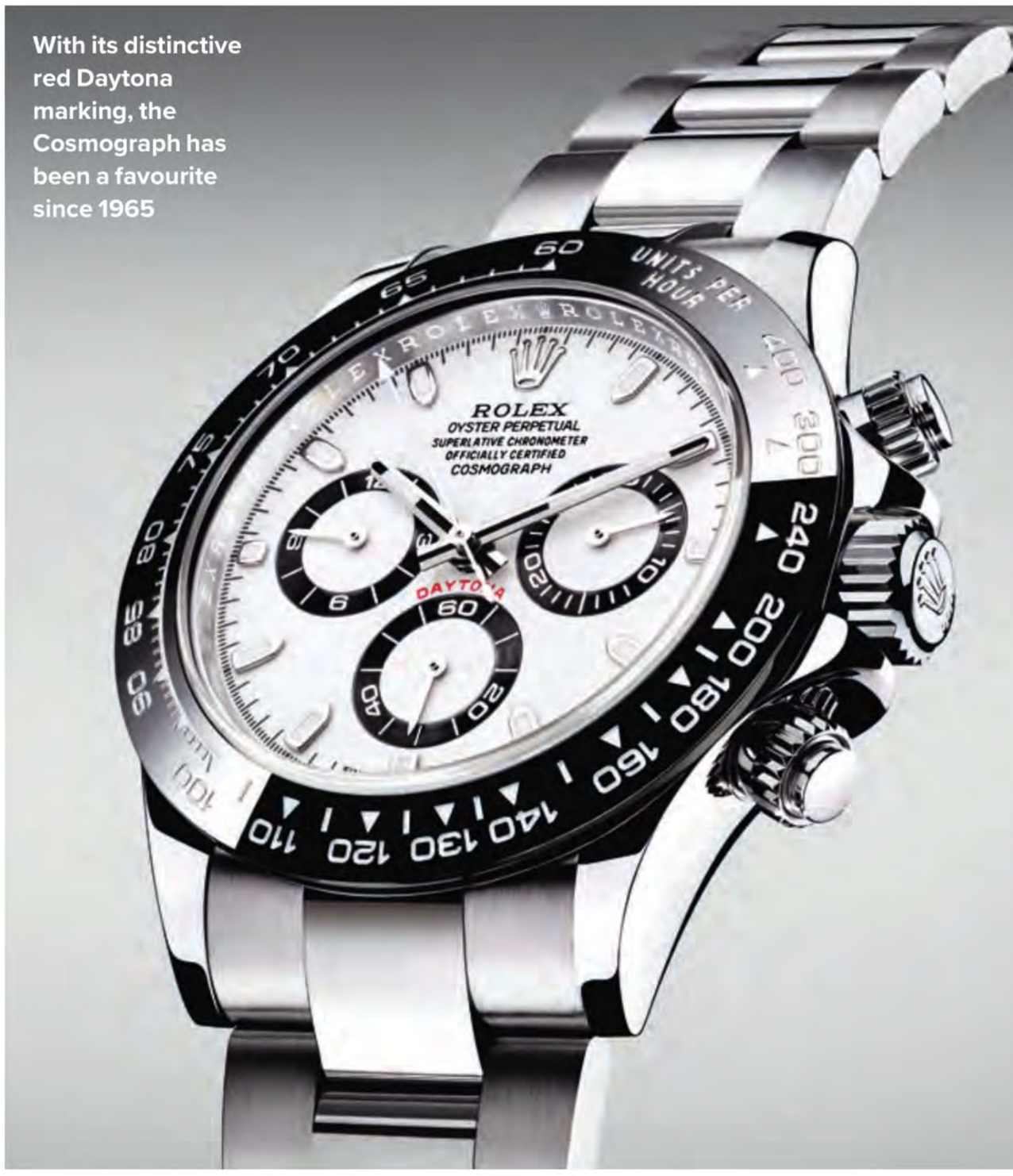
But, following the sale of Paul Newman's Cosmograph Daytona for a record $17.8m two years ago, there is now no such thing as a Cosmograph that *isn't* highly coveted - and that applies to the latest model, too.

Available in 14 references with cases made from a choice of yellow or Everose gold, platinum, bi-metal and steel, all current Cosmographs are powered by the in-house Calibre 4130 self-winding movement that is chronometer certified for accuracy and capable of recording elapsed times down to one-eighth of a second.

Although instantly recognisable as having descended from the original 1963 model, today's version of the watch is far more accomplished, with a scratch-resistant ceramic bezel and a movement that is made ultra shock-proof with the use of the Rolex-patented Parachrom hairspring and Paraflex impact absorbing mounting system.

Screw-down chronograph pushers help to keep it water-resistant down to 100 metres, and most versions are supplied on the famous 'Oyster' bracelet. Prices range from £9550 for a steel model with a choice of black or white dial, rising to around £60,000 for the blue dial/platinum case combination. Wearing one won't help you drive like Pruett though.

Rolex.com



With its distinctive red Daytona marking, the Cosmograph has been a favourite since 1965

ROLEX



Endurance racing specialist Scott Pruett is a 10-time Daytona 24 Hours winner, and is a Rolex ambassador, presumably because he's won so many...


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RICHARD MILLE

ANYONE WHO ATTENDED THE FIFTH EDITION of the 'Arts and Elegance' concours held at the magnificent Château de Chantilly in June will have noticed the presence of high-end watch brand Richard Mille as the show's main sponsor. Indeed, it was Richard Mille and classic car impresario Patrick Peter who dreamed up the event in 2014.

As well as being something of a maverick watch maker, Mille is a car guy of the first order, and it was his long-standing fascination with automotive engineering that led him along the path to create his so-called 'racing machines for the wrist' that first went on sale in 2001.

Famous for their distinctive appearance, high-tech materials and top-tier price tags, Richard Mille watches are also known for being extremely tough.

The brand demonstrates this by recruiting top sports stars to wear them while going about their business. And that's why you'll see RM watches on the wrists of Rafael Nadal when he's hitting a 120mph forehand, Bubba Watson when he's driving a golf ball 300 metres and 10-goal polo player Pablo Mac Donough when he's pounding along the field during another high-impact chukka.

Richard Mille also has numerous associations with racing drivers, such as Felipe Massa and current British rising star Lando Norris, who regularly sports his Papaya Orange number to complement his McLaren team wear.

Other legends of the automotive world to wear Richard Mille watches include French F1 star Romain Grosjean, FIA president Jean Todt and nine-time World Rally champion Sébastien Loeb, for whom the brand created the RM36 - 01 Tourbillon Competition G-Sensor which incorporates a multi-directional G-Force meter.

Among the latest drivers to join the Richard Mille ranks, meanwhile, is the F1 veteran and Alfa Romeo team driver Kimi Räikkönen, who became an RM ambassador last year. But not until September's Singapore GP did Richard Mille unveil an all-new timepiece made in Räikkönen's honour, the RM 50-04 Tourbillon Split-Seconds Chronograph.

Echoing the colours of his Sauber-engineered Alfa Romeo C38 grand prix car, the watch has a movement made from grade-five titanium and carbon TPT, while the case comprises a carbon TPT centre sandwiched between a bezel and back made from white quartz TPT. The entire watch weighs just seven grams and is claimed to have been tested to withstand impacts of up to 5000*g*.

The 'Iceman' wears his while at the wheel, and 30 further examples will be made - although only horophiles on an F1 driver's salary are likely to be able to afford one. They cost £982,800 apiece.

richardmille.com



Formula 1's Iceman now has his own luxury watch, but many of his fans will likely melt at the price...

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PRECISION

WINTER 2019



DOXA

BACK AT THE TURN OF THE CENTURY, THE embryonic web sites of major watch brands often featured dire warnings on their opening pages about the dangers of buying timepieces via the internet.

As far as watches were concerned, the world wide web should only be used for discovering collections and tracking down an official retailer whose staff were highly trained in the workings of every model and would provide bricks and mortar assurance that they could be relied upon for after-sales service.

Now, of course, every watch brand worth mentioning encourages us to buy from the web, either through its own site or those of e-tailing partners such as Net-a-Porter. But when was the first new (as opposed to pre-owned) watch actually sold this way direct from its manufacturer?

The answer is 1999, and it was a man called Rick Marei who made it happen. A long-standing fan of watches as well as other forms of industrial design from the 1960s and '70s, he discovered the Doxa brand as a result of acquiring vintage pieces from flea markets and through the then-recent medium of internet auction sites.

Despite having bought many vintage watches made by dial names of varying levels of obscurity, it was the Doxa SUB that he was truly drawn to and, in around 1998, he contacted the company in search of spare parts - only to be told such parts didn't exist.

Undeterred, he suggested that Doxa should not only begin remanufacturing parts, but that it should remanufacture the SUB 300T Conquistador which, at launch in 1969, was the world's first watch to feature an orange dial - something that Marei was especially attracted to because the colour closely resembled the 019 paint code of his orange Porsche 911.

As an employee of Microsoft, Marei knew his way around the internet better than most and suggested - to the bafflement of the conservative Doxa team - that he might even be able to sell its products through the web.

Despite their disbelief, the management allowed him to experiment by buying a stock of old Pilot watches which, having registered the website doxawatches.com, he quickly sold to buyers around the world.

"I now had better cards to convince Doxa to re-issue the Sub," Marei says, "but they would only begin making it again if I agreed to buy 1000 pieces. So, once I had the first prototype in hand, I began to take pre-orders for the first $800 Doxa Sub 300T re-issue. In a matter of weeks, the first edition was sold out.

"What had started as a search for spare parts to complete my Doxa SUB collection ended up by introducing a new way of shopping for watches," he recalls. "The commercial success of the first re-issue SUB started a new chapter in the history of this iconic watch and, over the course of 20 years, I was able to pave the road for six further generations of the model."

This year, Doxa marked the 50th anniversary of the Sub 200 T.Graph chronograph dive watch with a 300-piece limited-edition costing £4690. There's also a new SUB 300T three-hander (£1820) that looks just like the original. *doxawatches.com*



Doxa's classic SUB 330T was re-issued again this year for its 50th anniversary, but it also made internet history

BREMONT

GOING LARGE IS WHAT IT'S ALL ABOUT IN today's world of megayachts, but back in the 1940s few could match the audacity of that famously eccentric tycoon the late Howard Hughes when it came to things that float.

A passionate aviator, Hughes was behind a flying boat nicknamed the Spruce Goose that boasted the largest wingspan of any aircraft ever built - a record it held for more than seven decades until the first flight of the now-mothballed Scaled Composites Stratolaunch in April 2019.

Officially called the Hughes H-4 Hercules, it was designed by the Hughes Aircraft Corporation (but paid for with government money) as a transport plane with trans-Atlantic capability.

Although originally intended for wartime use, the sole example didn't fly until 1947, and then only for less than a minute when Hughes mischievously allowed it to become airborne off Long Beach, California, during what was officially supposed to be a 'taxi test'.

In the event the aircraft - which was actually made from birch - never flew again.

Instead, four years after Hughes died in 1976, it was acquired by the Aero Club of Southern California and put on display in a vast dome in Long Beach before ultimately being donated to the Evergreen Aviation and Space Museum in McMinnville, Oregon in 1993.

It is said to have cost $7m to transport the Spruce Goose on the 138-day, 1055-mile journey to the site, where it remains on display today.









Bremont has added a tribute to Howard Hughes' (left) amazing Spruce Goose monster aircraft

The story of the remarkable 218ft 8in-long plane with its 320-foot wingspan has fascinated aviation fans for decades, among them brothers Nick and Giles English, the founders of the Bremont watch company.

Accomplished pilots both, the pair's interest in the history of flying has led them to create special-edition watches dedicated to aircraft such as the Supermarine Spitfire, the P51 Mustang, the De Havilland Comet and even the Wright Flyer - and now the Spruce Goose.

Limited to 300 pieces in steel and 75 each in rose gold and platinum, the tungsten winding rotor of each Bremont H-4 Hercules incorporates slivers of original birchwood veneer that 'took to the air on that famous flight in 1947', cut into the form of tiny propellors by Devon-based bespoke furniture maker Silverlining.

Each watch will come in a leather presentation box with original aileron fabric from the aircraft inside. Steel ones cost £9495, rose gold £17,995 and platinum £24,995.

Hughes would likely have bought the lot.

bremont.com



Bremont has collaborated with former Jaguar designer Ian Callum on the first project to be undertaken by his recently established design studio – the £550,000 Aston Martin Vanquish 25 by CALLUM. The cars, based on Callum's original Vanquish design launched in 2001, feature 100 upgrades, including a more powerful engine, better suspension, better brakes and a re-modelled two-seat interior. In a world first, the car's instrument cluster was milled by Bremont and incorporates a removable mechanical pocket watch that can be used in and out of the car.







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FARER

Farer (Noun) Explorer Wayfarer, Seafarer, Farfarer.





Once the home of Vanwall bodywork, Zero West's HQ has a storied history. The stopwatch-esque LS-1 (left) and the bike-themed CR1

ZERO WEST

THE BREXIT BUNGLE OF THE PAST THREE years is said to have been responsible for stalling British business - but that does not seem to have prevented a few of the country's more horologically-minded entrepreneurs from adding to the already extensive roll-call of UK watch brands.

One of the latest arrivals is Hampshire-based Zero West, which was founded last year by enthusiasts Andrew Brabyn and Graham Collins with a mission to create watches that mark milestones in the history of engineering - and pinpoint where they occurred through dials stamped with latitude and longitude references.

Collins - an engineer with a background in developing 'black ops' equipment for the military and Brabyn, a draughtsman and designer - works from the Old Boat House in Emsworth, Hampshire, which once served as the garage of George Gray, the panelling expert who, prior to creating the bodywork for the first Vanwall racing cars, worked on Sir Malcolm Campbell's Bluebird land speed record machines and built fuselages for Spitfire fighters.

Inevitably cars, motorcycles and aircraft have influenced the design of Zero West's first collection, although there's also a 20-piece limited edition called the L1 Longitude that pays tribute to John Harrison - who famously devoted more than 40 years of his life to creating a seagoing watch sufficiently accurate to enable the calculation of longitude.

Perhaps more typical of Zero West, however, is the LS-1 Landspeed, a distinctive chronograph with its crown and pushpieces mounted on the top, stopwatch-style. Inspired by the exploits of land speed record holder Sir Henry Segrave, the back of the black 44mm PVD-treated watch features an engraving of the 1000-horsepower Sunbeam in which Segrave achieved 203.792mph at Daytona Beach in 1927.

The S1 automatic, meanwhile, pays tribute to the Spitfire aircraft. Again finished in black PVD, it has a black enamel dial, vintage-style buff numerals and a brass crown based on the look of the aircraft's canon firing button. The grid reference on the dial refers to the location of the Supermarine factory at Woolston, Southampton, the case back is engraved with an overhead plan view of the aircraft - and the watch can be supplied on a canvas strap made from a reclaimed WWII kit bag.

Other models include the RAF-C that celebrates the history of the RAF and the CR-1 chronograph, a motorcycle-themed watch that carries the grid reference of London's famous Ace Cafe.

All watches in the range have European-made cases fitted with ETA or Valjoux movements and are assembled to order by a local, Rolex-accredited, watch maker. And, just to add to the home-grown nature of the enterprise, Collins personally makes every strap to each customer's specification.

