

HIGHWAY EARTH

ISSUE TWO / 2015

XR6

1963 AMBER Winner

AN AMERICAN
IN PARIS

Chariots
of the 50s



THE LADY STILL SINGS

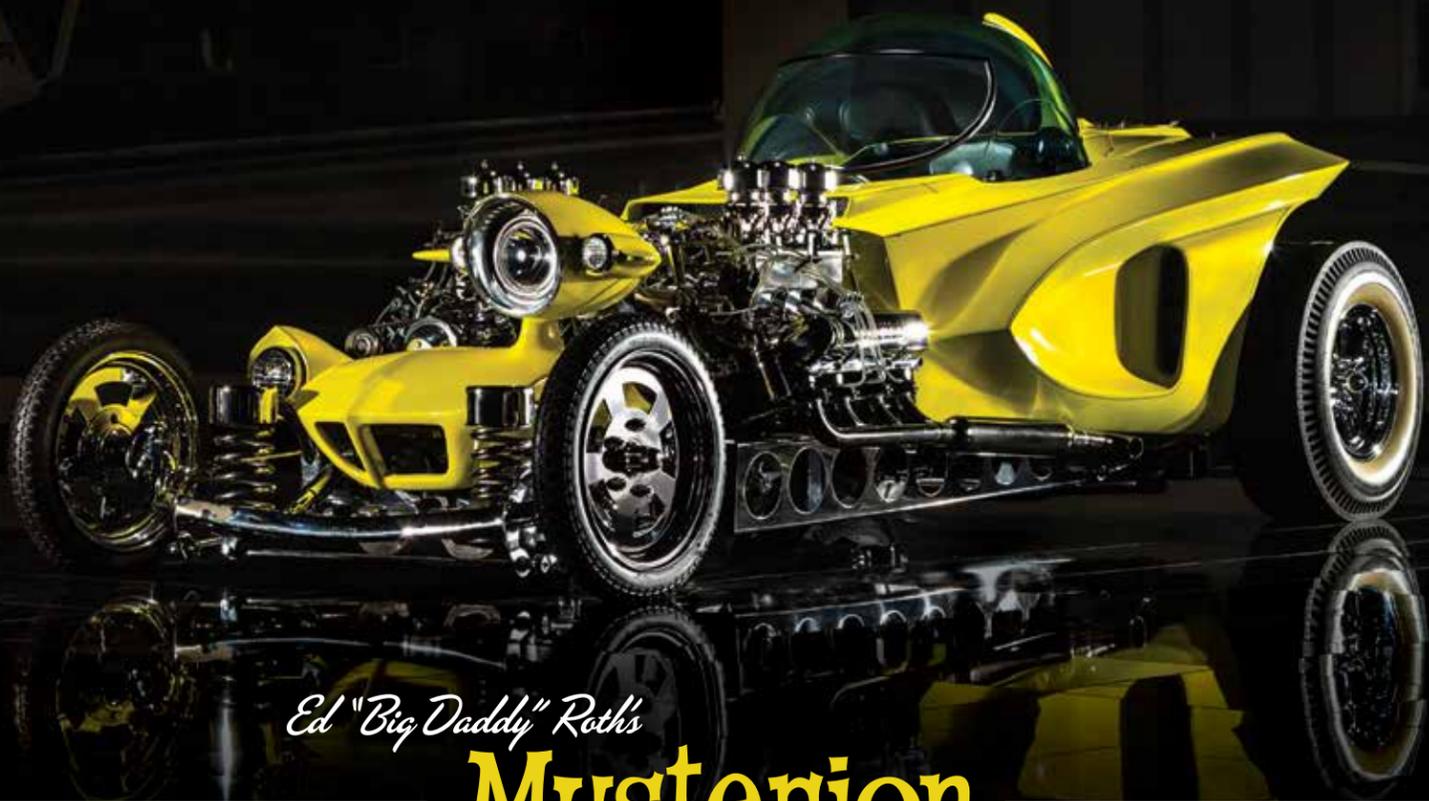
1973 MUSTANG MACH 1



— IS PROUD TO SUPPORT —

The HIGHWAY EARTH Show

2015



Ed "Big Daddy" Roth's

Mysterion

Re-created by: GALPIN'S DAVE SHUTEN, VAN NUYS, CA

PHOTOGRAPHY BY EVAN KLEIN

CONVENIENTLY LOCATED AT 15505 ROSCOE BLVD.
IN THE HEART OF THE SAN FERNANDO VALLEY



1-800-GO-GALPIN • GALPIN.COM

HIGHWAY EARTH / 2015

Editor's Letter



**Gentlemen,
start your
engines. The
2nd annual
Highway
Earth show
is here!**

HERE WE ARE AFTER A YEAR, Highway Earth is doing it again! We'd like to thank everyone who came to our first show, without your support this wouldn't be possible. Walking the lake, seeing all the fabulous cars, everyone enjoying themselves made all our hard work prove worth while. I'm glad we're able to do it again. Please enjoy yourselves, this show is for you.

This year's magazine has all new, never seen before stories, and you'll see those cars here at the show today. The Petersen Museum has been a great supporter, this year The Petersen is bringing George Barris's XR6 show car. We spent a day at the museum photographing every inch of it. That straight 6 with triple Webers, bucket seats and original Firestones from 1963 make it a piece of living history. A special treat, joining us is The King of Kustoms himself, George Barris. Be sure to stop and say "Hi". Our other special guest is Galpin Auto Sports, Dave Shuten.

Dave is a mad creator in his own right. Dave re-created Big Daddy Ed Roth's Mysterion. This was no easy task. This is the crazy twin engine Hot Rod you see here today. I can't thank them enough for believing in us.

The very first person I called last year to be a part of the show was Fred Roth, Fred has a great collection of American Sports cars from the 50's. Only Fred would have 2 Hudson Italia's. As a special way of saying "thank you" I photographed Fred's collection for this issue. We spent a day, organized to the minute, at 6 different locations capturing these timeless images of automobilia. Fred you are my hero with your tireless energy and enthusiasm. Thank you for believing in us.

You've probably seen the emails for our photo story contest, the 2 cars chosen were Steve Foster's 1966 GTO, an original European import delivered new to

Paris, and Jim Hull's 1984 Renault R5 Turbo 2, a car that just screams to be driven. We couldn't be happier to have them with us, thanks guys!!

Of course we've got sponsors this year, and without our sponsors this wouldn't be possible. Be sure to thank Hagerty's, they got up way too early today, the Boy Scouts are placing cars and making ice cream, Autobooks helps spread the word, its great to have Mr. Vintage Machine on our team too, they offer a full rental service of classics for filming. They've brought a gorgeous green hot rod for today. Even Beverly Hills Rent a Car has gotten in on the action, check out their 73 Mach 1 convertible, this thing is America.

This beautiful magazine you're seeing today is designed by my dear friend Lionel Bebbington, Lionel's art direction has given our magazine a style all its own.

Lionel has even flown from Toronto just to be with us today, Lionel deserves a giant Highway Earth hug!!

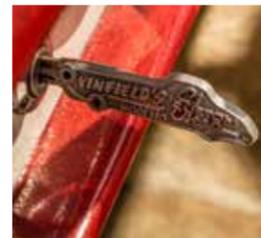
Franklin Canyon park has been extremely gracious in allowing us gearheads back, so when you see the Rangers today, please thank them, deep down they're car lovers just like us.

This show is more than just a parking lot, it's a place to share our car stories, display our rides, make new friends and be a part of the experience. My favorite part of the show is seeing everyone arrive in the morning, the giant group portrait, and being able to give everyone a little something back for spending our Sunday together.

Have a great time today, Evan Klein and Thomas Miltch, the Highway Earth team.

Evan Klein & Thomas Miltch





Navigate / issue two

07 Rearview Mirror

LAST YEAR'S GROUP

A Highway Earth tradition, if you bring a car, you're in the photo. Say "cheese"

LAST YEARS RAFFLE WINNERS

Quite an eclectic bunch, from Volvo's to Fiats.

LAST YEARS CARS

Over 110 cars came to our first show, combing our love for cars and the great outdoors.

10 An American in Paris

This GTO started life in Paris eating Citroens for breakfast, today she's returned to the USA for a diet of meat and potatoes.

16 With a Little Help From My Friends

I had the opportunity to sit with the King George at his palace in Burbank, we talked about everything from Sinatra to Starsky and Hutch.

22 XR6

A collaboration of designers create the 1963 AMBER winner.

28 Spreading Her Wings

Construction is hard at work as the new Petersen will become the crown jewel of the Miracle Mile when it re-opens December 2015.

32 Mysterion

Creativity never sleeps, Dave Shuten the man behind the Mystery tells us all.