Prices for the various models range from £1950 - £2950. They are well worth a look.

zerowest.watch

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The Berkeley Square boutique showcases some stunning and rare pieces, including the 1972 'John Player' Rolex Cosmograph Daytona, above

RETAIL/AUCTIONS

PHILLIPS PERPETUAL

IT'S NOT OFTEN THAT ANYONE GETS THE CHANCE TO see a watch reputedly worth $1m, which is why the galleries of Phillips auction house on London's Berkeley Square have become something of a place of pilgrimage for horophiles from around the world.

The watch in question is an ultra-rare, yellow gold 1972 Rolex Cosmograph Daytona with a 'Paul Newman' dial in black and gold - a combo that has led to the model being known as the John Player Special after its similarity to the Lotus F1 cars from the '70s and '80s.

It's just the sort of watch that might be expected to perform well in the saleroom, but instead of going under the hammer this one is being offered for sale on behalf of its long-term owner as the current star of the auctioneer's new retail enterprise - a boutique called Phillips Perpetual.

The brainchild of James Marks, a former hedge fund manager turned Phillips watch specialist, the boutique opened last month with an initial offering of around 40 pieces with a combined value of £3 million.

Opening highlights included one of just 38 steel-cased F P Journe tourbillons from a series produced to mark the end of the 38mm model's production, one of five 'Edition Two' watches by the independent Isle of Man-based maker Roger Smith and one of 50 examples of Cartier's distinctive Crash Radieuse.

Intended to complement the auction business, Perpetual will offer watches ranging from roughly £10,000 to 'the sky's the limit' - although it recently announced the availability of 400 Swatch watches at £100 apiece that it has been asked to sell on behalf of a private collector. "The aim of Perpetual is to offer clients a variety of options in terms of both buying and selling," Marks says.

"We often have an excess of consignment requests for our auctions, duplicate watches or watches that arrive too late - but Perpetual means we can still give vendors an opportunity to make them available for sale as soon as possible. We are, however, focusing on vintage watches and models by independent makers. That means we won't be offering recent Rolex models and so on, but we will have a great selection of really collectable pieces.

"Alread our department has come to the attention of a lot of Phillips clients who have come to view sales in other categories but did not realise we also sell watches."

As well as being a retail space for vintage pieces, the boutique has also been named as the only authorised dealer in pre-owned MB&F watches and the sole stockist of Singer Reimagined, the watch brand of California's Singer Vehicle Design, the Porsche specialist.

The opening of Phillips Perpetual was marked with the unveiling of a special blue-dial 'London Edition' of the Singer Reimagined Track 1 chronograph. Limited to 50 examples, it costs £44,500.

phillips.com/perpetual

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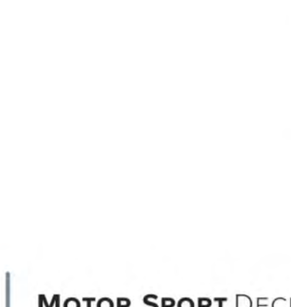
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Since the 1930s the finest watches of the company have borne the Meister appellation. They continue to feature a skilful blend of the fascination with watchmaking and aesthetic design. Junghans Meister Chronoscope: Self-winding movement, stop function, water-resistant up to 3 bar. **www.junghans.de**

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Farer's attractive Bernina Chronograph was first designed as a prize, but is now available for sale

FARER



Invitation-only Bernina Gran Turismo hillclimb takes in the extraordinary Bernina Pass road

REGULAR READERS OF *PRECISION* MAY BE familiar with Farer, the UK brand founded in 2015 by a group of watch-loving entrepreneurs headed by Paul Sweetenham, the former boss of retail giant TJX Europe and an insatiable classic car collector.

Farer watches are designed at the firm's London studio and produced in Switzerland by top private label manufacturer Roventa-Henex, with the 'Farer' name referring to the fact that each watch takes inspiration from travel and adventure (seafarer, wayfarer).

That inevitably encompasses the car world, with some models in the line-up honouring famous motor sport characters such as land speed record holders John Cobb and Henry Segrave. Most recently, however, the automotive association has extended to sponsorship of one of the better-kept secrets in classic motor sport - an invitation-only hillclimb called the Bernina Gran Turismo that takes place each September in the Swiss/Italian Alps.

This year marked the fourth edition of the event, which features 80 classic cars of various types attempt one of Europe's most demanding ascents on one of the most scenic roads on the planet, the Bernina Pass - a 5.7km road flanked by towering mountains and featuring 50 curves and a 448-metre vertical elevation. Running between La Rosa outside St Moritz and the Ospizio Bernina in Italy, the event was inaugurated in 2015 by a group of enthusiasts keen to recreate the atmosphere of St Moritz Automobile Week and the Bernina Grand Prix that took place in 1929 and 1930.

The Bernina Gran Turismo offers a unique opportunity to drive the pass - and each run promises four to six minutes of adrenaline-fuelled fun.

In a style redolent of the golden age of motor sport, the Farer team took part in this year's event in Sweetenham's ex-Alan Mann racing Lotus Cortina, which they transported from the UK in an Alan Mann-liveried trailer towed by one of Farer's short-wheelbase Land Rover Defenders. And, best of all, they recruited the late Alan Mann's son, Henry, to drive the car up the hill.

Farer's backing of the event involved creating a series of limited-edition engraved versions of its Bernina chronograph, one of which was presented to each winner of the timed and regularity competitions.

The remaining 25 limited editions sold out within an hour - but those who covet an example of this undeniably good-looking 44mm chronograph needn't despair, as the 'regular' Bernina model, complete with its white ceramic bezel insert, sapphire crystal case back, Sellita hand-wound movement and perforated 'rally' strap can still be bought direct from the Farer website for £1675.
farer.com

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Believe it or not, 50 years have now passed since man first landed on the Moon. Nevertheless, there's still plenty of fascinating news in the present day for fans of all things lunar, especially those who enjoy being different. Did you know, for example, that the Moon has moved a distance of nearly two metres away from the Earth over the past 50 years and will completely leave its orbit at some point in the future? Or that Mühle-Glashütte has now launched a brand-new Teutonia model that captures the Moon for eternity in a special window above the 6 o'clock marking? **www.muehle-glashuette.de**

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PRECISION

WINTER 2019



Inspired by the portholes on sea-going liners, the Newport is a beautiful and classic design

MICHEL HERBELIN

THE NAME 'NEWPORT' WILL BE FAMILIAR TO many as the well-to-do Rhode Island city famed for its links to sailing, most notably as the venue of the America's Cup yacht race for more than half a century from 1930 on.

In 1983, however, the defeat of Liberty by Australia II meant the 1987 challenge was staged in Fremantle, a fact that inspired French horologist Jean-Claude Herbelin to commemorate Newport's long-standing role in the event with a watch named after the city and designed along the lines of the portholes found on trans-Atlantic liners.

Over the decades, the original Michel Herbelin Newport (Jean-Claude was the son of Michel, founder of the brand) became available in a number of variations, but the watch was always recognisable by the central 'horns' of its strap lugs, a wide, porthole-like bezel, tapered, hull-shaped hour markers and the ship's wheel emblem that decorated the crown.

The Newport first appeared in 1988, and last year the firm celebrated the 30th anniversary of one of the world's best-loved sailing watches with a limited edition that took the design right back to the purity of the original. Featuring a simple 41mm steel case coated in scratch-resistant anthracite PVD, its bezel was attached by five visible winch-like screws and surrounded a two-tone black and blue dial.

Naturally, the watch was waterproof (down to 100 metres) with its suitability for sailing and watersports use being further enhanced by a blue rubber strap. Just 500 Newport Anniversary watches were produced and, at the modest price of £1120 they didn't stick around for long.

Perhaps of more use and of greater appeal to drivers, however, is the range-topping Newport chronograph in stainless steel. With its rich blue dial, simple baton hour markers and a bezel secured with five visible top-loading screws, it's an undeniably good-looking watch that offers built-in reliability thanks to its good quality, tried-and-tested Sellita automatic movement.

That mechanical mechanism does, however, push the price of the watch to £2195. For a mere £695, however, Michel Herbelin will sell you the similar-looking 42mm Cap Camarat chronograph that's powered by a Swiss-made quartz movement and is supplied on a really well made steel bracelet.

michelherbelin.co.uk

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Unveiled in Tokyo, the fourth edition of the Monaco 50th represents 1999-2009 with its jet black styling

"...the Monaco, which we launched in 1969 as the world's first watch with a square waterproof case, [initially] proved to be a complete flop."

TAG HEUER

THOSE ARE THE WORDS OF JACK HEUER, designer of the Monaco, one of the most respected individuals in the watch industry and the great-grandson of Heuer watch company founder Edouard Heuer.

As many *Motor Sport* readers will know, the watch is now regarded as a horological great and, at the Monaco Grand Prix in May, TAG Heuer announced the first of five special editions that would be drip-fed through the year to mark each decade of the model's existence - the fifth of which is due to be revealed in a few days.

But while the Monaco is a smash hit today, it was that initial unpopularity that indirectly led to it becoming one of the key marketing tools for the TAG Heuer brand 30 years later following its acquisition by LVMH. Who better to tell the story of its rise to stardom than Jack Heuer?

"We were called by the people who were making the film *Le Mans*, starring Steve McQueen as a racing driver," he recalls.

"They wanted a selection of chronographs to choose from, so we sent a few Carreras and Autavias - but, because the Monaco was our worst-selling item, we had plenty left over and sent seven.

"It was the Monaco that McQueen chose to wear, and once filming was over I told the property master, Donald Nunley, that he could keep all the watches we had supplied. Unfortunately McQueen found out about it and became angry because we had not given one to him, and that caused our relationship to be rather tense.

"But a decade after McQueen's death in 1980, the people at TAG Heuer had the good sense to negotiate with his son in order to obtain the rights to use his father's pictures and name in advertising material for the re-issued Monaco - as a result of which the new ones became hugely popular and the originals shot up in value."

In a nutshell, that's how the Monaco became sufficiently popular to merit the creation of the aforementioned 50th anniversary editions which were led by the one launched at this year's Monaco Grand Prix to mark the decade 1969-1979 and featuring a greeny-brown dial and a brown leather strap.

The model for 1979-89, unveiled at the Le Mans 24 Hours in June, has a ruby-red dial and black and red leather strap. The 1989-99 piece, which made its debut in New York in the presence of actor/racing driver Patrick Dempsey and Formula E champion Jean Éric-Vergne, has a stark silver dial with blue and red highlights and a matching leather strap.

The fourth edition was first shown in Tokyo and is intended to represent the years 1999-2009 through its black-and-white dial with red and orange highlights - while the fifth and final version will be revealed on November 6 in London (*see next month's Precision page to find out what it's like*).

Each edition is fitted with a modern version of the original's left-hand crown automatic movement and is limited to 169 examples. The first four models are £5350. *tagheuer.com*





The red-dialled version is for '89-99. Steve McQueen's endorsement helped make the name (below)

CHOPARD CO-PRESIDENT KARL-FRIEDRICH Scheufele is a lifelong car enthusiast with an enviable collection of classics that ranges from a Ferrari 750 Monza to a Porsche 911 2.7 RS and from a pre-war Bentley to a 1960s Mini Cooper - but he's also a keen nature lover who spends his free time skiing and hiking in the Alps where, he has discovered, one of the region's most magnificent indigenous species is currently under threat.

According to the Eagle Wings Foundation, of which Scheufele is a founder member, the alpine eagle populations in the mountains of France, Germany and Switzerland have been in steady decline for decades, a situation the organisation aims to reverse by means of an unusual and ambitious project.

Working with an eagle sanctuary near Geneva, the Foundation plans to fit small but powerful cameras to a group of eagles that have been raised in captivity and set them free in the various alpine regions. During their flights, the birds will film the landscape beneath to provide evidence of any damage and destruction that has been caused to their natural habitat.

"The birds will naturally return to the handlers who raised them, but they will still cover enormous distances, all the time recording the landscape," explains Scheufele. "The plight of alpine eagles is a dire one, and the aim of the Eagle Wings Foundation is to teach the ones that have been raised in captivity to hunt for themselves so that they can survive in the wild and rebuild the population."

Scheufele says Chopard will donate an annual sum to the Foundation, awareness of which he hopes will be raised with the introduction of a new watch range called Alpine Eagle that is based on a model called the St Moritz, originally created by him when he first began working at the family firm as a 22-year-old in 1980.

Like the St Moritz, the Alpine Eagle is a robust sports watch with an integrated bracelet. The range includes models made from a new metal called Lucent Steel A223 that is hypoallergenic and lighter and tougher than normal steel, as well as being unusually bright.

Initially available in 41mm and 36mm, the watch has a rock-like textured dial designed to evoke the iris of an eagle's eye, while the hands are reminiscent of the bird's feathers. The case features distinctive shoulders at three and nine, a bezel secured by eight visible screws and a crown engraved with a compass rose - symbolic of the eagles' remarkable navigation ability. The Alpine Eagle is finished with a combination of brushed and polished surfaces and hand chamfering - all designed to create a play of light that evokes sunrays glinting off mountains.

Initially available in 10 reference in Lucent steel, gold, bi-metal and diamond-set gold, the Alpine Eagle is powered by a chronometer-certified movement that, along with all the other components of the watch, is produced in-house before final assembly at Chopard's Geneva HQ.

Prices start at £8770 (36mm steel) rising to £39,400 (36mm gold with diamonds). The 41mm steel watch costs £11,200 - a special edition dedicated to the Eagle Wings Foundation is expected to be released soon.
chopard.com

CHOPARD



The Alpine Eagle range will raise funds and awareness to help sustain the mountain birds





AUDEMARS PIGUET

Audemars Piguet is best known for its octagonal Royal Oak that has been made in numerous variations since its launch in 1972 having been drawn-up in a single overnight sketching session by the celebrated designer Gerald Genta. But this year the high-end brand has added a new collection to its catalogue in the form of the all-new CODE 11.59 range - which received a decidedly mixed reception at launch. Few, however, could deny that the Flyback Chronograph with in-house Calibre 4401 column wheel movement, 'jumping' calendar and 70 hours of power reserve is a good-looking watch. White gold/black dial or pink gold/blue dial combinations are available.
£37,500. audemarspiguet.com

A. LANGE AND SÖHNE

Many believe the watches of A. Lange and Söhne to be Germany's answer to those of Patek Philippe - and the superb finish of models such as the Datograph Perpetual Tourbillon makes such comparisons entirely justified. The salmon-coloured dial, created from a pink gold disc, conceals a flyback chronograph with a jumping date perpetual calendar and a tourbillon regulator, all within a 41.5mm white gold case. No fewer than 729 components make up the exquisitely decorated movement of this horological masterpiece.
£256,500. alange-soehne.com

AVI-8

Wartime watches are all the rage right now, especially those inspired by the type worn by RAF pilots - or, in the case of British maker AVI-8's latest, the pilots themselves. The new Hawker Hurricane Douglas Bader Chronograph limited edition pays homage to the late Sir Douglas Bader, who became a WWII fighter ace despite losing both his legs in a plane crash in 1931. The watch recalls his time as Wing Commander of No 242 Canadian Squadron, with which Bader racked up 12 victories in his Hurricane during the Battle of Britain. The watch will be made in 726 examples split into three designs, each of 242 pieces.
From £225-£255. Avi-8.co.uk





The C65 Cranwell (bottom) bears the Royal Air Force's insignia on its rear (top), and comes with steel or leather straps

CHRISTOPHER WARD

THE CHOICE OF WATCH DESIGNS AVAILABLE today is far greater than at any time in horological history - so it might be a surprise to learn that simple three-hand models with a wartime aesthetic are currently right on trend. In these cost-conscious times the MoD no longer issues the sort of top-quality mechanical watches that were produced in their millions throughout the war years and on until the 1970s, instead providing personnel with inexpensive but accurate, reliable and low-maintenance quartz-powered models by firms such as CWC, Casio, Seiko and Citizen.