38 Lady Still Sings

Its not always about going fast, this 73 Mach 1 convertible has enough cool make you want to go to church on Sunday.

44 Brigitte Bardot Lives in Malibu

Like any R5 Turbo she like to graze at the ranch and terrorize the hills of Malibu.

50 Chariots of the 50s

Fred Roth has his own museum, put on car shows, and has a collection of fabulous 50's sports cars. We spend a day with Fred shooting his collection and listening to the sounds of the 1950's.

60 James Garner's Motoring Life

Hollywood has always had its great car guys.

Contributors



Lionel Bebbington

Lionel is an Award-winning Content Director, Art Director and Designer with over 20 years of experience in both traditional and custom publication design.

His publication expertise includes full-scale shoot production, including: assigning and liaising with photographers, location scouts, film boards, stylists and others, as well as managing the process from concept development to final design execution. His real passion though, is being able to work with great people with varied backgrounds to tell stories that are meaningful and engaging. lionelbebbington.com



Matt Stone

Matt Stone is a 30 year veteran automotive writer, photographer, concours judge and

broadcaster, having written and published more than a dozen automotive books, and former Editor of Motor Trend Classic magazine. A southern California native, he has yet to own and experience every classic car that's on his bucket list -- there's plenty of time left for that, if not much garage space.



Scott Martin

For as long as he can remember, Scott Martin has played with cars and cameras. Whether it was toy cars or gas powered model Ferraris, Brownie, 8mm film or Polaroid cameras, everything has led to a succession of collectable vehicles and pro Canon

gear. His kids are still mad at him for not keeping those 1960's VW bugs and camper vans, Bel Air, T-Bird or that rare Facel Vega. After a long detour through the entertainment industry, Scott is back in the middle of the car culture... writing about anything with wheels and attempting to immortalize the limitless number of amazing vehicles out there through his photography.

@carshowaholic
<https://www.facebook.com/sroscott>

Rearview Mirror

Looking back at last year's participants

WE REALLY WANTED TO CREATE A CAR SHOW where everyone gets involved so I thought "giant group photo", you did drive all the way here, it's the least I could do, we had about 110-120 cars at the show last year, now I haven't counted all the heads but I'm guessing if someone counted... So on Monday morning if someone ask you what you did this weekend, you could say, see, see that head right there next to the other head, yeah, that's me!



We dream of roaring engines
of metal, rubber, the smell of exhaust
of a car that does more than A to B
it stirs the soul

It's not some pie-in-the-sky dream
it's the dream we earned
the dream we live
the dream we'll pass on

BECAUSE LIFE'S BETTER IN A CLASSIC



We believe in keeping the dream of classics alive. That's why we do everything we do: insurance and roadside service tailored to classics, classic vehicle valuation tools, *Hagerty Classic Cars* magazine and more. Do you dream of classics? Join us and learn more at Hagerty.com.

HAGERTY
CLASSIC CAR INSURANCE

800-922-4050 | LOCAL AGENT | HAGERTY.COM

Hagerty is a registered trademark of The Hagerty Group, LLC © 2014 The Hagerty Group, LLC.

Looking back at last year's cars

WE ALL LOVE A CAR SHOW, for the Highway Earth show I really wanted to engage our participants, so one of the ideas was a raffle, since I'm a car photographer I thought it'd be a great way to treat our guest to portraits of their cars. This year is no different, everyone gets a raffle ticket in the morning and at Noon we do a drawing in the main turnout. Winner Winner Chicken Dinner!



- PHOTOS FROM TOP LEFT (COUNTER CLOCKWISE)
- Steve McQueens Jaguar XKSS
- George Aspron Fiat X19
- George Aspron Citroen Jeep
- Garrison Fritch 1988 Volvo 245 Wagon / Blue
- Roger Fritch Volvo 1800es orange
- AJ Jones Shelby GLHS
- Connie Foster Porsche B59



Looking back at last year's show

THE GOAL WAS TO CREATE A SHOW where you can "Run what you Brung". I don't care if it's a Ferrari or a Fiat. We all spend hours washing, polishing or finding just the right part to compliment our creations. We're all drawn to our cars for different reasons and that's what makes it fun. As I walked the show I couldn't believe all the different cars that came, Ben drove his Corvette all the way from Alabama to join us, from Corvettes to V16 Cadillac I think we represented what gearheads are all about.



■ Ben Larabee has over 200,000 miles on his Corvettes for Cancer Vette, driving all the way from Alabama to join us. I certainly say Ben has gone the distance.

PHOTOGRAPHY AND
WORDS BY EVAN KLEIN

An American *in* Paris

I'm guessing Gene Kelly never drove this GTO, but that never kept this American out of Paris. With 64 being the first year of the GTO this 66 must have been quite a rare site in a city filled with standard European fare. The car's original owner was a dental surgeon in Limoges, France. He imported new in 1966 to France by General Motors France. It's second owner used it while touring in France and had it repainted in 1987 the same original Cameo Ivory. Steve Foster of Laguna is the proud owner now. Steve's got a bunch of cars, A Vanishing Point Challenger, vintage 911 hot rod, 1962 Road Racer Corvette, even a 308, that's how he found the GTO. While on the Ferrari Bulletin Board one evening a member mentions he has the GTO... Oh Really? And that's how he found it.

■ 1966 GTO
389 with 4
on the floor



With only 60,727 miles clean this GTO is spotless.



1966

STEVE'S DRIVEWAY IS FILLED WITH CARS. YOU GET THERE AND CAN'T HELP BUT WANT TO PEEK UNDER ALL THE CAR COVERS, AND THERE'S SOME PRETTY COOL STUFF TO PEEK AT. **TODAY THOUGH, IS GTO DAY.**

She is now back home, stateside. With only 60,727 miles from new this GTO stands very respectable with many desirable options, including tilt wheel, seat belts, padded sun visor and wood dash, power steering, power windows, power driver's seat, rear window defroster, power antenna, rear speaker, AM/FM radio, power steering, power brakes, 335 hp V8 389 cubic inch original engine (never out of the car) mated to a 4 speed on the floor with Hurst shifter. It even still has its original owner's manual. The GTO started as an options only package for the Pontiac Tempest and LeMans. Chief engineer was John DeLorean, with fellow engineers Jim Wangers, Russell Gee and Bill Collins created the GTO as a performance car option to skirt around GM's ban on big motors in intermediate sized cars. This prompted the other manufacturers to due the same with their standard models, and the muscle car era was born.

The Cameo Ivory exterior looks great, very subtle, and the red interior still looks tight and modern with delicate bucket seats. Don't expect them to hold you in place aside from a straight line though. Rally wheels, Sport instrument cluster with tachometer, water temperature and oil pressure. You'll notice the speedo goes to 200, kilometers of course which equates to 124 miles and hour. Looking at reports from the day say to expect about 120mph.

Steve's driveway is filled with cars. You get there and can't help but want to peek under all the car covers, and there's some pretty cool stuff to peek at. Today though, is GTO day. She sits out front in the soft morning Laguna light, the Ivory paint looks gentle. It takes 2 cranks to start, Steve smiles, she's been sitting and still cold. The motor settles to a perfect idle. The 389 has a 4 barrel Carter carb. The warm exhaust make small clouds of steam from the pipe. And we're off. Steve

say's there's a small park we can go to shoot with the hills as a back drop. You can hear the V8 rumble, Steve's got it riding on the Red Line Super Sports tires, not the best handling, a little squirrely but for originality that's what its got to be. It does carry the Freeway Flier package since it was bought to be driven on the Autobahn with front and rear swaybars.

We get to the spot at the park, starting with a profile shot we set up the strobes. The camera is placed, hills in the background with a touch of sky, I fire a few frames, you notice how elegant the lines are, straight, clean, no frills and well proportioned for a car just over 17 feet long. I'm shooting some exterior details when the Ranger pulls up... Don't care where you go, but you can't stay here, so on to our next location. We've got a spot that has a government building in the background, looks like a Gold Myan Temple, Steve says it's the IRS building. Wouldn't you know it. We pull out the strobes again, light the

car up, adding some orange flare to create a vintage photograph feel, then dropping low to give a heroic stance. Its not hard, the car tells you where to put the camera, and with a car this large you need a little distance so as not to distort the shape. The interiors are just beautiful, red seats, red carpet, red headliner, chrome center console, even that wood grain dash. Off on the far left of the dash is a funny little stalk, it's a Lucas flasher switch, required in Europe for flashing your lights when you pass. We place the car with camera on the drivers side to shoot the interior, the strobe light outside the passenger window, back a bit out of frame, again flaring just a bit and allowing for a glow in the interior. A few clicks and we get it, the hardest part to shoot was actually the speedometer, its domed and plastic, you can see everything in it, me with camera, the glare from the windows, you'd have to tent the entire speedometer in diffusion, then poke a small hole for

Acres of red and a real wood dash fill the cabin.



GTO

POP THE HOOD, LETS SEE THAT MOTOR. IT'S A BIG V8 WITH A 4 BARREL CARB SITTING ON TOP, NOTHING ELSE, WHY CAN'T CARS BE THIS SIMPLE TODAY?



389 cubic inches mated to 4 on the floor with a Hurst Shifter



the camera to get a clean shot, you can't use black, because you'd block all the light needed for an exposure. Sometimes the easiest of shots take the longest. Pop the hood, lets see that motor. It's a big V8 with a 4 barrel carb sitting on top, nothing else, why can't cars be this simple today? The trunk, it's "Good Fella's" big, you could pack enough suitcases to stay on the road for a month, and it still has the original checkered liner with full size spare.

My favorite part of shooting is Car to Car, and that's all we have left. There's a great stretch of road, twisty in the background with an incline, looks like 1960's advertising art. We make a few passes, you can hear the GTO's V8 rumbling along, it doesn't even seemed annoyed, I hang out with the camera low, I have a diopter to look down into the lens, I can get the camera lower while I frame the shot, steady as we go, another 10 frames and we've got it. We stop and preview the frames, the car looks fantastic. That's a wrap, lets go get some lunch!!

The GTO still looks fresh, the grill and taillights give a serious look, it stands apart from the Mustangs and Camaros. Prices seem to range from "this is going to take some work" \$8500 all the way up to \$50-75,000 for the better than new restorations. I don't think there any real bargains out there anymore but if you take one home you'll find reasons to start eating burgers at Bob's Big Boy on Friday nights, and there's nothing wrong with that.



You'll notice the original GM Chassis plate in French (far left)

with a little help from my friends

A CONVERSATION WITH GEORGE BARRIS

I got up early to wash my car, you can't go to George Barris's with a dirty car, its like going to the dentist without brushing your teeth. I pulled up around back, George's daughter Joji came out and greeted me while I unpacked my gear from the shiny Alfa glowing brightly in the morning sun, giving my little ride the thumbs up. The Alfa has been validated.

George was inside taking care of daily business, prepping for other interviews, signing posters and such, the phone always ringing, the demand for George never stops.





I

I walked into the showroom, there's the Batmobile, and look over there, there's the Munsters car, 8 x 10's line the walls, they're pictures of George with every actor and car you could ever imagine, every actor we grew up watching, Bo Derek, Mel Brooks, Clint Eastwood, Frank, Dean and Samy Davis Jr., there's even a picture of George on the Tonight Show with Carson. George has touched every bit of pop culture, we've grown up being exposed to George's creations whether we realized it or not. I've entered hallowed grounds.

With camera in hand I set up in his office, the first thing I notice is that the walls are filled with hundreds of toys made after George's customs, every inch is covered, then I realized, the XR6 is a cool creation, but he's had hundreds maybe thousands of creations, how can we talk about just one car, we're talking about George Barris.

As I set the lights, George tells a story about Sinatra, Frank came in, George, I don't like people looking at me when I'm driving to work in the morning, black out the windows, but Frank you're not going to be able to see, but when Frank says black out the windows, you black out the windows, next morning, Frank comes in, George you were right, I couldn't see a damn thing.

The XR6 was a multiple project, it was before the Batmobile, with multiple guys, each was good at something, all the craftsmen worked a different way, Gene was a good hammerer, a craftsman, we were working on the Ala Kart, and this was in between that time getting it ready for the Grand National show, the look is very modern, won AMBER 63, similar to Formula cars, but kept the bucket T as the cockpit, very historical car. LeRoi Tex Smith had the idea to build the XR6 Hot Rod, the problem was the car companies were now building cars just as fast, if not better than our hot rods. So he knew he had to do something different. He had wanted to get rodders excited about designing and building cars in the more modern trend, it was all experimental.

Tex worked at Hot Rod magazine, this was back in 1962, he pitched the idea of building a unique, forward thinking hot rod, and everyone said yes. He started building a simple ladder frame in his garage at home with just a hacksaw, gas welder, and small Lincoln arc welder. He grafted a twin trailing torsion bar suspension from a Volkswagen, a Triumph sports car donated the disc brakes. He made up a set of twin trailing links for the Dodge housing which included a Panhard bar. He had seen coil over shocks at Indy the year before so he gave Monroe a call and got them on board. The motor was an aluminum truck block limited production Dodge Slant 6 with an automatic transmission. Tex got it from a factory test car he had bought from Chrysler, his station wagon, even turns out the rear end from his station wagon fit. The Weber carbs were donated from Carroll Shelby's shop, Carroll wanted downdrafts, but had been sent sidedrafts by mistake.

It was out of aluminum, Gene hadn't worked with aluminum but said he'd learn, and in 3 days he had learned how to form and paint it, we did it right over there in the shop, very historical car, it's still sitting on its original tires. We got the tires from Firestone, there was a girl who was the Firestone dealer, we were more interested in the girl... but we needed tires too, the rims came from a place in Alhambra that was making some 4 bolt pattern Porsche aluminums, the upholstery was whipped up just a few days before the Oakland Grand national show.

The design for the body came from artist Steve Swaja, still a student at Art Center, Tex asked him if he could design a roadster project using a combination 23/27 Model T body and a race car nose. Curt Hamilton and Bud Lang had a shop called Cal Automotive, they mated up the 27 cowl to the 23 rear portion. The car then went to Georges shop for final fabrication. The look was a giant leap forward in experimental hot rod design, winning multiple awards.

I brought the photo's I had done at the Petersen of the XR6

We got the tires from Firestone, there was a girl who was the Firestone dealer, we were more interested in the girl... but we needed tires too

for George, "Great to see these memories, picking certain guys, Wild Bill with the leading, Frenching headlights and taillights, he's 92 years old and still doing it, it does my heart good, Guy comes in one day from England, with his English accent, so we got an English roller, that changed everything, we had never used one of those things before."

George was a good photographer too, he shot with a Roloflex, he would shoot the cars for Hot Rod, George really had a soft spot for the Petersens, Petersen started in Hollywood, we started the museum next to the Chinese theater, I had 60 cars in it, but one Christmas Pete got a plane, took the boys and the plane crashed, both boys were killed, he never walked back in the museum again, he was too hurt, he couldn't do it, it was too painful, but he supported it to the end, we each had these yellow jackets, I'm a little sad that the Petersen museum has a new premise, a drive track for Italian cars, the

museum was really for hot rods, Galpin was smart, they picked up a bunch of cars, And George says Dave Shuten is quite a customizer as well, he did the Mysterion that we're featuring in this issue as well.

George points to the poster on the wall, The Tomato can car, twist a knob and juice comes out, we had a sense of humor, this one gave you breakfast, gave you milk, Ringo comes in, says I want a picture of me with the telephone poles disappearing in the background, we hopped in a helicopter, and found the road in Huntington park, that was a great day.

Recently, George had a challenge NY times and Toyota, what do you think with a Prius, 10 days, 10 grand, we had a team, lambo doors, custom paint, Toyota was embarrassed that we did such a good job, they let me keep it, we had led lights running down the side, in fact we were the first to have dual headlights on a 41 pick up, got pulled over, I got more tickets, Where did you get them, got them off my tractor, cop says you can't have em' In fact we put sequential brake lights on a Lincoln, so the person behind can see you're applying the brakes.. what'd I get, a ticket. So many things we were doing when we were young kids. I had my 41 buick hot rod roadster, we were at the drive in, me and my buddies, and this

George shows me a poster for his newest creation, a Hybrid Hot Rod



Starsky and Hutch, the studios wanted a car and I painted it, they're supposed to be detectives. How are they supposed to be detectives in a big red car with a stripe?

guy comes up, hey George what are you doing with my girl? Well its pretty apparent, she likes me more than she likes you. He went off and kicked my door, you can do anything you want but don't kick the door on my custom, out the window I went Pow!! Naturally I got thrown in jail, my buddy Jesse Lopez stood out in front of the jail collecting money to get my bail, we had some great days, the world will never be able to duplicate what we did.