But in the civilian world the appeal of wearing a classic military watch has never been stronger, as evinced by the soaring prices achieved at auction for authentic examples, especially those made by the so-called 'Dirty Dozen' - the 12 manufacturers (Buren, Cyma, Eterna, Grana, Jaeger-LeCoultre, Lemania, Longines, IWC, Omega, Record, Timor, and Vertex) whose wartime products met the exacting criteria of Britain's Ministry of Defence for a



'WWW', otherwise known as Watch, Wristlet, Waterproof.

The official MoD specification demanded a watch be accurate and reliable, waterproof and shockproof, have a black dial, Arabic numerals, luminous hands and hour markers, an outer minute track, a shatterproof crystal and a stainless-steel case housing a movement that fell within specific size parameters.

This resulted in a proliferation of watches that, save for having different signatures on their dials, looked, essentially the same. And one particular thing that many had in common was the presence of the MoD's 'Broad Arrow' property mark, also called a pheon, which dates back to the 1600s when it was first used to denote objects paid for with the monarch's money or those that were owned by the government.

Initially adopted by the Navy, use of the Broad Arrow spread to the Army and other government-run institutions, including prisons - hence the popular image of inmates dressed in uniforms printed with the symbol.

Of late, several watch brands have been granted permission by the MoD to use official military symbols (but not the Broad Arrow), one of which is Berkshire-based Christopher Ward.

The 15-year-old brand, which partnered with Swiss movement maker Synergies Horlogères in 2014, has recently released three new military style models, all of which have the blessing of the MoD and are based on military pieces supplied by Swiss makers post-war.

The C65 Dartmouth takes inspiration from the Omega Seamaster 300 adapted from an earlier model in 1967 for the use of Royal Navy divers. It bears the Naval crown on the caseback, while the C65 Sandhurst Series 1 harks back to the British-made Smiths W10 of 1965, but with a 38mm diameter case (that's three millimetres larger than the original) and the Army's heraldic badge on the back.

The third model in the range is the C65 Cranwell that's reminiscent of the watches supplied to Royal Air Force pilots and navigators by Jaeger-LeCoultre and IWC. It has a 41mm case containing a chronometer-certified, automatic movement and engraved with the RAF badge.

All are priced at £795 on a strap or £895 on a metal bracelet.

christopherward.co.uk.



BALL WATCH

The new Roadmaster Vanguard from Ball Watch Co is said to be the world's first diving model to feature dual time, day and date functions. The chronometer-certified watch features a titanium case, an illuminated rotating bezel and a secondary hour hand that can be adjusted up or down using a pair of quick-set push buttons. An arrangement of 48 gas tubes around the dial make it highly legible at night, and water resistance is guaranteed down to 200 metres. Limited to 1000 pieces, the Roadmaster Vanguard is available for pre-order from the Ball Watch website.

$2549 until Nov 22 - after $2999. ballwatch.ch



BAMFORD WATCH DEPARTMENT

George Bamford's Bamford Watch Department has teamed with King features - part of the Hearst publishing empire - to create this special version of the BWD London GMT watch that marks 90 years since the first appearance of cartoon character *Popeye the Sailor Man*. Limited to 50 pieces, the watch is finished in an appropriately nautical blue and white colour scheme and substitutes conventional hour and minute hands with the seaman's muscular, spinach-powered arms. The watch is, of course, supplied in a mock spinach tin.

£1500. bamfordlondon.com



BELL & ROSS

Best known for its square-cased 'instrument' watches, Bell & Ross recently added to its range with an all-new model called the BR-05, a 40mm number that takes the form of a 'soft square'. Harking back to the first integrated bracelet watches of the 1970s, the BR-05 collection comprises three-hand automatic models in a choice of steel or gold and with black, blue or grey dials, and a second three-hander in steel with an intricate, skeletonised dial. The pick of the bunch is undoubtedly the gold version with matching gold bracelet and black dial at £27,000 or £18,000 on a rubber strap - although a BR-05 in steel will set you back just £3990.

bellross.com



BREITLING

The new Aviator 8 Mosquito is said to have been inspired by the cockpit clocks designed by Breitling's Huit aviation department during the 1930s and 1940s. It honours the legendary, largely wooden, de Havilland multi-purpose aircraft and features a 43mm stainless steel case that's blackened to recall the plane's role as a night fighter. The black dial has hours, minutes and seconds hands in contrasting orange, while other red and orange accents are said to have been drawn from colours found in the Mosquito's fuselage roundels.

£6230. breitling.com

PRECISION

WINTER 2019



CARTIER

It's said that the first commercially available men's wristwatch was the Cartier Santos that went on sale in 1911, seven years after Louis Cartier designed the original for his aviator friend Alberto Santos Dumont, who asked for a more practical alternative to using a pocket watch while at the controls of his flying machine. Despite decades of evolution during which the Santos has been made available in numerous versions, the essential shape remains the same and the watch is still regarded as a staple by most serious horophiles.

£3350. cartier.com

CULEM

Entrepreneur Matthew Cule has launched a watch brand inspired by his travels to 64 countries on all seven continents. The 'Culem' GMT watch features dual timezone indications on a unique dial decorated with a world map, while the back of the watch is engraved with the correct time differences between both GMT and BST in 24 destinations around the world. The three-model line-up comprises the Lights and the Frame versions, while the premium 'Portal' features a three-dimensional map.

From €1499. culemwatches.com

FAVRE LEUBA

Dating back to 1718, Favre Leuba is one of the world's oldest surviving watch makers. It currently belongs to an offshoot of Land Rover owner Tata Engineering and specialises in businesslike 'tool watches', endowed with useful functions beyond simply telling the time. The Bathy 120 Memodepth, for example, is a chunky 48mm titanium dive watch with a depth gauge capable of recording descents of up to 120 metres.

£7800. favre-leuba.com





GUCCI

Gucci gets top marks for producing probably the most interesting fashion watch of 2019 in the form of The Grip. Inspired by 1970s skateboard culture (remember grip tape?), the range comprises four models and two case sizes (35mm and 38mm), all featuring a digital disc display behind three apertures that respectively reveal hours, minutes and date. The watch can be had as a bracelet model in yellow gold PVD or stainless steel, or on a red or yellow strap.
£1500. gucci.com

HUBLOT

Already the official luxury watch partner of Scuderia Ferrari, Hublot has now produced its first model designed to pay homage to the Prancing Horse road cars. The Classic Fusion Ferrari GT was created in collaboration with the hugely talented head of Ferrari's *Centro Stile*, Flavio Manzoni, and features a 45mm case that can be had in titanium, King Gold or carbon. Inside, you'll find Hublot's in-house UNICO HUB1280 flyback chronograph movement.
From £18,200. hublot.com



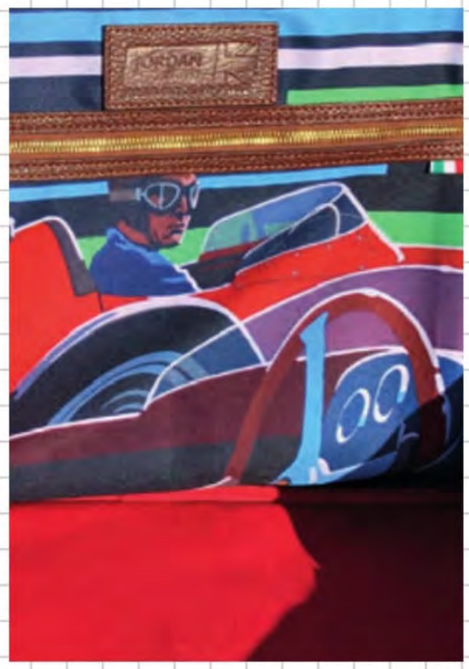
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PRECISION

WINTER 2019



JAEGER-LECOULTRE

Jaeger-LeCoultre's Master Ultra-Thin Moon Enamel watch has been produced in a 100-piece limited edition with a hand-guilloche sunray finish coated with a layer of blue translucent enamel. The white gold 39mm case is just 10mm thick and houses the maker's 925/2 calibre movement with 70 hours of power reserve. And, like all new Jaeger-LeCoultre watches, the Master Ultra-Thin Moon Enamel will be sold with an industry-leading eight-year warranty. How many orbits is that?
£32,100. Jaegerlecoultre.com

LINDE WERDELIN

Possibly one of the most interesting watch brands you've never heard of, the Danish-owned, London-based Linde Werdelin makes small editions and only sells them direct. The latest is the Oktopus Volcano, which is limited to a mere eight examples, each of which is decorated by leading UK engraver Johnny Dowell, who fills the ridges with gold and coats them to create a remarkable lava-like effect.
£21,600. lindewerdelin.com



MONTBLANC

The head of Montblanc's watch division is an Italian Morgan enthusiast called Davide Cerrato, who came to the brand from Tudor, where he created the top-selling Heritage Black Bay. He's now been doing great things at Montblanc for almost four years, with one of his latest designs being the 1858 split seconds monopusher chronograph limited edition - a 44mm titanium and bronze watch with a gorgeous gloss-black dial, telemeter chapter ring, central 'snail' tachometer scale and vintage-look markings. Equally delectable is the hand-wound Minerva movement that can be seen through the transparent case back. Just 100 will be made.
£29,000. montblanc.com.

OMEGA

Omega's Speedmaster chronograph initially went into space with astronaut Wally Schirra during the Mercury Eight mission of October 1962 - but its finest hour came seven years later when it became the first watch to be worn on the surface of the moon as part of the Apollo 11 expedition. To mark the 50th anniversary of that momentous occasion, the brand has produced a platinum-cased version of the famous Moonwatch, fitted with a reincarnation of the Calibre 321 hand-wound movement that was used in the original Speedmaster of 1957 and also powered the Apollo 11 watches. The commemorative model gets an onyx main dial and meteorite subdials.
£45,000. omega-watches.com



PANERAI

Panerai's latest marketing wheeze is to sell a package comprising watches designed for extreme conditions - and a chance to try them out in the type of situations they were made for. For example, take the Submersible Marina Militare Carbotech, which uses the design originally created for Italian navy divers during the 1940s and brings it up-to-date with a carbon case and rubber strap in army green. Just 33 will be made, with the price of each to include a training session with Comsubin, the diving and commando group of the Italian Navy.
£34,800. panerai.com

PATEK PHILIPPE

The legendary Patek Philippe created the most expensive watch ever sold (in the form of the Henry Graves Supercomplication pocket watch of the 1930s that fetched $24m at auction in 2014) and continues to make wristwatches costing as much as £1m-plus - so a mere £25,610 for the delectable Calatrava Weekly Calendar somehow seems quite reasonable. The 40mm steel case is fitted with a calendar complication that not only shows the day, the date and the month, but also the number of the week. The five functions are indicated by five hands driven from the centre of the dial.
£25,610. patek.com

RADO

For decades Rado has majored on its high-tech ceramic-cased watches which combine scratch-resistant practicality with modern and minimalist design - but it harbours a back catalogue of historical models that traditionalists (like me) find considerably more appealing. This year, the Swatch Group brand has revisited a dive model from 1957 called the Golden Horse that it has faithfully reproduced, right down to the 37mm diameter case and curved dial finished in graduated red with a seahorse motif. Just 1957 examples will be available.
£1500. rado.com

RAYMOND WEIL

The music-orientated Raymond Weil brand this year released the third in a quartet of official Beatles watches, a special version of its Maestro model that pays tribute to the *Sgt Pepper's Lonely Hearts Club Band* LP that spent six weeks at number one in the charts following its release in May 1967. Limited to 3000 examples worldwide, the watch has a dial based on the famous album cover design by pop artist Sir Peter Blake and features the Beatles logo at the six o'clock position and on the case back, which is also engraved with an edition number. The strap has been made from vegan leather at the suggestion of Sir Paul McCartney.
£1195. raymond-weil.co.uk



PRECISION

WINTER 2019



TUDOR

Interest in vintage Tudor watches has gone through the roof in recent years, leading the brand to introduce a new model called the P01 that is based on an odd-ball prototype designed for the US Navy during the 1960s but never put into production. Among several unusual features of the watch are hinged strap lug tops for locking the 60-notch bezel, a protected winding crown mounted at the four o'clock position to keep it out of harm's way and a hybrid leather and rubber strap.
£2830. tudorwatch.com



VACHERON CONSTANTIN

There's no shortage of innovation in the watch world these days - but it's relatively unusual for a new design to be genuinely useful rather than simply seeming like a gimmick. Vacheron Constantin's Twin Beat perpetual calendar definitely falls into the former camp by confounding the traditional idea that the mainspring of a mechanical watch can only run for a pre-ordained amount of time. Instead, the Twin Beat has dual balance wheels that oscillate at different speeds - so the wearer can switch between an active mode frequency of 36,000vph [vibrations per hour] for accuracy when the watch is being worn, and a standby mode of a mere 8640vph when it's not being used, thus preserving power.
£195,000. vacheron-constantin.com

WILLIAM WOOD

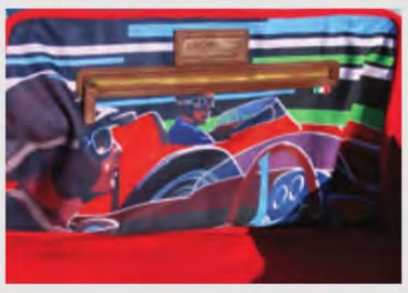
A start-up British watch brand founded three years ago by young entrepreneur Jonny Garrett - whose late grandfather, William Wood, served in the fire service for 25 years - is now available in 27 countries, with a percentage of profits from each watch sold being donated to the UK fire fighters' charity. Each watch in the William Wood Chivalrous Collection features a commemorative medal created from a melted-down 1920s firefighter's helmet in the case back. Five variations are available, each in editions of 250.
£300. williamwoodwatches.com



ZENITH

Louis Bleriot wore a Zenith watch when he became the first person to fly an aircraft across the English Channel in July 1909 - and so did inventor Franky Zapata when, earlier this year, he travelled from Sangatte to Dover on his Waterboard Air turbine-powered hoverboard. The 45mm Pilot Type 20 Adventure has a bronze case, a grained khaki-coloured dial and extra-large, highly luminous numerals. Each watch comes with a calfskin leather strap and another made from camouflage fabric.
£6400. zenith.com