Joji his daughter keeps George focused, as we started she helps, George picks up a toy Batmobile, and makes the na na na na na na na na Batman theme, enie minie mine mo lets gets ready to go!! He grabs the car and soars it thru the air, pushing and vrooming, he then reaches over to the Ala Kart, and pushes both side by side,

He's really proud of the Ala Kart ,1st hot rod in the Ford museum, George never stops promoting, Ford Motor company just got the Ala Kart, the only Hot Rod that's ever been in the Ford museum, Did you meet Mr. Ford?, oh yes, and he loved it, and he told them he wanted it, the #1 hot rod in the world, ,a congrats is in order, yah gotta earn it , We lay down on the floor together, more na na na na with the Batmobile, and here's the first Mercury , its going to be on the on the grass at Pebble Beach this year, first time ever, 3 first in the history of hot rodding, as a kid I played just like this, I would take the knobs off my mothers kitchen sink and make toys and parts for my cars, I got grounded so many times, they thought I was crazy. They kicked me outta schools for playing with cars, I didn't like the books and arithmetic, then one day down by the railroad tracks someone gave me a torch and taught me how to weld, old fenders, old metal cans, And look at those cars, as he pointed to those 3 models, that's history, he picks up a model figurine, this figurine I got in Japan, a young 14 year old Japanese boy waited 4 hours in line, it took

him months to make it, it looked just like George, the jacket, the glasses, the smile, he was so happy to give it to me, Then George got up and put his yellow jacket on, snapping each button, so of course we had to get a few pics of that too, "This is History" George still drafts and draws, he even still uses his Roloflex, his son just spent the last 3 years putting a book together on me, its got everything, all the shows, all the cars, films, magazines, to when Petersen started, and all the stars Dean , Elvis, Frank, they were great.

As we we're finishing George says, Let me show yah something, he takes to a place in the back filled with file boxes, he goes right to the Motor Trend box, showing me boxes and boxes of files and film work, you'll never find this again, I'm living a dream but 2 dreams, one where my wife passed away, and one where my daughter runs everything, I take off and travel the world, leaving tomorrow for Canada, next week Australia, then New York, then Florida, A lot of guys talk but you gotta do it, yah gotta build em, a lot of people are talkers, but yah gotta be a builder, promoter, photographer, everything, There is no favorite, its all my favorite, the whole process, at the end of the Grand National show, we'd all do burn outs into the parking lot after the show, and all the cops are out there giving tickets, and then one year John Buck gave the award to a car that didn't deserve it, the doors of the auditorium flew open and the car didn't run... they had to push it, so embarrassing, in our world, you never had to push the Grand National roadster show car, everything in our world is real, Disco Fever, Starsky and Hutch, the Flintstones, now Starsky and Hutch, the studios wanted a car and I painted it, they're supposed to be detectives. How are they supposed to be detectives in a big red car with a stripe?? No ones gonna see them?, so many wonderful days, What do you think of Transformers? Just a commercial for the toys, the cars don't perform, no history, We drove the Batmobile right down the street, Jay Leno is helping keep it alive. Look here, as he points to a poster, when they named a street after him, Bo Derek, Jay Leno, Sony and Cher, Adam West, the Mayor, everybody was there.

My next project, the first Hybrid hot rod, I'll have it for next year using a 32 Ford, as he shows me a poster with the full image.

We finish by signing some posters, George sips his green tea, his chicken soup is heating in the microwave.

"We're making history..."



From cruising the hills to shooting a film...
CLASSIC CARS FOR EVERY OCCASION



323.464.5900 | BHHOLLYWOOD.COM
BEVERLY HILLS RENT-A-CAR HOLLYWOOD
6085 VENICE BLVD., LOS ANGELES, CA 90034

Turn the page for an exclusive look at Barris' XR6

It all starts in the garage at home.

XR6:

**A COLLABORATION OF DESIGNERS
CREATE THE 1963 AMBER WINNER**

PHOTOGRAPHY AND WORDS BY EVAN KLEIN

**We knew we had
to do something
different, car
companies were
building cars
faster than
our hot rods.**





“We wanted to get rodders excited about designing and building cars in the modern trend, it was all experimental, I built the chassis in my garage at home”

-Leroi Tex Smith



This is what you call a collaboration project, Shelby gave us the Weber carbs, the motor came from LeRoi's station wagon, Gene did the aluminum and paint, Steve Swaja sketched the design

THE PETERSEN MUSEUM

SPREADING HER WINGS

If you've been lucky enough to drive by the corner of Wilshire and Fairfax you'll have noticed a spectacular metamorphosis taking place. The Petersen Museum is spreading her wings. Her 1970's façade is giving way to a kaleidoscope of swirling shapes of stainless steel ribbons finished in "Hot Rod Red" with the interior getting a complete redesign as well. Welcome to the new Petersen.

PHOTOGRAPHY AND WORDS BY SCOTT MARTIN





The Petersen recently held a media day to talk about the changes taking place. Architects Kohn Pedersen Fox Associates discussed the re-design, concepts and techniques behind the futuristic design. The “Cladding” as they call it is made of a special Angel hair finished steel and is similar to the material used on the exterior of Frank Geary’s Disney Hall in Downtown Los Angeles.

The total 3-floor interior redesign has 22 new galleries with the tour now beginning on the third floor. Visitors will start with the history of the automobile, both locally including Hollywood’s love affair with cars, and world-wide. The second floor involves the industrial aspects of the automobile plus interactive spaces for families, and also features a new satellite campus for Art Center College of Design. The Bruce A. Meyer Gallery, The Richard Varner Family Motorcycle Gallery and the Charles Nearburg Motorsports Gallery are all on the second floor. The first floor is The Mullin Floor and focuses on the art of the automobile. It features The Mullin Grand Salon that includes some of the most beautiful and iconic cars from the past century. The first floor also holds The David and Ginny Sydorick Concours, Museum store, special exhibits and exits to the parking structure.

Among those speaking, L.A. City Council member Tom LaBonge was one of the most compelling, telling the group to “Remember these moments for your whole life”, (referring to the dramatic design of the building.) He also stressed how important this is for the future of Los Angeles, and also urged the Museum to get involved with the historic Gilmore Car Show up the street at Farmer’s Market.

After a short speech, Petersen Executive Director Terry Karges asked Vice Chairman Bruce Meyer to say a few words, and true to his nature, Bruce said, “Car Guys make big bold moves... we did, and we definitely made the right choices”, referring to the architectural, manufacturing and construction teams.

No matter who was speaking, it was apparent that everyone was in agreement that all of the pre-planning was worthwhile and the result was going to be a major statement to the city, the state, the country and yes, the world, that The Petersen Automotive Museum cannot help but become the center of the automotive universe.

The Museum directors have made sure The Petersen was not going to be a dormant organization during the construction process. Public outreach for the Museum had grown from 40 annual special events per year to over 100. Since the building has closed for the renovation process in October of last year, there has been a flurry of activity both physically,

■ Bruce Meyer said, “Car Guys make big bold moves... we did, and we definitely made the right choices”, referring to the architectural, manufacturing and construction teams.

as in Cruise-In’s, Vault Tours, with promotional and on-line activity including CarStories.com, the Petersen Facebook page, and a unique Indiegogo Davis-Divan restoration Crowd-Funding effort. Not to mention interest in watching the new construction live through the website. Each one of these activities alone and together are definitely keeping the Petersen top-of-mind.

Even before the Museum closed, there were some great activities beyond what you would normally think an automotive museum would attempt. An Automotive Photography Seminar was held so members and students could hear how professional photographers worked at their day job. They then adjourned to the roof for a fun “hands on” tutorial to show participating audience members how they actually shot the cars. The next evening, KROQ had a live rock show on the rooftop, with BMW providing test drives in i3’s around the local streets.

A successful partnership that definitely created a lot of interest was the sharing of vehicles from the Petersen collection with The Reagan Presidential Library in Simi Valley, California. The Donor Reception for the opening of the first phase of the Ultimate Car Exhibit on October 28th featured the cars of the “Hollywood Gallery” including the Keaton Batmobile, Elvis’ Pantera, Steve McQueen’s 1956 Jaguar XKSS and the Thelma & Louise car among many others. Two other groups of vehicles including the “Heads of State” (Popemobile, 1943 Presidential Limousine, etc.), and “Historic Cars Gallery” 1939 Bugatti 57c Atalante, Gold Plated Delorean DMC-12, etc.) rotated through May of this year. Ronald Reagan Presidential Foundation Executive Director John Heubusch said, “Participating with The Petersen Museum is a wonderful way to showcase their extraordinary collection in Ventura County while their Museum is closed for renovation.”

The Petersen will continue to host and be an integral part of the Southern California car culture with the Cruise-In Breakfasts on Sundays, National Car Collector’s Day, Shelby Cobra Day, Muscle Car Cruise-In, VW Cruise-In, even Enzo Ferrari’s Birthday celebration, and the extremely crowded Japanese Car Cruise-In judged by “Mr. ICON”, Jonathan Ward. You can always find a schedule of events on the Petersen website, www.petersen.org. Don’t be shy, wash your car and get out there, the Petersen is sure to have an event that should get your motor running. The grand opening of The New Petersen Automotive Museum is scheduled for December 1st, 2015, save the date, the new Petersen will certainly be the new jewel of the Miracle Mile museum district.