LUXURY SPECIALS

BAG ONE FAST

For car enthusiasts, Simon Jordan's Jordan Bespoke has been a go-to source of finely crafted leather luggage for almost 15 years, during which time the Bristol-based firm has produced pieces for Aston Martin, Bentley, Bugatti and McLaren. Its latest creation is the Leather Art bag made from Italian hide and fitted with handles made from 1960s seat belt webbing. The linings feature artwork from paintings by Tim Layzell, depicting Juan Manuel Fangio and Peter Collins neck-and-neck and Sir Stirling Moss in a DBR1/2. *£795. jordanbespoke.com*

A NOT-SO-WEE DRAM

The Benromach distillery on Speyside has released 125 bottles of a single malt whisky that has been maturing in the same cask since 1969. Said to 'exude undertones of gentle smoke' and feature 'ripe fruits and a mellow, mature oak finish', the whisky has spent half-a-century in a former sherry barrel, to which it owes its particularly rich colouring. And 'rich' may also be the operative word for those thinking of buying Benromach 50 Years Old. Each decanter will be delivered in an inlaid wooden casket. *£8000. sales@benromach.com*

GOT THE CAR? GET THE BOAT

It hurt when a journalist at Monterey Car Week in 2011 told Toyota president Akio Toyoda that the firm's Lexus luxury marque was 'boring' – so Toyoda's response was to appoint himself chief brand officer and set about transforming it into a lifestyle force. The latest step in that is the newly released Lexus LY650 flybridge yacht. Powered by two 1,000bhp Volvo Penta IPS engines, the 65ft vessel is built by Marqus Yachts and has an interior by Italian design studio Nuvolari Lenard. Between six and eight LY650s will be built per year, each costing £3m. *lexus.co.uk*

PEDALS TO THE METAL

Ducati has teamed with Italian electric mountain bike maker Thok to create the MIG-RR, which combines the engineering and ergonomic design for which Ducati is famous with some of the best cycle components on the market. The wheels are made by Mavic, the long-travel suspension comes from Fox Factory and the handlebars are carbon-fibre jobs made by Renthal. The MIG-RR has a Shimano Steps E8000 250-watt motor that automatically provides a power boost when the going gets tough. *€6250. ebike.ducati.com*

Motor Sport EVENT

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The 360 was the first model that was built specifically for racing in the Ferrari Challenge

Challenge, accepted

Once a single-make series warrior, the Ferrari 360 Modena is now an affordable track option, says **Simon de Burton**

GENTLEMAN DRIVER RACE series which offer the full package of car, mechanical support and outings at the world's top circuits are common these days, but the concept was relatively new when Ferrari introduced its Challenge events more than 25 years ago.

The thinking behind the series was to get road-going GT cars back on the track in a bid to reprise the marque's glory days of the 1950s and '60s. The model of the time was the 348 Berlinetta, for which the factory developed an upgrade kit to make the cars more competition-orientated.

That arrangement continued with the 348's successor, the F355, but the growing popularity of the series led to Ferrari offering a dedicated model for 2000 in the form of the 360 Modena Challenge.

Unlike its converted predecessors, the 360 Challenge was specifically built for racing, being stripped of all superfluous components - such as electric windows, door locks, air bags, air conditioning and even the handbrake - and upgraded with better suspension and brakes, a roll cage, plumbed-in fire extinguisher and racing seat.

The 360 road car's engine was retained in more or less standard form, with the stock 400 horsepower proving more effective due to the Challenge model being 180kg lighter.







Great looks and a 'wants for nothing' mechanical refresh make this 360 Challenge an appealing example for anybody looking for a race or track-ready Ferrari. Right, its 3.6-litre 400bhp V8

The success of the car and the popularity of the series led to the introduction of a street-legal Stradale model, of which 1200 were made. These are now highly collectable and command between £150,000 and £225,000, making them almost too valuable to be used in anger on track.

In contrast, the 'real thing' - i.e. genuine, retired 360 Challenge race cars - represent great value for money, as demonstrated by this year 2000 example being offered by private owner Anthony Smith.

The car began life with Ferrari of Phoenix, Arizona, which has computer records showing that it entered the service department no fewer than 17 times between Dec 29, 2000 and March 7, 2006 - the year before the F430 became the official model of the Challenge series.

Around the same time, it was recorded as having covered approximately 4100 miles according to the all-important computer read-outs that are downloaded from the car's gearbox and show everything from the number of miles covered in each gear to the engine's RPM history. Originally silver, the car subsequently became part of a private collection and had little use before being acquired by Smith and a fellow enthusiast who imported it into the UK four years ago.

In January 2019, the car was treated to a major service and overhaul, which included the fitting of new belts, seating and fire system in order to meet with FIA dating regulations, as well as a new set of slicks. The electro-hydraulic, manual transmission was also treated to a new clutch.

It's now up and running and 'wanting for nothing' - other than a new owner looking for a serious track day tool, or for a car in which to compete in the Ferrari Club racing series. **O**

2000 FERRARI 360 CHALLENGE
Private sale. Anthony Smith on +44 (0) 7779 726845 or email Prsche@MSN.com. £60,000.

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1951 JAGUAR XK120 OTS, £99,995 Great-looking example of a classic Jag, with race-tuned 3.8-litre straight six, with E-type inlet manifolds. Fully road legal. *Hexagonclassics.com*



2015 MYGALE FF1600, £17,000 A rare Kent-engined Mygale, raced by Chris Middlehurst. Freshly rebuilt Neil Bold engine. Rolling chassis £12k, engine £5k. *Racecarsdirect.com*



2016 RADICAL SR3 RSX, £49,995 With race history in both the Radical Challenge and European Masters, it's difficult to go quicker for the money. *Radicalsportscars.com*



1995 PORSCHE 993 CLUBSPORT, £249,995 One of just 227 and in beautiful guards red, the Clubsport is based on the Carrera Cup race cars. *Hexagonclassic.com*

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European version. Perfect condition.
Original colors. Original interior.
Matching numbers.



1979 FERRARI 512 BB #27773
1 of 961 Ferrari 512 BBs carburettor produced.
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Matching numbers.



1986 FERRARI 328 GTS #64385
Less than 9,000 Miles from new.
100% original condition. White over tan interior.
Toll roll, books.



1986 FERRARI TESTATOSSA #ZFFTA17B0000063909
1 of approximately 1200 Testarossa Monodado / Monospecchio produced. Delivered new to Italy.
Engine totally revised. 52,480 kms from new.



2003 FERRARI 575 M #ZFFBT55B000129840
Two owners from new.
Original colors: Grigio Titano over Charcoal.
20,363 kms from new. Recently revised by Michelotto.

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1970 MERCEDES 280 SL ‘PAGODA’

White with black leather interior and black roof. This 4 owner car underwent a full restoration by marque expert John Haynes in 2011. A comprehensive history file accompanies the car along with a set of original handbooks and tools, a stand out feature of this car is the unique registration number ‘280 SL’





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This Giulietta SZ has all the looks and the appeal to sell well, but how will it fare in a difficult market?

AUCTION HERO

Lightweight wonder

Alfa never intended to mass produce the Giulietta SZ, but Zagato's redesign was an instant hit, says **Simon de Burton**

ALFA ROMEO'S DELIGHTFUL and feisty little Giulietta SZ is said to have been born from a project to re-clothe a wrecked Giulietta Sprint Veloce in new lightweight bodywork - and the result worked so well that Alfa agreed to allow Zagato to create an entire series. It first saw light of day at the 1960 Geneva Salon, where the little car's curvaceous lines and jewel-like proportions quickly wowed the crowds.

The 200 cars - the first 170 of which were round-tail *Coda Tonda* models as opposed to the later Kamm-tail *Coda Tronca* - used a tubular version of the Giulietta Spider chassis, upgraded brakes and lightweight aluminium bodywork that was hand-beaten at Zagato to a design created by Franco Scaglione towards the end of his term as a full-time Bertone employee.

Although the 1290cc twin-cam four had a conservative 100bhp, the fact that the entire car weighed 857kg gave it lively performance and a top speed of a genuine (and undoubtedly frightening) 120mph.

Essentially a pocket-rocket racer that also happened to be road-legal, the Giulietta SZ dominated the 1300cc category in major events such as the Targa Florio, drawing praise from professional and amateur drivers alike for its sweet handling and impressive performance - if kept 'on the boil' through vigorous use of the five-speed gearbox,

The car on offer at Gooding and Co. is chassis 33, built in August 1960, making it an early example. It was originally painted grey and sold new to racing driver Rinaldo Parmigiani, who raced in a variety of Alfas and Maseratis through the 1950s and '60s. His last known outings in the car were with the Milan-based Scuderia Sant'Ambroeus - a team co-founded by Elio Zagato - at the Coppa Inter Europa at Monza and the 4 Hours of Pescara, both in 1961.

The little SZ's whereabouts during the following 17 years remain hazy, although it is known to have remained in Italy until 1978 when it was shipped to the U.S. and sold to an Alfa enthusiast called Jerry Gamez.

After racing it at Laguna Seca in the 1980 Monterey Historic, Gamez moved the car on to a collector in Texas where it has remained, largely untouched, for more than 30 years. Described by Gooding and Co. as a rare 'garage find' it's now tipped to realise $500,000-600,000.

Back in 2012, RM Sotheby's sold a similar car for €257,600, after which soaring values enabled Gooding to shift an unrestored and heavily patinated one for $577,500 in 2015. Last year, however, RM failed to achieve a similar sum for a very similar car with extensive racing history that had been with its original owner for 55 years - so it will be interesting to see what happens to this one in the declining market.

1960 Alfa Romeo Giulietta SZ. On sale at Gooding and Co, Scottsdale, Arizona, January 17/18 2020. Estimate $500,000 - 600,000.
goodingco.com



2014 LAMBORGHINI VENENO. SOLD FOR 8.3M CHF, BONHAMS. Mystery surrounded this collection of 25 'offered by the State of Geneva,' with the highlight being this Lamborghini Veneno. One of nine made, it cost 'just' $4m when new. All the takings from the auction went to charity - to see why read Max's column, right.



1971 MANGOSTA SPORT BUGGY. SOLD FOR $106,400, RM SOTHEBY'S. As beach buggies go, the Myers Manx was undeniably cool – but the ultra-rare Mangosta Sport was Arctic. Designer Karl Krumme created an upmarket buggy with a leather interior and glistening metalflake paint. Just six are believed to exist.



1971 LOTUS 69. SOLD FOR €55,200, RM SOTHEBY'S. Restored to immaculate condition, this 69 came with a rich history file showing a clutch of wins with Portuguese Lotus specialist Ernesto Neves as well as a successful outing at the 1972 Formula Ford World Final. Neves finished the Brand Hatch race in seventh place.



1972 ALPINE-RENAULT A110. SOLD FOR €195,500, RM SOTHEBY'S. This very original Alpine-Renault is in 'mild rally-prep' specification and is equipped with three-point harnesses and the all-important Cibie spotlamps. On the button, ready to drive and finished in the quintessential Alpine colour, the car fetched more than double its high estimate.

The might of the mid-range

While the top end of the car market has slowed, affordable classics are booming

THE DAY AFTER THIS ISSUE HITS the streets is when Britain's Prime Minister Boris Johnson has vowed to get the UK out of the European Union.

But, as *Motor Sport* goes to press, the Brexit situation seems no closer to a resolution than it ever has been - and it's the uncertainty about when or even *if* it is going to happen that seems to be troubling businesses far more than the future in a post-Brexit world.

And it's that uncertainty that must be partly to blame for the stalling classic car market which, according to a report released by collector car insurer and data analyst Hagerty, has prompted the mass departure of mid-level investors and the taps being turned-off at the high-end for all but the best and most authentic cars.

But, as the Hagerty report also notes, the 'enthusiast' market - i.e. lower-end cars - seems to be thriving, as evinced by Bonhams' first 'MPH' sale of more affordable classics, which took place at its new Bicester Heritage base on September 26, achieving an 82 per cent sale rate and drawing impressive sums for everything from ex-military vehicles to modern high-performance road cars.

We can't help noticing, however, that one of the strongest collector car auctions of the past few weeks was Bonhams' Bonmont sale. Could its success have had anything to do with the fact that it was held in independent Switzerland?

Probably not.... but maybe.





1993 PORSCHE 968 CLUBSPORT. SOLD FOR £49.500, SILVERSTONE AUCTIONS. One of two 968 Clubsports offered at Silverstone's sale, this one seemed the better deal. Showing just 43,300 miles and in the hands of its first owner for 21 years, it was largely original save for a few sensible enhancements and looked well loved.



1961 ALFA ROMEO GIULIETTA. SOLD FOR £6160, HISTORICS. This battle-scarred but well prepared Alfa had history in events such as Le Jog and Monte Carlo Historique. It came with bills totalling £28,000, including one for £4322 for the recent rebuild of its non-original 1500cc race-prepared engine.



MAX GIRARDO

"Bonhams' sale of Teodoro Obiang's cars made quite an auction"

Still buzzing from Monterey Car Week, the classic car industry rode that energy all the way across the pond for back-to-back events in Europe. From concours to racing and, of course, auctions, the final frenzy before the end of the summer season saw some of the best all year.

Salon Privé, held on the grounds of the beautiful Blenheim Palace, was first up. I had the pleasure of being Master of Ceremonies for the event. The concours celebrated its 14th year, and I must say that it was its best yet – the quality of cars reached a new benchmark. It's events like this that make us appreciate our beloved classic cars even more, for they allow us to share our passions.

The Concours of Elegance was also taking place at Hampton Court Palace, with collectors from all over the world.

Then came the Goodwood Revival. Bonhams held its annual Revival auction, where the Bugatti Type 57 Atalante took top honours. Interestingly, Bonhams had an Aston Martin DB4 GT entered in the auction catalogue, but it was sold prior to the sale — something that doesn't happen very often in the auction world. The atmosphere in the room was good, and the results were too.

It was interesting to note that many of the right-hand-drive 1960s, '70s and '80s road cars either sold 'cheaply' or did not sell. I believe that this is more a reflection of the lack of confidence people have in Brexit-land than an indication of the market in general. These cars are very specific to the UK, and as such, they have little appeal in left-hand-drive countries.

The next auction was the Sáragga Collection sale by RM Sotheby's, which featured 124 cars from Portuguese collector Ricardo Sáragga. The sale was a success, which could be largely due to it being a no-reserve sale. These always appeal to buyers. But no-reserve sales are good for giving a very transparent look at the market, and most of these cars sold within their estimates. RM Sotheby's not only presented the cars well but also managed the vendor's expectations well and set the right estimates. A job well done, with another 10 million euros sold.