PHOTOGRAPHY AND WORDS BY EVAN KLEIN

Big Daddy Ed Roth's *Mysterion*

Ok, this isn't Big Daddy Ed Roth's Mysterion, What did you say?? The original was a pain in the ass, Ed complained about it all the time, it broke just moving it on and off the trailer for shows, he was glad to sell it off. Originally Ed and his right hand man Dirty Doug Kinney built the Mysterion in Ed's studio back in 1962. Sadly it doesn't exist today, but it does.



When you don't know, you just add glitter when you're building a show car.
Chrome it or sparkle it!



Dave Shuten built this Mysterion in his Detroit garage after working all day at GM. Starting from scratch, Mysterion took Dave 9-10 months, I hate technology, it scares me to death, I was a tool and dye maker at GM for 16 years, I spent a good deal of my life with a pair of calipers and micrometer in my hand, so scaling it was easy, you know a wheel is 15 inches , so you can build a car around that, you know what size an engine is, that's tangible, and there are a lot of things that are tangible , the things that weren't were the body proper and the bubble, what I did for the bubble initially, it didn't work out, we had a CMM machine at GM, so I took the bubble from the model kit, it floats the object in the air and makes a 3d

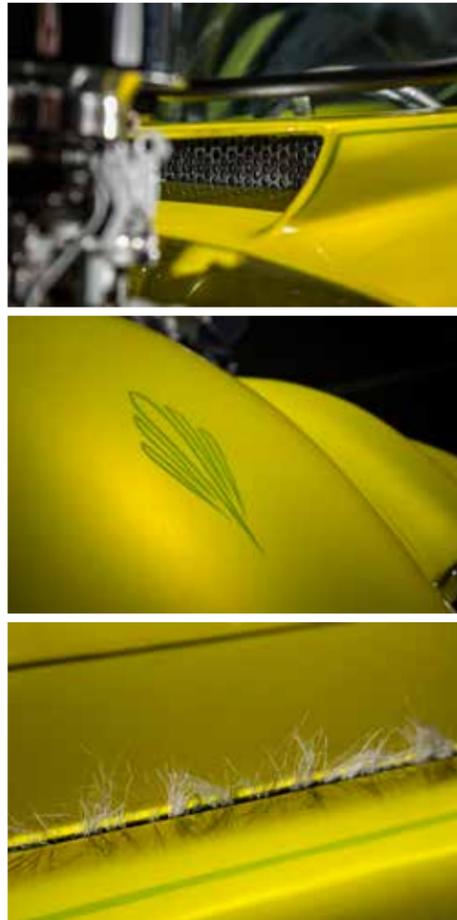
scan of it, once I had the program I could use the information and blow it up, all I really used was the base of it, then made the tool, I used Minnesota's Masterglass oven, took 13 tries, and a lot of money, we finally got it right, I wasn't able to use tinted acrylic, it would just rip and tear when it got hot for whatever reason so I ended up using clear and then just spraying it with blue, everything else was pretty easy, I didn't talk to anybody when I did it, I still lived in Michigan, was building it in my garage, I built it in 2003-04, I just worked off the model kit and a book Ed Roth and Mickey Thompson wrote "Here is your Hobby" , and this was one on car customizing, the TV was the hardest part, there was only one picture

that showed the TV, this was an item that was thrown away, no one kept them, there were none left, only one picture that showed the dash, I worked with a company in New Jersey that made the rear wheels, I made the fronts, the seat I made, the vinyl and shag, was actually faux fox mink, Roth had a deal with Cragar at the time, they would give him stuff, early 60's Cragar made steering wheels, it had one, that was a \$1000 dollar steering wheel, all the stuff just added up, Ford sponsored him, and gave him 3 FE motors, this was late 62,63, he put 2 of them in the Mysterion, side by side, which was inspired by Tommy Ivo's twin engine dragster, like a space dragster, so the 3rd of those 3 motors went into his 55 Chevy, and that

engine went into Orbitron, and that motor was saved when we restored Orbitron, that number is the number on the title of that car, that was found down in Jaurez Mexico in front of a sex shop being used as a dumpster. You can't make this stuff up.

When you don't know, you just add glitter when you're building a show car, chrome it or sparkle it, chrome rear end in the Mysterion and drive shafts, 64 Ford Galaxie tail lights, the front, big headlight which is actually the same size as the little one, its just the bezel that makes it look big, everyone thinks it was inspired from War of the Worlds, but, its from 1962 Plymouth Sport Fury, I was able to track down a brand new one still in the box, because with out that , you don't

I just worked off the model kit, The bubble took 13 tries before we got it right.



The only thing harder than re-creating, is re-creating from nothing. That's what I did.

have the scale, the scale to build things around it, pictures play tricks with you, shadows, reflections, creases in pictures, The Mysterion is a great work of art, but, you can't drive it though, because of the oil system, the oil won't pass through the motor, it's a design thing, but Roth did that sort of thing all the time, putting motors on their side, but oil doesn't flow sideways...

Now, All I want is a Hot Wheel, I just want a Hot Wheel with the name of who built it, I'd give anything, it's a childhood dream, a lifelong goal, to have a Hot Wheel that I did, The Iron Orchid, the Back Up pick up, The Grasshopper, After the Customs I struggled for a bit because I couldn't do anything normal, the only thing harder than re-creating is re-creating something from nothing, that's what I did,

I did it to do it, its how I met Beau Bachman of Galpin Auto Sports, its not about keeping it, I just want to build it, if I have to wash it, its time to sell it, I've built over 200 cars... way over 200, as many as 17 at one time, here at Galpin I've only built 4, I jumped from normal to these great big builds, Its all or nothing, this is why I love to work alone, its all the questions... "Why don't you do it like this? Is it good enough?" You've got your own man cave, the mad scientist, I don't think I'm as strange as I probably am, I've been able to see something in my head and make it for as long as I can remember, Orchid has been my best outlet, the blue purple 34, it was great to do it and have Beau back it, the car has been built for 2 and a half years and is still coming out in features, over 100 publications,

its on the cover of Street Rodder, Rod and Custom, and Hot Rod all at the same time, Hop Up, is a new hot rod magazine, very traditional, the right stuff, no rat rod stuff, the new rat rods are trying to hard to make it look old, they've gotten to far from what it was, from what Artist Robert Williams created, he was just driving a bitchin car because he couldn't afford paint, Roth, Barris, all of them, legends, icons, Shelby, they weren't trying to be famous they were just trying to make a living, even Lucas sold out... made a movie and owned the toy rights, instead of making movies they made toys.. these guys made cars, George has events at his place, one of my childhood hero's was Lou Ferigno, and there he was, he was at Georges, nicest guy in the world, Shirley Jones from the Partridge Family, she was there. History. George got to meet everybody. The stuff we got to grow up with, I love all the old stuff. I love to draw, paint, the pin striping, I like to do everything myself, but if someone can do it better I'm more than happy to let them do it, I still have a shop at home, a notepad next to the bed, I'll wake up and draw or sketch something, I've woken up several times at 2 or 3 in the morning having just figured something out and come to work, and several times I've been greeted by police, they don't realize I work here... I never sleep. I like getting the cars out there for people to enjoy. And Dave all I can say is "thank you for never sleeping", without your tireless quest the world would never get to enjoy your amazing creations and tributes to an era of automotive genius.

*I've woken up several times at 2 or 3 in the morning having just figured something out and come to work, and several times I've been greeted by police, they don't realize I work here... **I never sleep***



THE LADY STILL SINGS

PHOTOGRAPHY AND
WORDS BY EVAN KLEIN





“ SHE RIDES SMOOTH AND SILENT, SHE’S A CRUISER, THERE’S NO NEED TO RACE FROM LIGHT TO LIGHT. THE TOP IS DOWN AND THERE’S NOT A CARE IN THE WORLD ”

1973 MUSTANG MACH 1

When 1973 rolled around the gas crisis was in full swing, everything was being downsized, the Mustang was to be turned into a Pinto. How bad could it be? It didn’t have a 351 or a honking 429, but that’s ok. How fast did we need to go?

The Mustang grew and grew in size, she became bloated and less powerful, but who cares, it’s a convertible, we still got a 302 with a 2 barrel carb, automatic transmission, gold stripes on top of metallic green paint, sport wheels, a full tan vinyl interior with bucket seats, not to mention go fast rear spoiler and Mach 1 stickers. This is the last year of this body style and this car looks very cool today.

Every American needs to own a Mustang. Its their right.

Beverly Hills Rent a Car has been very kind in letting us spend the day with their Mustang, and yes, you can rent it too. We picked it up early and immediately put the top down. Yeah she looks good. While stopped at the traffic light on the way to location a guy in an old El Camino yells to Victor in the Mustang “Cool Car”, you gotta love it, How many times do you get thumbs up from strangers in your BMW or Fiesta?

I found us an old school for a backdrop, I wanted to crank up some Brownsville Station “Smokin in the Boys Room” incidentally from 1973 too.

The Mustang does ooze cool. She rides smooth and silent, she’s a cruiser, there’s no need to race from light to light, the



top is down and there’s not a care in the world, let that arm rest on top of the door, stick it in drive, and let the 8 track play. This is a classic you could drive everyday.

I placed the car and started setting up the lights, a strobe here, and here, and one for the nose, start the generator, turn on the pack, hit the shutter and pow. Man, first frame, she looks good. That paint pops. We take a look at the back of the camera and admire our handy work. We’re not done yet... lets get a profile shot, rear 3/4, and don’t forget the details and that interior.

Everybody used vinyl back then, and its not like leather would stand up, even your MGs and Triumphs, vinyl. The Mustang with those huge bucket seats, sitting low looking over that long dark hood. The center console towers over you while gripping the thin plastic steering wheel, yes you have that wonderfully over assisted power steering at a fingers touch but the car doesn’t wander, grocery store mall parking is a breeze. This is America.

The details are a snap, more strobes, a little flare, its fun to light the car up, she comes to life under the strobes, if we only had more time. Our next location isn’t far away. A mural of the American Flag has been painted on the side of the building. What says America more than Mustangs and the



“ VICTOR HOPS IN THE MUSTANG, LOWERS HIS SUNGLASSES AND WITH A SINGLE TWIST THE CAR COMES TO LIFE, NO BIG AFFAIR, SLIDES IT INTO “D” AND HE’S BACK TO THE STREETS ”



The 70's still had some cool left before it gave way to Pinto's and Bobcats.



Flag? I set up the strobes left and right of the car, over-lighting the entire scene creating an electric punchiness, more pop! Several cars pass us as we shoot, sorry folks no blondes in bikini's, just us guys.

Around the corner from the flag is an old alley, guarding the alley is probably the oldest pit bull we'd ever seen. He just stares at us, this is where we want to do the "Rig" shot, maybe he liked the Mustang, we were allowed into his alley, watching us the whole time, I think he was so old he just didn't want to move. It's all good. The rig went on the car quickly, we found the angle and did a few passes at 1.6 seconds. Checking exposure, sharpness, composition, and blur and of course the cool factor, did it look cool? Oh yeah, it's cool. Lets pack up and get out of here. Remove the rig, pack the camera, and the pit bull, still standing in the same spot.

Victor hops in the Mustang, lowers his sunglasses and with a single twist the car comes to life, no big affair, slides it into "D" and he's back to the streets. It may not be a Bullitt, or a classic 64 1/2, and we're all thankful its not a 74.... Should you get one? Yes!!

A vibrant red 1984 Renault R5 Turbo II is shown in motion, driving along a paved road that curves through a hilly, sunlit landscape. The car is positioned in the lower-left to center of the frame, moving towards the right. The background features a steep, grassy hillside on the left and a valley with sparse vegetation on the right, all under a clear blue sky with a few wispy clouds. The car's design is characterized by its boxy, angular lines, large rectangular headlights, and a prominent front grille. The wheels are blurred, suggesting speed. The overall scene conveys a sense of adventure and classic automotive style.

BRIGITTE BARDOT LIVES IN MALIBU

1984 Renault R5 Turbo II



IT HAS BEEN DISCOVERED BRIGITTE BARDOT WAS REALLY A RENAULT LECAR TURBO2 AND HAS BEEN LIVING IN MALIBU THIS WHOLE TIME.



This car makes even getting groceries an experience.

Like all women some may find her more attractive than others but in her presence you can't deny her energy.

We scouted the ranch looking for places to shoot, making notes on the clipboard as we walked. From over the hill she approached, seeing her for the first time. That small nose and those massive rear quarter panels. She pulled up next to us on the gravel under the trees, her motor gurgling, I swear I saw her blonde hair blowing in the wind, the door swings open and 6'2" Jim gets out... "Hey Guys" This is the second R5 Jim has owned, always regretting selling the first he set out to get another.

Now these cars are rather rare, its not like you're going to find one on ebay, I looked, you're lucky to find anything Renault left here in America. Out of all places Jim found this one in right here in Malibu parked in the mall parking lot with a "For Sale" sign. Now that's just a little too easy. Jim came home and told his wife, "I've always loved these little cars and its here in Malibu, we can even use it to run around in" Get it if you like it she says. "Well she thought I said market, the first time she got in and there was nothing but motor in the back seat... Jim!!"

Jims done some detailing, he did have to re-federalize it, the previous owner took it to Nashville, removed all the safety parts and emissions never thinking it'd be in California, now its all back together and passes smog without a problem. He did have to rebuild the motor but that was his own fault. The Turbos have a variable boost knob, 15lbs is about the max, one day on the freeway a 930 Turbo wanted to play, the 930 would take off, and Jim would be there right on his tail, he did it again, Jim right on his tail, and the third time Jim cranked up the boost and just made the Porsche seem like he was standing still as he exited the freeway, he looked in the rear view to see how far back the Porsche was only to see a big cloud of smoke, oh that's not good.... It turned out to be a cracked cylinder liner. Now with the motor rebuilt he's never had a problem.



IF YOUR PARENTS EVER FOUND OUT THAT YOU SPENT ALL DAY WITH A CAR LIKE THIS YOU KNOW YOU'D HEAR "GO TO YOUR ROOM, YOUR GROUNDED, DON'T COME OUT UNTIL YOU'VE THOUGHT ABOUT WHAT YOU'VE DONE!"

In 1984 Renault had built a full fledged rally car for the street.

You sit very upright, excellent visibility, your hands fall on top of the wheel, its comfortable. The car needs to be warm, it just doesn't have any power until everything is up to temp, you still have about a 3 second turbo lag once you mash the pedal. He says look my foots to the floor, 5lbs reading on the boost gauge, and yep nothing happening, and Jim counts off the 3-2-1. Spit out your gum, sit down, strap in, and shut up! Bam, the turbo kicks in, the boost gauge goes right to 15lbs, the car takes off, pulling us up a slight incline, bam, next gear, the car continues pulling, the whole time under control, no squirming or shaking, tight, bam, next gear, you hear the motor from behind doing all the work, Jim is grinning from ear to ear. This is fun. "There's nothing that I can't keep up with here in the canyons" It's so quick and handles so well. 512's, 308's no problem. All this from a 1.3 liter motor with a turbo. We weren't out today to do 0-60 runs and top speed test, but the test back in the day put it at 6.5 seconds to sixty, with about 125-130 top speed at 180 horsepower. Still very acceptable. A friend with a 512BB wanted to race, so we headed up to Temescal Canyon, 2 lanes with plenty of space, on our first run up we were dead even up to 100mph, the BB owner thought he must of done something wrong, "Lets go again!" and we did, and dead even to 100, and again, dead even to 100. He was convinced that he needed his Ferrari to go faster,

off to the mechanics, that poor guy, they took it all apart and I don't think they ever got it back together, last I heard they sold him a paint job too.

Back at the ranch we spend the day photographing it, you notice the featherweight doors, the fantastic rear end design, all those vents, the clean look of the front nose, and this is a car from the eighties, we pop the front hood to reveal a beam from the nose back that Renault had added for rigidity, there's a space for the spare to lay, we pop the back hatch for the motor, its hidden under a soundproof, heat proof box that requires undoing a bunch of oversized hex nuts for its reveal, it's a tiny motor, very tidy, it doesn't appear menacing, its quite civilized, not to mention created by Bertone designer Marcello Gandini. Oh, your ears just perked up, Lancia Stratos fame, Alfa Romeo Montreal, Lamborghini Miura and Countach, and even the X19, you can Google the rest. I feel like somehow this should be in a museum and not terrorizing the canyons. If your parents ever found out that you spent all day with a car like this you know you'd hear "Go to your room, your grounded, don't come out until you've thought about what you've done!" With that said, you realize this car was created to race, Renault needed to make 400 for Group 4 homologation, and race it did. Its fame was short lived after Audi entered the picture with all wheel drive but was still placing in the top ten.

35 years later there's not much on the road that even comes close to it's muscular stance. Fiesta's? Mini Coopers, a Golf, naaa? I'm thinking the new Fiat 500 Abarths come close and will bring out the hooligan in you, modern, 170 horsepower, easy upgrade kits and they come with a warranty, yeah, a warranty imagine that and have you seen what they're going for on ebay? So if you happen to see a crazed Fiat driver in the near future, please, don't tell my parents.