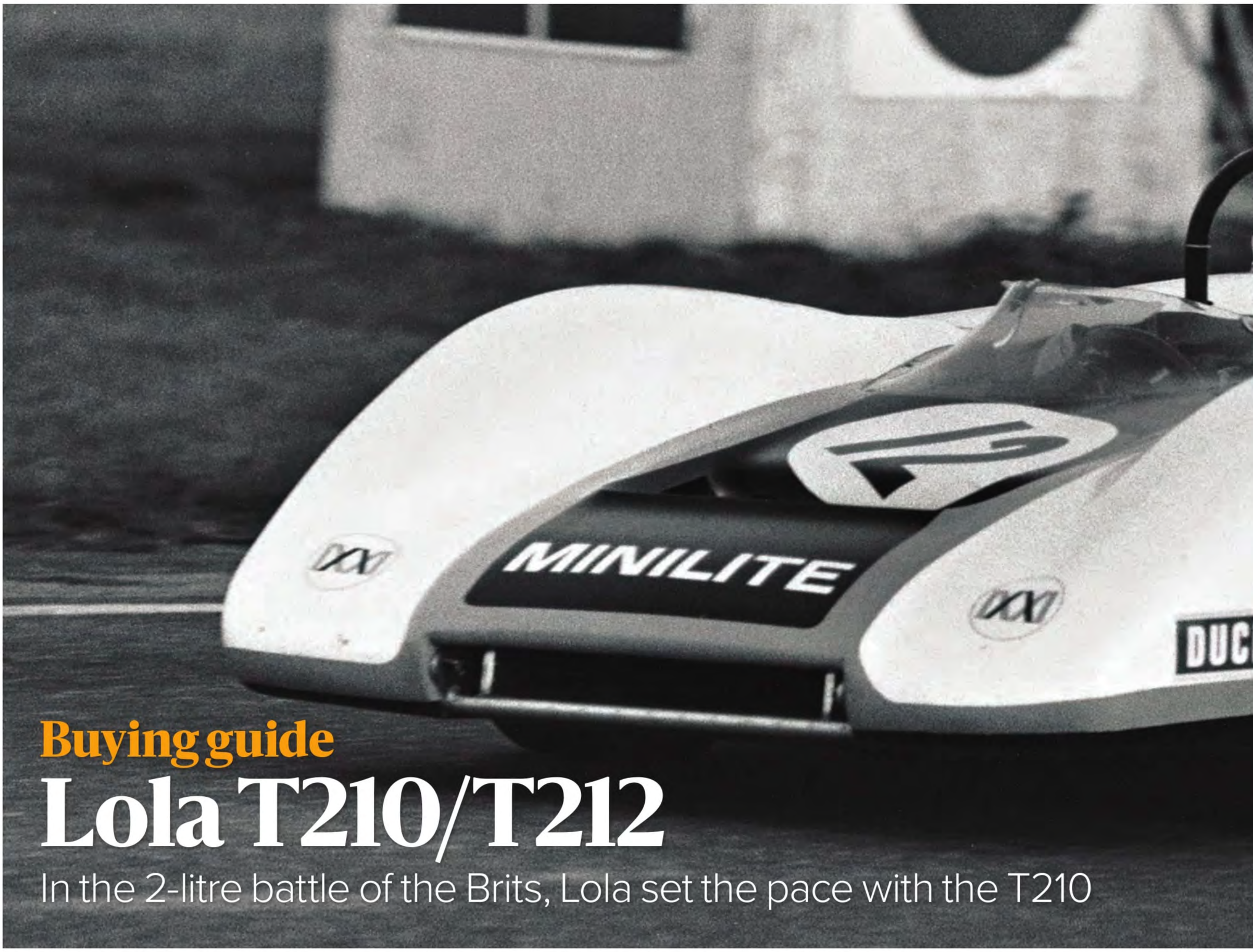
On 26 September, Bonhams held its first MPH sale, which I wasn't able to attend, but after reviewing the numbers, I must say that I was a little disappointed. Whilst I love the concept of capturing the efficiencies of online auctions with Bonhams' traditional core values, I was hoping to see a higher sell-through rate. But Rome wasn't built in a day, and Bonhams has a good base to build on.

Last for auctions in September was Bonhams' Geneva-based sale comprised of cars owned by Teodoro Obiang, an oft described 'colourful' character. The auction came as the Geneva prosecutor's office closed a case against the President of Equatorial Guinea following an investigation of money laundering and mismanagement of public assets. It made quite an auction. Some staggering prices were achieved, with a Koenigsegg selling for 4.6m CHF and a Lamborghini Veneno for 8.28m CHF. It was not the usual classic car buyers at this sale, with a Bugatti Veyron with no paperwork at all still finding a home.

The classic car world has been buzzing with activity, and for those who still want to talk about doom and gloom, I beg to differ. Cars are being offered for sale, both at auction and privately, and there is a lot of activity in the market. There have been some surprises, as there always are, but there are many willing buyers and sellers.

We're in a changing market, and the cars that we all used to look at – Ferrari Daytonas, Aston Martin DB5s, etc – are now no longer the market indicators.

Max Girardo is the founder of classic car specialist Girardo & Co. Before that he spent 20 years in the classic car auction world, where he was the managing director and head auctioneer at RM Sotheby's



Buying guide

Lola T210/T212

In the 2-litre battle of the Brits, Lola set the pace with the T210

WHEN A NEW SERIES for 2-litre sports-prototypes was announced for the 1970 season, Lola had a hunch that it was going to be a success. So it set out on the design of a new car that would play a starring role in a largely forgotten – and ultimately short-lived - yet golden period of sports car racing.

The result of the British constructor's efforts was the T210 Group 6 contender. This car and its close derivative for 1971, the T212, battled for supremacy in the new European 2-Litre Sports Car Championship for Makes with the machines built by its rival from up north, Chevron.

Lola came out on top over the two-year lifespan of the T210/212 design. It claimed the drivers' championship both times, with Jo Bonnier and Helmut Marko respectively, and the makes' crown in the second of those years. In 1970, however, Chevron took the end-of-season silverware for manufacturers. Just. It only prevailed at the last corner of the last lap of the nine-event series.

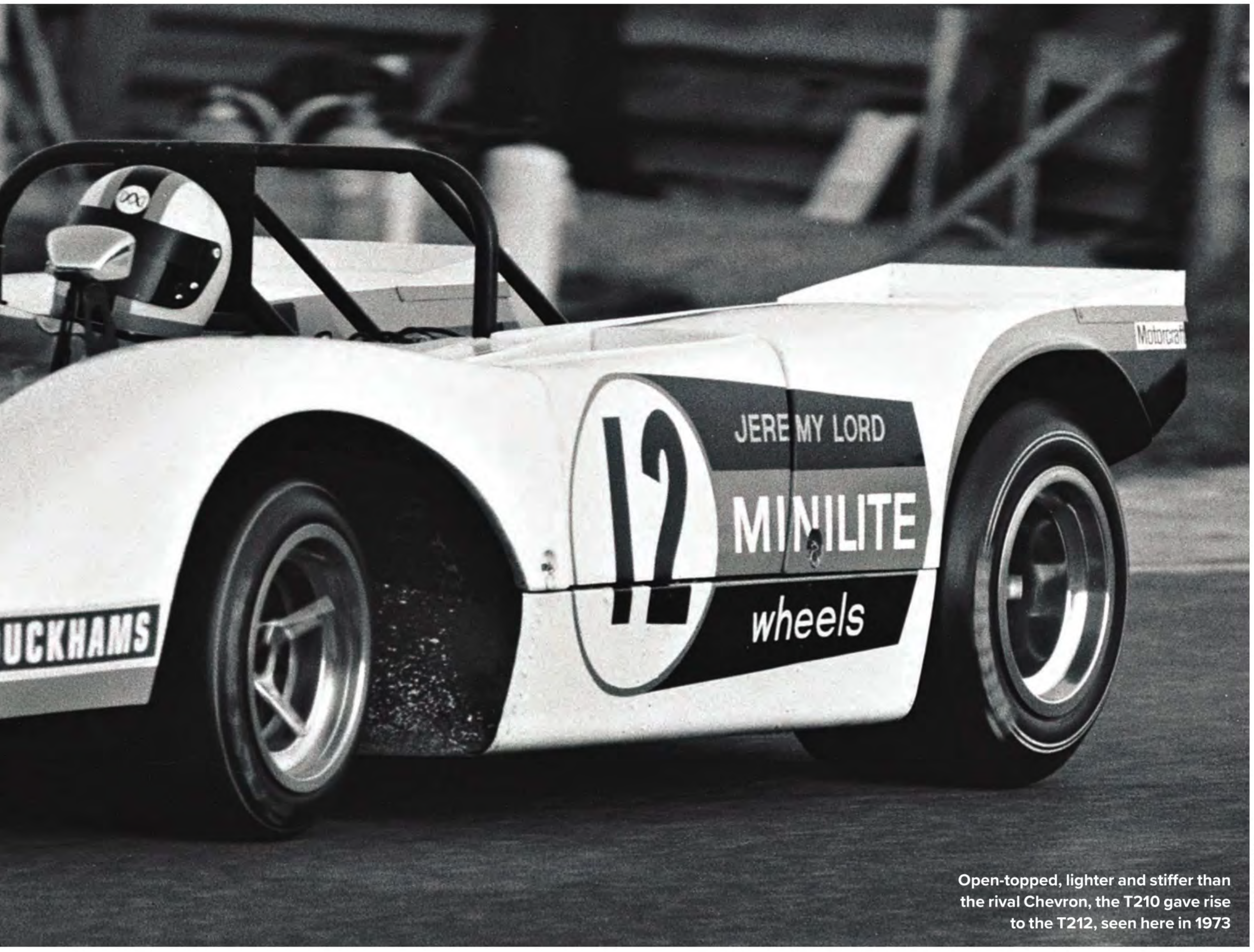
LOLA T210/212

- **Price new** n/a
- **Price now** £185,000-£250,000
- **Engine** Ford Cosworth FVC
- **Rivals** Chevron B16, B16S and B19, Abarth SP2000
- **Verdict** A minor classic of the sports car world that was a success on the race track and in the marketplace.

There was nothing trick about the new car designed by Lola founder Eric Broadley and his head of drawing office Bob Marston. It was instead an entirely conventional machine with the ubiquitous 1.8-litre Cosworth FVC engine in the back of a monocoque chassis design, unlike its sparring partners produced up in Bolton.

Not only was the open-topped Lola stiffer than the spaceframe Chevron B16, but it was also crucially lighter than its coupé rival, plus it came with ventilated discs front and rear. Chevron driver Brian Redman might have prevailed over Bonnier in the inaugural European 2-Litre series round at Paul Ricard in April 1970, but he knew that he faced an uphill battle against the Lolas.

Formula 1 driver Bonnier, who was also



Open-topped, lighter and stiffer than the rival Chevron, the T210 gave rise to the T212, seen here in 1973

MOTORSPORT IMAGES

Lola's European importer, triumphed almost every time he appeared in the series following the Paul Ricard opener - and he might even have won that but for engine issues late on. Bonnier's form across the remainder of 1970 eventually forced Chevron's hand. By the end of the year, Redman had at his disposal a new weapon, the lighter B16 Spyder that served as the template for the following year's B19, and took victory in Belgium after his Swedish rival half-spun at La Source as they tried to out-brake each other.

"Helmut Marko's results helped Lola get revenge on Chevron"

The T212 was only a light upgrade on its successful predecessor. There was revised bodywork reflecting alterations in the regulations, new rear uprights and repositioned oil coolers. So similar were the two cars that Lola continued the run of chassis numbers from the '70 machine into its replacement, although with a difference: T210s were prefixed 'SL' after the Slough factory in which they were built. T212s were called 'HU's after the company headed over to Huntingdon for bigger premises in the winter of 1971/'72.

The 'new' cars from Lola and Chevron shared eight wins across the 1971 season - five for Lola to Chevron's three - with Marko taking three of Lola's haul for Karl von Wendt's BG Racing team. The consistency of the man who now controls Red Bull's driver development programme helped Lola to get its revenge on Chevron in the makes' points.

Today the 36 T210s and T212s built in period – and some modern recreations – can race in Peter Auto's Classic Endurance Racing series, the FIA Masters Historic Sports Car Championship and the Historic Sports Car Club's Thundersports Series. They aren't for every historic racer, however. The short-wheelbase design isn't as forgiving as the Chevrons against which it still races.

Lola came up with an all-new 2-litre prototype, the T290, for 1972, designed by two young men who would go on to have big futures in our sport, Patrick Head and John Barnard. Chevron evolved the B19 into the B21, and the battles between two legendary marques continued.



ONE CURRENTLY FOR SALE

1970 Lola T210 FVC

On the forecourt

An early example with extensive racing history that could be your ticket to the Le Mans Classic grid

A T210 with a quirky history is being offered for sale by Speedmaster Cars in Yorkshire on behalf of its owner. One of the earliest T210s to roll out of Lola's Slough factory, SL03 was purchased by Swiss Karl Foitek, who along with Peter Monteverdi took over the Onyx Formula 1 team for which his son Gregor briefly drove in 1990.

Foitek Snr, who bought the car through European importer Jo Bonnier in Geneva, campaigned SL03 with distinction through the 1970 and '71 seasons in local races and on the hills, as the history file that comes with the car relates. More recently, this Lola has competed successfully in historic events around Europe with Charlie Kemp and current owner David Tomlin, who took the car to the Le Mans Classic in 2018.

The Group 6 prototype has been maintained and run for Tomlin by Raceworks Motorsport in Royston. Speedmaster's James Hanson says: "It is on the button and ready to go". It comes with a Geoff Richardson Cosworth FVC recently rebuilt by JS Motorsport, a limited spares package that includes three sets of wheels, and up-to-date HTP papers.

"The car has interesting period race history and has proved competitive in Masters events with both its previous owner and David," continues Hanson. "It offers the opportunity to race at Le Mans Classic. There may be cheaper recreations around, but you are less likely to get an entry for Le Mans."

The car is currently listed at £230,000.

Speedmaster Cars, Wetherby, West Yorkshire
Tel: 01937 220 360, *speedmasterscars.com*



ONE PREVIOUSLY RESTORED

1971 Lola T212 FVC

In the workshop

An ex-Marko chassis that's also been handled by a rock drummer during its colourful history

Lola T212 HU22 has been a fixture in the Wigan workshops of TPC300 Racing for 10 years. TPC boss Phil Clark fielded the car under the Isla Racing banner for Neil Primrose, the drummer with Glaswegian rock band Travis, and then ran it for two more owners before it was sold earlier this year to Gary Furst.

The car required a major rear-end rebuild around its period chassis after Primrose's purchase in 2008.

"It was obvious that the car had taken a knock on the right rear, which had twisted the engine frame and the roll hoop," explains Clark. "We put in a new rear bulkhead and engine frame, while undertaking the normal recommissioning."

Initially painted yellow in deference to its owner's name, this T212 was subsequently re-liveried in Helmut Marko colours after Clark began researching its history. It is certain that it was raced by the Austrian for Karl von Wendt's BG squad in the early part of 1971, although he did subsequently switch to the team's sister chassis.

The car is known to have travelled to Africa for the Springbok series at the end of the year, and was used by Team Gunston, in whose orange colour scheme it has most recently competed in the hands of previous owner Frank Jacob. It was then sold for use in the Greek hillclimb championship.

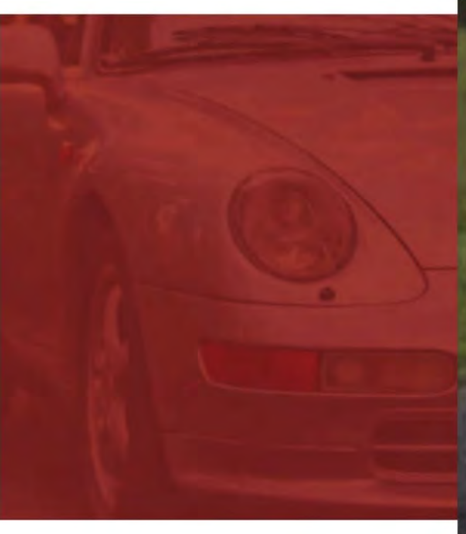
"The history is a bit hazy, like so many of these cars," says Clark. "But one thing we can say is that it was one of the chassis raced by Marko to win the championship in 1971."