Chariots of the 50s

As humans, we all enter life the same way, through the womb. But what makes us become the individual personality we evolve into? I have asked myself this question many times. Could it be genetic? I don't think so. Without any prodding from other members of my family, why did I become so fixated on things that had wheels and propelled themselves. My dad was a lawyer and mom an educator. Neither had that much interest in the automobile. It seems when I look back now, most memories are fuzzy except when it came to anything that involved my parents and the automobile.



1953
Woodill
Wildfire



You know how parents like to show off their children's proclivities? Well my dad loved to stand, yes stand, me at age 4 on the front seat of our 1936 Ford Deluxe Sedan as he maintained cruising speeds down the highway. To his amusement and any other passengers involved, I would rattle off make, model and year of every car that approached us. On weekends, to fill some time, I would rip ads of new cars from the Saturday Evening Post, cut them out from the severed page and paste them into a scrap book.

I was crazy about my Silver King Road-master bicycle at age 6 and would keep it bright and shiny, as well as decorate it for any holiday by putting playing cards, affixed with clothespins, into the spooks to give the sound of a motorcycle engine. From age 6 to 14 all I could dream of was being able to get that driver's license and a car of my own. I thought the world had ended the day the driving age in California was moved from 14 to 16. To placate me and keep me from driving him crazy, my dad did let me buy a car to play with in the backyard at age 14. It was a 1939 Ford deluxe coupe. I had it torn all apart and spread over the floor of the garage within the first month. I had it back together and looking good in several more months. Still not being 16, I couldn't drive it (at least that is what my dad thought) so I continued to improve on it.

HOW I GOT HOOKED ON HUDSONS.

By the time I reached that very important birthday, I had fallen in love with the idea of having a car with the fenders all the way back. I found just what I was looking for at Valley Ford in downtown Burbank. It was a midnight blue, 1949 Ford business coupe,

and the salesman told me I could pick it up for \$900. Dad said, "NO," and I worked on him until he finally gave in. "\$900 but not a penny more," he said. We got there and I found the salesman and told him I wanted the car. He left the room and came back with a higher price than he had promised. (I have never trusted used car salesmen since then). That gave my dad the excuse and out the door we went. That night while lying in bed I was reading the latest issue of Popular Mechanics. The lead story was entitled "How I Made \$5000 with My Hudson Hornet." The article touted the facts of reliability and speed you could obtain from these vehicles. They also said how fair the Hudson dealers were, plus hey, the fenders were all the way back! The next day I rode my bike to the Hudson dealer and met Red Grow, the salesman who found me that 1949 Hudson Commodore 6 Coupe on the back lot for \$900. (Red, by the way was the founder of MARC the model A restorers club) My dad agreed, and after the sale, on the way home, I took off from a stop sign, shifted into second gear and laid rubber! A lifetime love affair had begun.

WHAT MAKES A LOVE TURN INTO AN OBSESSION?

The first step started around the age of 12. My parents thought I needed a hobby to get my mind off of cars. They introduced me to coin collecting. It worked!!! Every Sat, I would ride my bike downtown to the bank with a \$10 bill and trade it for 20 rolls of pennies. I would spend the afternoon in our dining room looking at each penny carefully trying to find one I didn't have or one that my numismatic book valued at more than a penny. Pennies elevated to nickels, dimes and eventually the larger silver pieces. Although my interest for automobiles

See Fred's collection also at www.american-sportscars.com

did not wane, the coin collection became fairly substantial and remained solidly that way until I began driving and needed a set of dual pipes for that Hudson. At a later date collecting vintage jukeboxes, penny arcade machines and coin op musical interests also added to my love of collections.

The second step to the obsession level began when I proudly drove that Hudson to high school only to be rebuffed by many of my classmates. I was given the nickname "Freddy Hudson" and teased about not driving a Chevy or Ford like the other kids in school. I was determined to show them they were wrong and remembering what I had read in that issue of Popular Mechanics, decided to prove my manhood by challenging them to a drag race along the streets surrounding the school during nutrition break. I didn't always win, but it did inspire me to do various things to the car to make it faster. The addition of a Hornet motor to the car along with some speed equipment did the trick in most cases. This, however, did not stop the naysayers from discrediting the car any time they found a chance. In retrospect, painting the car a heliotrope purple, a popular color in clothing at the time, probably didn't help either. It was in late 1954, when my heroes, the Hudson Motor Car Company, merged with Nash Kelvinator to become American Motors, that my disappointment about losing what once was a great marque, came to the point where I made the statement, "For the rest of my life, I will NEVER drive anything but a step-down Hudson!"

THEN THE OBSESSION BEGAN!

I started with buying as many extra parts as I could afford from the local Hudson dealers and morphed into buying perfectly good Hudsons that had been scrapped for no better reason than the now orphaned car required minor maintenance. The number of Hudsons purchased grew to 37 with as many as a dozen being in my possession at any one time. It took almost 15 years for the fog to clear and realization set in that having multiple cars of the same model and year made little sense. Having purchased one of the rarest late model Hudsons, the Italia, several years prior, along with that memory of my rather large coin collection, made me think of regrouping to a more sensible collection, one with a theme. I decided to keep my favorite Hudson Hornet as a remembrance of the past. Except for the Italia, I would sell off the rest of the collection to enthusiasts who would keep them on the road. I decided to try and purchase a collection of American sportscars that would enhance my Hudson Italia sportscar. We worked diligently on this collection for the next 40 years and have been able to find and restore almost every example of factory produced American sportscar built in the 50's.

EPILOGUE

So there you have it. My insanity logically explained. Each of us ends up in a different place, even though we all start out together. I sometimes shake my head when I see a home with hundreds of school clocks or thousands of PEZ dispensers, but then I think, "Hey, there must be that same logical explanation for them that I have conjured up for me." I know for me, nearing the end of my journey, I feel a great sense of warmth and happiness for my collecting accomplishments. Maybe that is all that really matters.



1955 Hudson Italia

I had had a love affair with Hudson's sports car since I was a junior in high school. During the sixties, I used to hang out at a shop in Van Nuys, CA that specialized in Hudsons. The shop had been started by a man named Phil Arana who had been the parts department manager at the now defunct Hudson Van Nuys. When Phil started this business, his mechanical prowess lacked some, but, being the only game in town, the owners of Hudsons flocked there. One of his best customers was a pool maintenance man named David Brown who was the original owner of one of the rare Hudson Italias. Unfortunately for David, but fortunate for me, the mechanical work done by Phil on the Italia was sub-par, which taxed David's patience. David finally came up with the price he wanted for the car, and I borrowed the money from my credit union to make the purchase. The restoration went through many hard bumps. My wife and I finally ended up doing the work ourselves. The restoration was difficult enough that it got sidelined more than once. The project was not finished until 1993, when it was debuted at the Pebble Beach Concours. Touring of Italy built 26 of these cars for Hudson. The first serial number for the prototype being zero. This car was serial #17, so was the 18th built.

1954 Hudson Hornet

In 1961 I was at a wrecking yard scouting out savable Hudsons. When I left, I saw this rather disheveled 1954 Hudson Hornet convertible parked in front. While I was looking it over, the owner approached me. We talked and he made it known that he was interested in selling the car. He looked at the clean 1954 Hornet 4 door sedan I was driving and suggested a trade with several hundred dollars going his way, of course. Even though I knew that my sedan was far superior in condition, I also knew that only about 100 of the convertibles had been made. I went and got the cash and then over to the trailer park where he lived. Although his outspoken wife tried to squeeze more out of me, the deal was consummated, and I limped home with the car.

Deanna did the entire upholstery job save the convertible top and I did the mechanicals, as well as body and paint. It took some 5 years to restore it the first time, with several "freshen-ups" since to bring it back and keep it in new condition. The striking Royal Red paint proved most difficult to match as DuPont was the only manufacturer to make the lacquer toners necessary to mix that exact color. With the help of Dupont, I scoured the country for that toner and had almost 3 gallons of the paint made. Today I have about 1/2 gallon of the paint left so I am very careful about what I will refinish. This was the fourth Hudson I had owned, and it has remained with the family for over 54 years. It presided over both my son's and daughter's weddings, as well as Deanna & my 50th wedding anniversary.