TPC300 Racing, Wigan, Greater Manchester
Tel: 07776 133751, *tpc300racing.com*

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Buying guide

Ferrari 246 GT

The 'Dino' has finally earned its status as a true Prancing Horse

YOU WON'T FIND A FERRARI badge anywhere on a Dino 246. Not on the GT coupé nor the GTS spider. But there should be no doubt that the little car is one of the Italian marque's machines, and is a significant one at that. Today's 488 and tomorrow's F8 Tributo – and the mid-engined 308, the 355, the 430 *et al* – are the spiritual heirs to what is possibly one of the prettiest cars ever to roll out of the Maranello gates.

It has been claimed that Enzo Ferrari chose not to endow the 246 – and the short-lived coupé-only 206 that paved the way for it – with Prancing Horse insignia because the car had neither 12 cylinders nor the engine mounted up front, as was traditional for the marque.

Yet the 'Old Man' had been calling his V6 racing engines Dinos from 1957 in honour of his late son 'Alfredino', who had died the previous year when aged just 24 from a severe form of muscular dystrophy. The 206 and 246 Dino road cars, also powered by V6 powerplants, followed in that line.

FERRARI 246 GT

- **Price new** £5485
- **Price now** £225-400,000
- **Engine** 2.4-litre DOHC V6
- **Power** 192bhp
- **0-60mph** 7.1sec **Top speed** 146mph
- **Rivals** Porsche 911, Jaguar E-type
- **Verdict** A timeless classic that is now very much regarded as a proper Ferrari – wherever its engine was built

The 206 and 246 shared the same intrinsic genes: Pininfarina design, Scaglietti coachwork and, of course, the engine behind the driver. But they are distinct motor cars. The 246 is longer, in both the body and wheelbase, is clothed in steel rather than aluminium panels, and has a different engine, iron being employed rather than aluminium for the block, and is 2.4 litres in capacity rather than two litres.

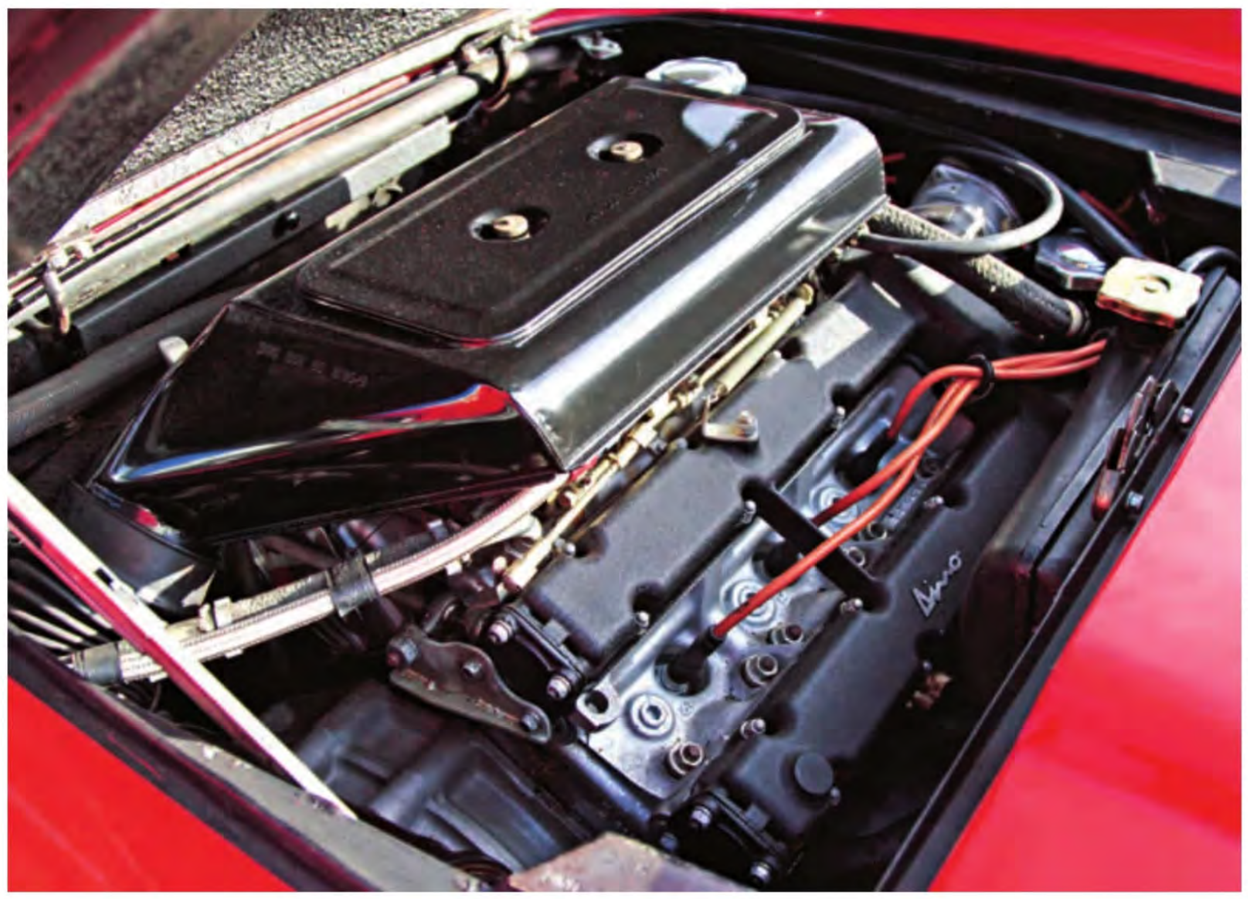
Just 152 206s were built in the two years after 1967, but over the five-year life of the 246 design from 1969 to '74, a shade more than 3500 Dinos rolled off the assembly line at the Maranello factory.

And there was a proper line on which to build a car that can be regarded as the first volume-production Ferrari, a machine



The striking lines of the Dino certainly made it look like a Ferrari, even if it didn't originally wear the badge and its engine (right) was built by Fiat





MAGIC CAR PICS/SHUTTERSTOCK

conceived as a rival to the Porsche 911.

The 246 was launched at the Turin show in 1969, although full production of the model had already started. The 2.4-litre transversely-mounted V6 engine – designed by Ferrari but built by new 50 per cent stakeholder Fiat – pushed out a genuine 190bhp, a significant increase on its predecessor, thanks to an increase in both bore and stroke. The claimed 180bhp figure for the previous 2-litre 206 version was regarded as somewhat less genuine.

"Old Man Ferrari had been calling his V6 racing engines 'Dino' since 1957"

The GTS version, with a lift-off targa roof, came on stream in 1972. Apart from the arrival of the open-top car, the 246 evolved only in detail through its life cycle, with three distinct generations of car being developed, codenamed 607L, M and E.

The original L version carried over the knock-off centre-lock wheels of the 206, before five-bolt Cromodora alloys arrived with the M version introduced in 1970. The biggest percentage of total 246 production was made up of the E-spec car that arrived in 1971 and was then bolstered by the spider version.

The steel-bodied 246 design was notoriously prone to rust, plus its engine could prove troublesome if timing chains and valve clearances were neglected, and the synchro on second gear could also be temperamental. The care and love that tends to be lavished on such high-value cars today means such problems should be a thing of the past.

There are few, if any, unrestored cars remaining today, such are the prices that Dinos command in the modern market. But marque specialists will equally tell you that there are plenty of poorly reconditioned cars out there also. The classic lines of the design can be easily corrupted during inexpert restoration, which many cars received in times when values were lower.

The Dino sub-brand lived on with the launch of the 308 and 208 GT4 in 1974. These 2+2 cars did eventually gain their Ferrari badges after a couple of years, but never the quite same level of affection and appeal of their predecessor.



ONE CURRENTLY FOR SALE

1973 Ferrari 246 GT

On the forecourt

If you're after a true original, this Dino offered by Foskers will take some beating

The 1973 E-series right-hand-drive Dino 246 GT offered on behalf of a customer by Ferrari specialist Foskers in Kent might be described as a 'time capsule'. What makes the car unusual is that it has never undergone a full body restoration and retains all its original panels.

"It is a nice thing because all the panel gapping is perfect and all the welding is factory original," says Jeff Fosker, who now runs the business started by his late father Bernard, with brother Colin. "It has been repainted, but there has been only minor bodywork repairs over time. That's rare because rust was a problem. It also still has the original Nero vinyl interior with a lovely patina – you couldn't possibly want to change it. But what we are going to do is replace the foam in the seats. Our trimmers have looked at it and have told us that it is possible to re-pad them while keeping the original vinyl."

The carpets were replaced for the current owner three years ago. They were sourced by Foskers from Tappezzeria Luppi, which manufactured them in period. "So much better than some of the reproductions," says Jeff Fosker.

There's clearly a love for this four-owner coupé with just 27,000 miles on the clock. It has been a regular in the firm's workshops for more than 30 years and was given a full mechanical overhaul in the late 1980s.

Fosker describes the car in 'Dino Rosso' red as keenly priced at £285,000.

Foskers, Fawkham, Kent
Tel: 01474 874555, *foskers.com*



ONE PREVIOUSLY RESTORED

1974 Ferrari 246 GT

In the workshop

Having worked on this example previously, Cartwright jumped at the chance to buy it outright

A right-hand-drive 'chairs and flares' Dino takes pride of place in the collection of Nick Cartwright Specialist Cars & Restorations in Derbyshire. The Ferrari expert undertook a full respray on this 1974 E-series car for the previous owner and subsequently bought it at auction.

"We looked after the car for a good customer in the late 1980s and then tried to buy it about 20 years ago," explains Ben Cartwright, company founder Nick's son. "The guy who beat my father to it brought the car back to us in 2015.

The Cartwrights hankered after the car for its rarity and originality. It is one of only a handful of RHD 246s with the bucket seats from the Ferrari Daytona 365 GTB/4 and wider Campagnola alloys, plus the Group 4-style wheel arches to accommodate them.

"It may sound strange, but we consider it to be an unrestored car even though we took it back to bare metal for the respray," says Cartwright. "We took it to pieces, cleaned it and put it back together. The bodywork was pretty immaculate and only needed little work around the doors and arches."

The car left Cartwright's workshops in concours condition and when it came up for auction the company made a successful bid over the phone.

"We buy cars we like and then work on them to make them even better," says Cartwright. "We aren't in any rush to sell it, but someone will come along sooner or later."

Nick Cartwright Specialist Cars & Restorations, Tansley, near Matlock, Derbyshire. Tel: 01629 56999, *nickcartwright.com*

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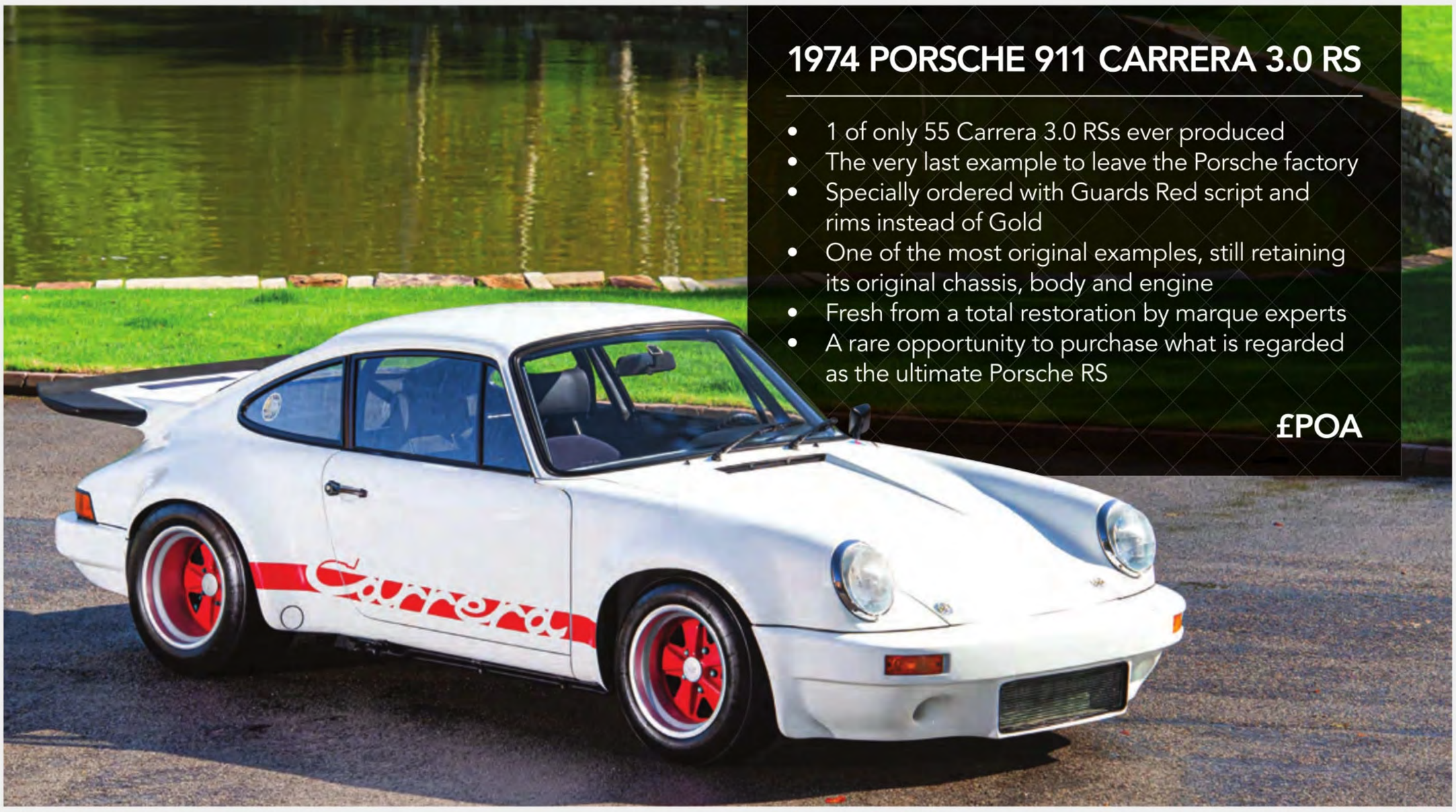


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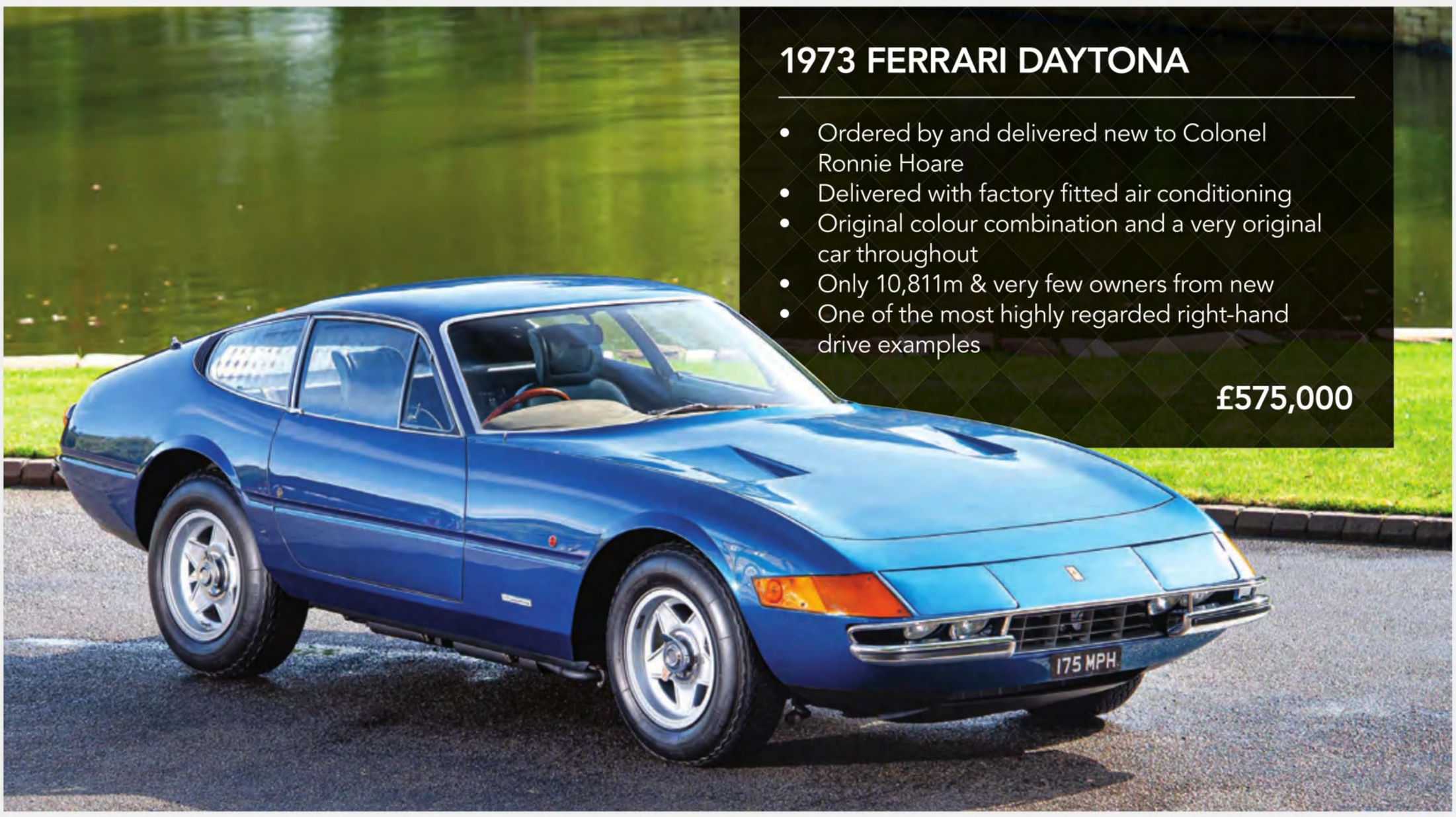
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1963 BRABHAM BT4

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THE EX – WORLD AND EUROPEAN RALLY CHAMPIONSHIP
1978 FERRARI 308 GTB PRO MOTOR SPORT GROUP B

One of just two Group B Ferrari 308 constructed by Cazzola for factory blessed team Pro Motor Sport in period and subsequently campaigned in World, European and Italian championship rounds with drivers including Henri Toivonen, Massimo Ercolani, Paola de Martini and Enrico Guggiari. Lightweight fibreglass and kevlar body construction with the 2-valve V8 engine from new. Accompanied by the original Bosch K-Jetronic fuel injection system. With only three owners since Pro Motor Sport, it has remained complete and benefits from restoration by Lino Cazzola, the man who built the chassis and body work for Michelotto in period, at a cost of over 100,000 Euro to bring it to the superb condition in which it sits today.



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222 WAE, possibly the most significant independent competition MGB. Supplied by the BMC Competitions Department in Works spec to Bristol based dealer Windmill & Lewis. Campaigned on their behalf relentlessly by Roy Ashford in the distinctive green and orange livery, taking many victories from 1964 to 1970. Sold to long-time owner Terry Osborne in 1971 and kept by him until around 2000, during which time he actively raced 222 WAE. Subsequently restored for next owner Colin Pearcy and campaigned in Pre-'66 historic racing. Subject of a rebuild in the current ownership, with 2019 FIA HTPs and multiple veteran of the Goodwood Revival having completed this year's Fordwater Trophy.

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THE EX – SIR MALCOLM CAMPBELL, BERNARD KAIN
1926 BUGATTI TYPE 35 TO 35B

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Cherished in its current ownership for the last 18 years, attending numerous International Bugatti Rallies and events from the Czech Republic, Italy, France and Holland, right down to New Zealand. The subject of a complete and sympathetic rebuild by marque specialists Ivan Dutton Ltd. in 2001 and further engine rebuild just last year. The opportunity to acquire one of the best known Type 35B of the post-War Bugatti and vintage racing scene here in the UK is not something that comes to light very often; as this car has proven.



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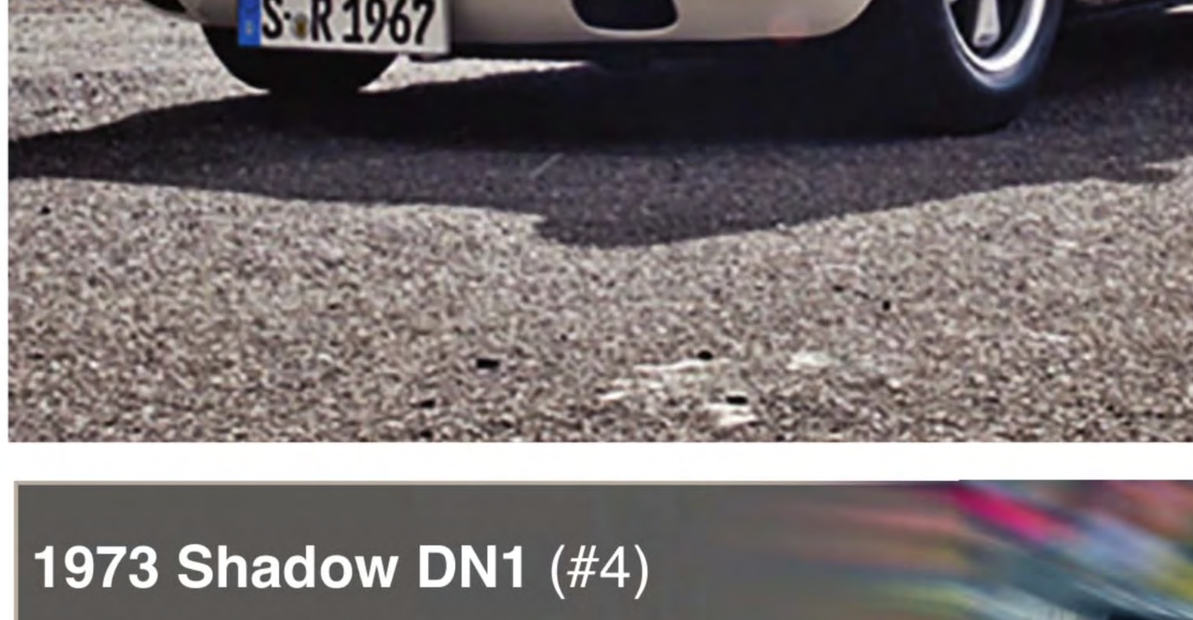
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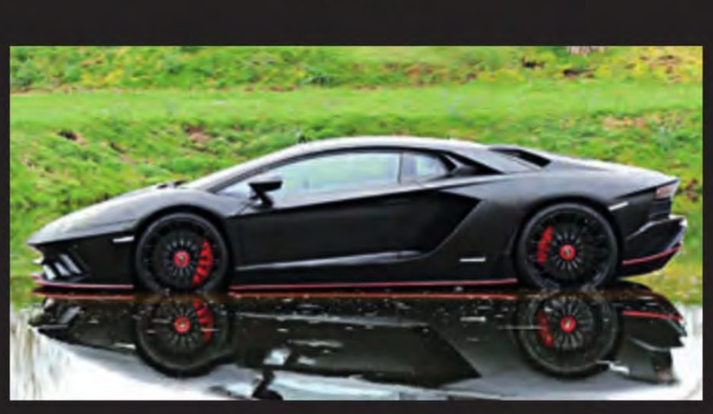
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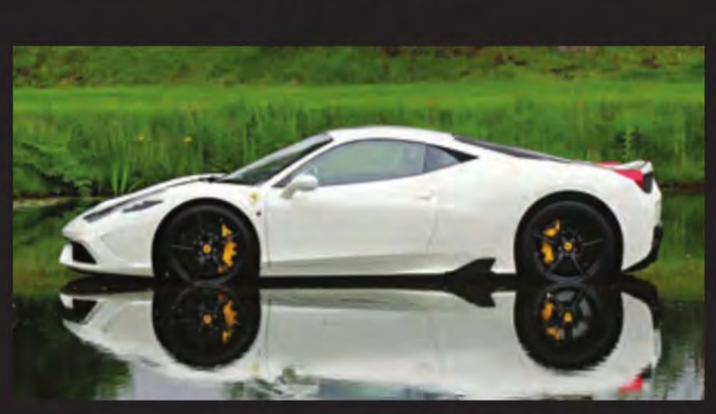
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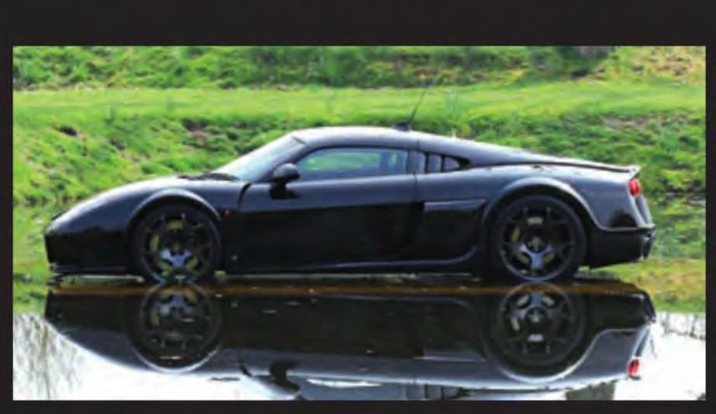
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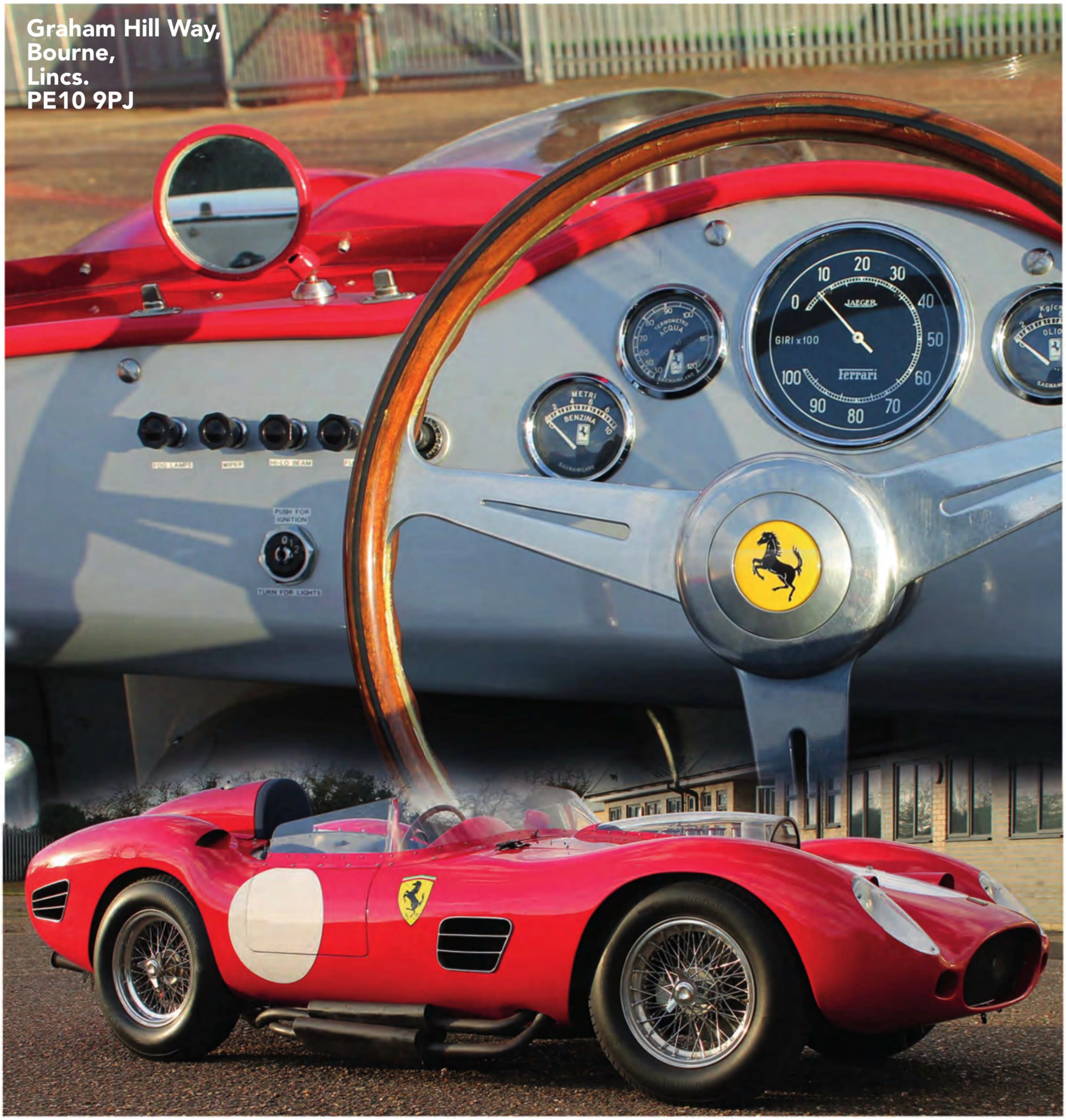
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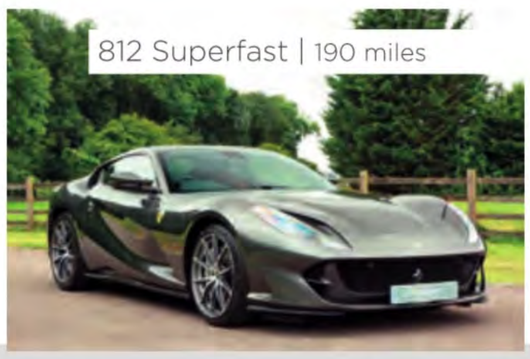


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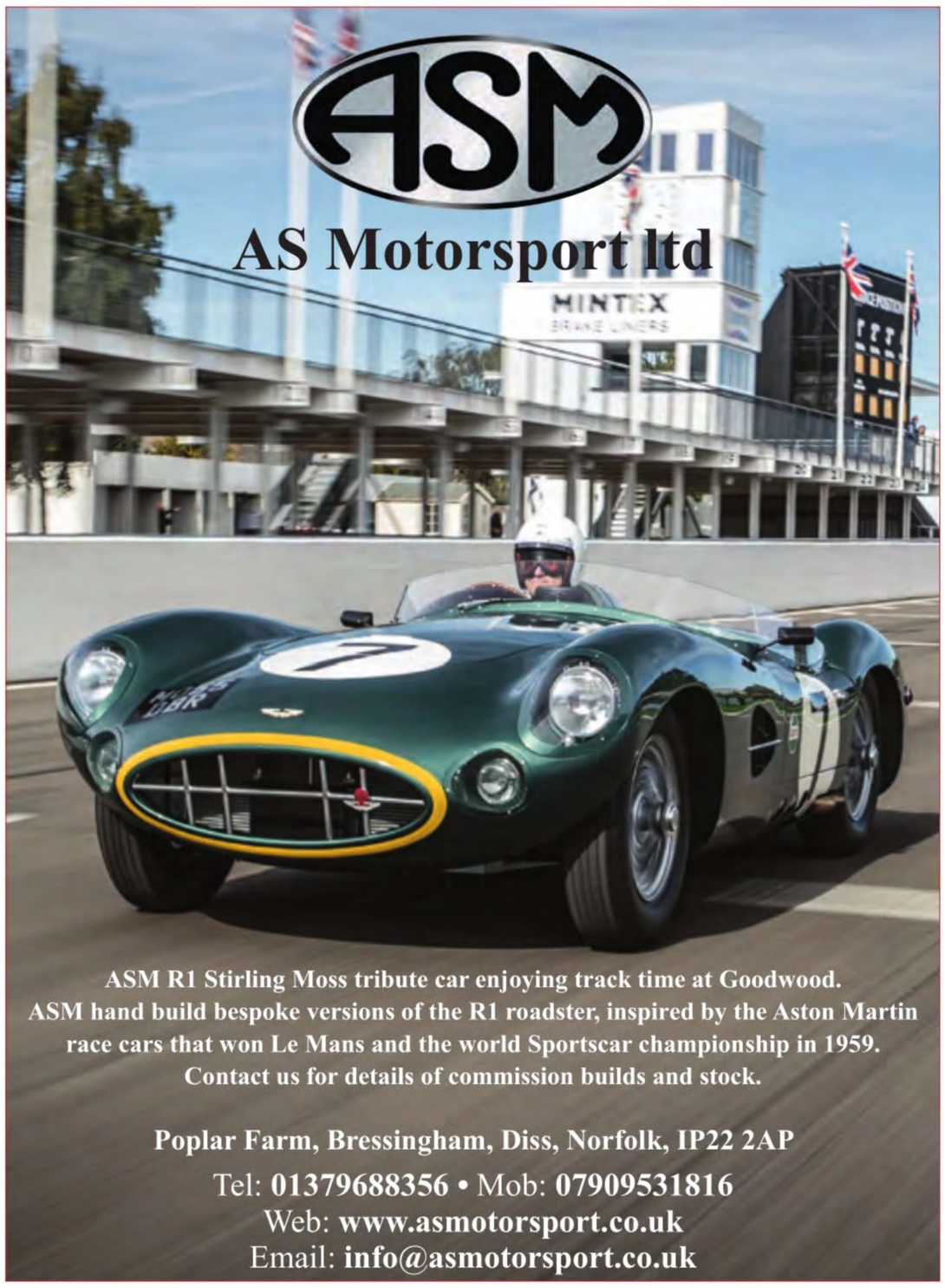
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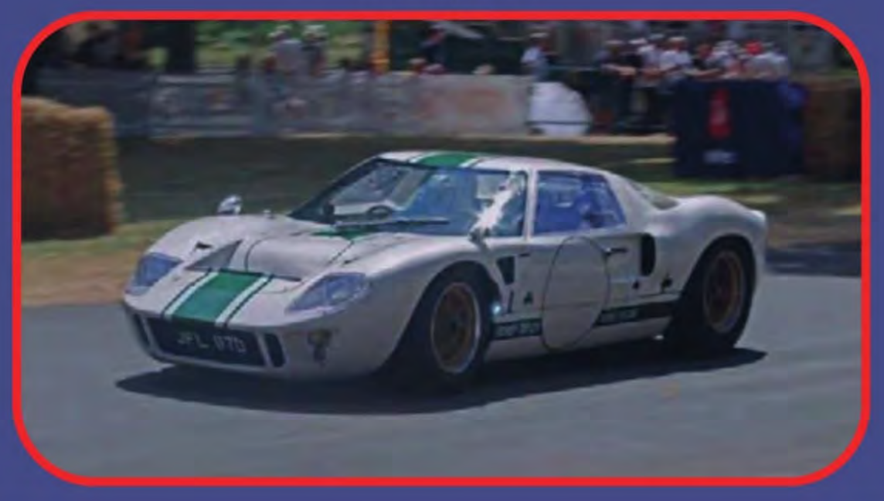
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Most responsible owners of older Rolls and Bentley models recognise that the lighting needs upgrading to make the cars safe to use in modern traffic. This has involved quite a lot of time and effort in the past, but now Better Car Lighting of Warwickshire have announced a revolutionary new conversion which uses the latest technology to make the upgrade surprisingly quick and easy to install.

At the front a new LED bulb replaces the original sidelight unit.



It is very bright warm white until the indicators are activated, and then it changes to flashing orange.

At the back, an amazing new three-function bulb directly replaces the original and gives a brighter tail light and brake light and flashes orange through the red lens when the indicators are activated.

All of this is made possible by a new electronic control module which mounts at the front and tells the new bulbs what to do and when. It can work in conjunction with semaphore indicators and the kit has bright flashing LED bulbs to upgrade these, but will also suit cars built without them.



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Inside the car there is a loud sounder and a discrete visual display. All of this means that an upgrade that used to take days can now be done in hours.

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For more details, visit www.bettercarlighting.co.uk or call 0121 773 7000





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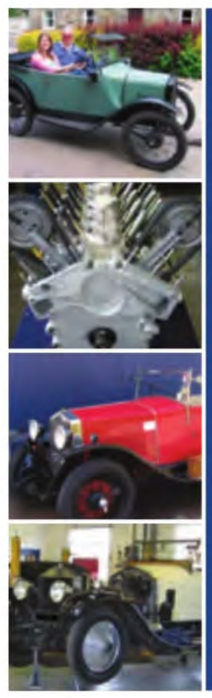


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Despite being very much Italian, Arturo Merzario brought a bit of Wild West culture wherever he went with his signature cowboy hat





James Hunt converses with Brabham's Bernie Ecclestone (left) and Gordon Murray. Bernie would offer Hunt a seat with the team for 1982, but Hunt declined the comeback. Above, Hunt was an ambassador for Triumph motorcycles

SEND US YOUR IMAGES

If you have any photographs that might be suitable for *You Were There*, please send them to: Motor Sport, 18-20 Rosemont Road, London, NW3 6NE or e-mail them to: editorial@motorsportmagazine.co.uk



The enthusiasm of youth. A young fan gets up close to the pair of Martini-liveried Brabhams. One driven by Carlos Reutemann, and the other a backup chassis

The stars come out to play

The Silverstone International Trophy of 1975 would set Niki Lauda on course for domination of the world championship with Ferrari. **Brian Blair** was there to see other household names trackside.



Tyrrell's Patrick Depailler takes some notes, presumably in-between signing autographs in the open paddock. He would finish fifth.



With this non-championship race being held on April 13, it marked Lauda's first win of the season. He would take his first championship pole in Spain a fortnight later, then first win at Monaco in May, putting him on his way to his first world title

PARTING SHOT

AUGUST 7, 1983
HOCKENHEIMRING, GERMANY

On the grid at the German Grand Prix, and not a personal trainer, isotonic drink or energy gel in sight. Instead reigning world champion Keke Rosberg takes a drag on a cigarette as he contemplates the Williams team's predicament. His Cosworth DFV-powered FW08C was starting 12th, a huge 5.9sec off the turbocharged Ferraris. Rosberg would salvage 10th, but it was clear that Williams needed to go turbo. It moved to Honda engines later in the year.

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2004 Bentley GT Continental finished in Midnight Blue with pale grey hide interior. 34,000 miles only with a perfect service history. **£28,950**



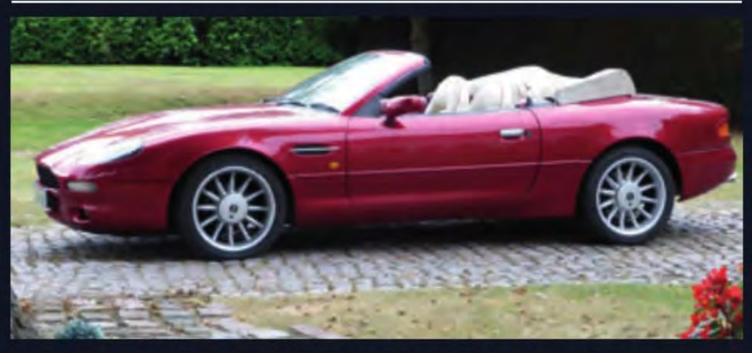
2002 Aston Martin DB7 Vantage Coupe in Stronsay Silver with navy blue and pale grey hide interior. 72,000 miles but in fabulous condition. **£28,950**



2008 Jaguar XKR Coupe finished in Lunar Silver with charcoal hide interior, only 2 owners and 33,000 miles with complete service history, **£16,950**



2001 Aston Martin DB7 Vantage Volante, LEFT HAND DRIVE. In Aston Racing Green with contrasting Parchment hide interior. 47,000 miles only, UK registered. **£37,950**



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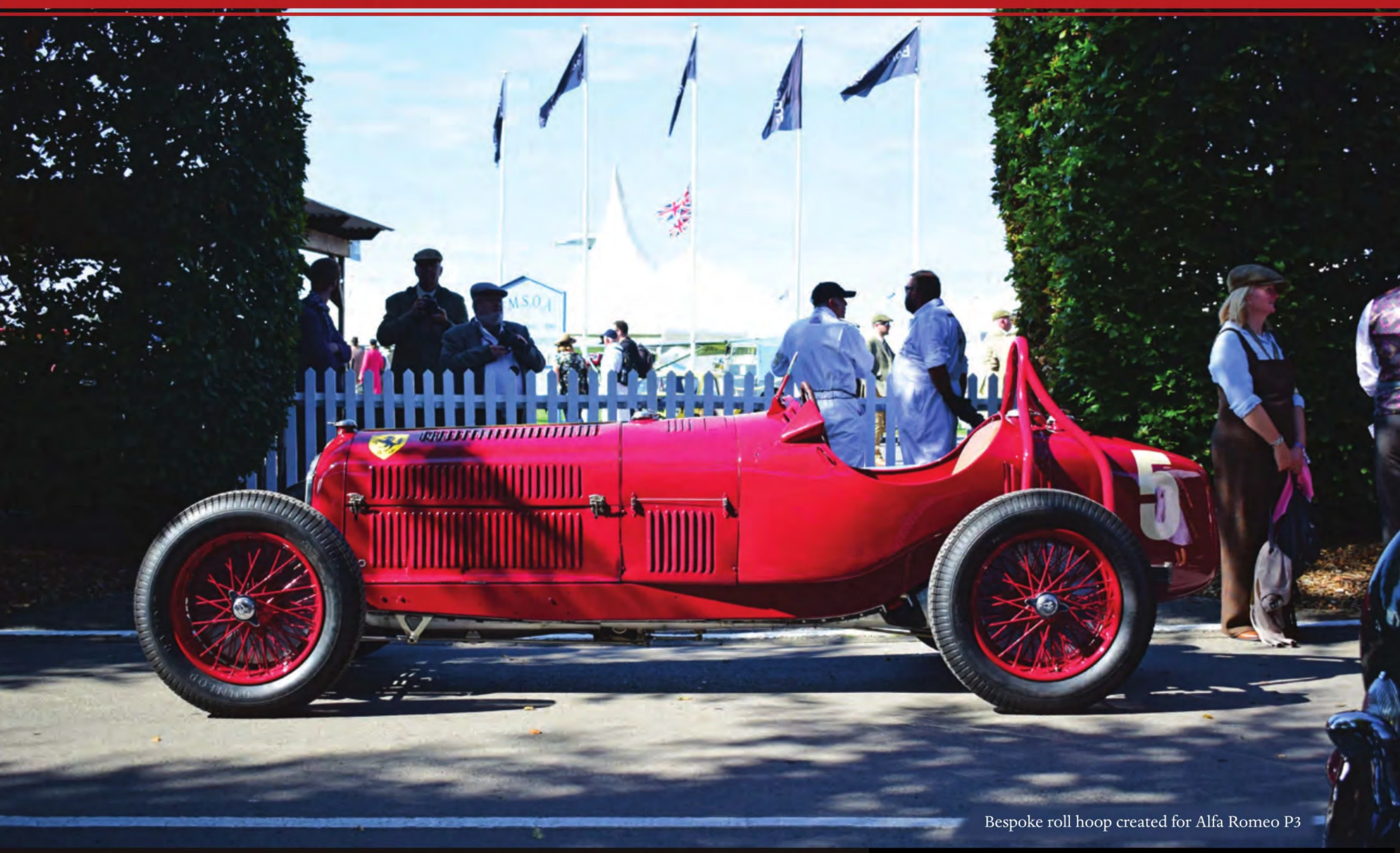


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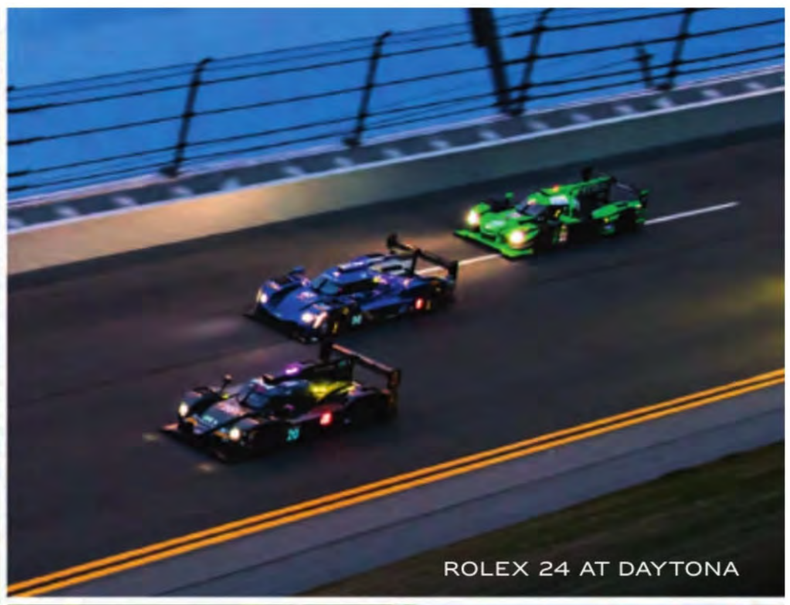
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