1955 Ford Thunderbird

Since we came up with the idea for this collection, the Ford Thunderbird has always in our sights. In fact we had bought a nice Fiesta Red 1956 Thunderbird for Deanna in 1968. We restored it as a show/driver for her. I knew I wanted a 1955 first model as the one for my collection so started looking. What can be so hard to find when they made 16,155 of the 1955's! Trouble was they ran these cars into the ground. The first one I found was a very early production number. I bought it as a package deal in 1968 from JW Laughinghouse Motors in Long Beach, CA, the same time I bought the Muntz Jet. The serial number was P5FH 100157 which,

to the best of our knowledge, was built in early Sept. of 1954. When I got into it, the car was so badly rusted that I deemed the car unsalvageable. Had I been a lot better welder, that would not have been the case. In 1974 I sold the car and bought one produced in early Dec. of 1954. The fact that it was a 3 speed with overdrive, factory black car with both tops, made the car a lot more palatable to restore. I also found some extremely rare running lights for it. Because the rarer cars were of a lot more interest to me, the car was set aside several times to allow me time for them. The Bird was my last restoration to finish. That happened in 2012.

1952 Maverick Sportster

By the time we entered the 90's, I had what I considered an almost complete collection of American Sportscars. For those of you who have been bitten by the old obsession bug, the phrase "well, maybe one more" will ring a bell. I had been enthralled with a car called the Edwards America. Sterling Edwards was one of the founders of the Pebble Beach races and subsequent concours. He was a wealthy owner of a wire manufacturing plant who was crazy about cars, especially when it came to racing them. Even though the America didn't quite fit the parameters of my collection, I knew I wanted one. A friend of mine told me there was one coming up for sale offered by Sterling's son. On our way to see it, my friend told me he wanted me to look at another car

he thought I might have some interest in. He said it was a Maverick Sportster and was right on our way. When we stopped, my wife was smitten by the car and wanted it right there on the spot. It was a stunning boat tail speedster, and if there was one thing I knew, it was that my wife's taste in cars was even better than mine. A deal was made and the Edwards was slid off to one side. The Maverick was built by another Sterling, H. "Sterling" Gladwin. The gorgeous 2 passenger 128" wheel base boat tail roadster was entirely the design of this engineer, whose claim to fame was engineering the trigger mechanism for the atomic bomb during WW II. When his friends saw the car, Gladwin was motivated to build 6 more. He did some redesign on this first one and then took

orders. The car was powered by a Cadillac Eldorado engine with two 4bbl carbs and a 3 speed floor shift with overdrive. Unfortunately to produce one of these brought the cost up to more than that Eldorado and with sparse creature comforts, which was a hard sell once the fabulous looks waned.

The one I had found and subsequently purchased was the prototype. It had been previously given a "budget" restoration, so of course, required a total reresoration including a finish fiberglass coat. The restoration was a difficult one but well worth it. Deanna did the lions share of the upholstery, and Chris and I did the mechanicals and paint. The car has won several First in Class awards, as well as a Best in Show.





1952 Muntz Jet

As you will see in reading the individual stories of the cars in my collection, the more you get involved and the more focused your collecting gets, the more the items you are looking for seem to find you. In 1968, I bought my first Muntz Jet from J.W. Laughinghouse Motors in Long Beach, California. I had been given the lead from a Studebaker friend of mine. I paid \$800 for the car and attempted to drive it home. About half way home I got dumped on the 405 because Laughinghouse's assistant charged the dead battery backwards. Like most Muntz cars, this one had had some customizing done with a torch. The more I looked at it, the more I realized what a task the restoration would be. The car was set aside.

In 1974 I received a phone call from a guy who said he also had a Muntz Jet and was wondering if I wanted to buy it from him. My immediate response was, "NO!" until he went on to say he wanted to trade me for a juke box which I had recently purchased for \$50. I thought for a \$50 investment, I could get a lot of parts off the car to restore mine. I went down to Los Angeles the next Saturday with a trailer. The car looked like the wrath of God had descended upon it. He proceeded to tell me that the car had spent some time out in a field where kids had broken all the glass and instruments on the car with rocks, and it was ready to be towed for scrap. The engine had been removed, but the accessories, including a dual carburetor intake manifold, were thrown in the trunk. The man that rescued it from the field had parked it in a hillside garage with a protruding wooden floor. Years later the owner looked up to see one of the front wheels had broken through the floor. Vines had engulfed the entire car spurred on by shafts of light protruding through the now deteriorating roof. The

owner panicked and put the word out that anyone brave enough to yank the car from the rotting garage, at their own risk, could have it for free!! My guy mustered the guts said a "Hail Mary" and yanked the car out with a truck and a chain. He said the car with its clinging vines looked like a giant Chia Pet upon removal.

As time had gone on, I learned more and more about the Muntz automobile. After a close examination of my newly acquired parts car, I realized that although it suffered lots of neglect, no customization had been done. The big surprise was, according to the serial number, this was the first Muntz to have had the new overhead 317 Lincoln in it. I could see where adjustments had been made on the car to allow the newer motor to be installed. Being one who places history before anything else, I decided to restore this one and sell the Laughinghouse car. Even though the car was a mess, the restoration went fairly well, and what turned out to be my favorite car emerged. The interior and Carson top were professionally done, but paint, body work and all mechanics were done by my own hand. Apparently, because of the newer engine installation, many accessories were added to enhance this car at shows. Besides the manifold and other speed equipment, the car also had a wet bar built into the rear arm rests and believe it or not, a wire recorder installed in the console, as well as a radio.

One of the greatest days of my life happened when that \$50 Muntz rolled into the Pebble Beach winners' circle to pick up a Second Place award. The crowning glory was in the following year when a Best of Show trophy was awarded at the Palm Springs Concours.



1954 Nash Healey

Out of the clear blue, an ad for one of the cars we were looking for showed up in a local San Fernando Valley paper in late October of 1970. I was working, but Deanna was off on sabbatical tending to the recent birth of our son Chris. She loaded Chris in a car bed and headed to the Valley to purchase the car. The car was cosmetically good but had quit running and had been stored in a carport on the property. The price was right, so Deanna paid and set up a time for me to pick up the car the next week. I met with the legendary Disney film editor, Norman "Stormy" Palmer. Norman was high up in the Disney Corporation and close to Walt. Palmer worked at the Mouse House for nearly five decades and became firmly entrenched with the "True-Life Adventure" films. Titles he edited include "The African Lion," "Beaver Valley," "White Wilderness" and "Nature's Half Acre," among others. He was one of the key players in creating the classic Disney True-Life Adventures series, and he was a true pioneer in the field of nature documentaries.

When Disneyland opened in 1954, their main sponsor was the newly formed American Motors Corporation. AMC presented Mr. Disney with one of their specialty sports cars, a 1954 Nash Healey coupe. For a reason not known to me, Walt passed the car on to his close assistant, Norm Palmer. Norm drove the car to work from then on, until it failed him in 1970. After I brought it home, I found the problem to be, of all things, an electrode that had broken off one of the spark plugs, causing a notable knock every time that piston reached top dead center. The car was a relatively easy restoration except for some rust repair common in non-dipped hand built steel bodies. The headliner and door panels were perfect and remain original to this day.

I might add that the workmanship done by Pina Farina was far superior to that done by Touring on the Italia. Couple that with Donald Healey's suspension and you had an award winning sports car that won many competition trophies during its short production life. There were 90 units built in 1954, the last year for the Nash Healey.



1953 Woodill Wildfire

In the summer of 1972, I hosted the first West Coast National Meet for the Milestone Car Society. It was decided by the powers to be of the club that, besides a limited concours, we were to have discussion meetings, classroom style, on various topics of cars of the Milestone Car era. I decided to do one on, you guessed it, "American Sports Cars of the 50's". I ended the lecture with what I thought would be a humorous quip. I said, "Now all I need to find to complete my collection was a Woodill Wildfire!" In early October, my phone started to ring off the hook telling me there was a Wildfire advertised in the L.A. Times. I let the lead slip for several weeks until I suddenly came to and called the number. Upon inquiring about the status of the car I was told, "Yeah, I still have it! Everybody that calls, asks me what's a Woodill? I tell them, if you don't know, you ain't interested!" and I hang up on them. I assured the fellow on the other end of the line that I knew what one was and set up a time to see it. When I got there, my heart sank. I thought I was looking at a Glasspar,

but one with Willys tail lights. I expressed my doubts to the seller, who ran in the house and brought out a stack of literature that proved his point. I had found a car that even I didn't know existed.

The Wildfire was the cleanest original car I had ever found. It even had its original, but bald, wide white walls. We found the original fire engine red under the tail lamps, and the restoration on this car went fast. The car made its debut in 1976. It turned out to be one of only 3 of the type one cars built, 2 of which have been found. The Woodill was built expressly to be Willys' sports car. Unfortunately Willys merged with Kaiser Fraser, and the project was stopped after less than 10 type two models were built. Woody went on to build several hundred kits with the type two bodies that were made expressly to be affixed to the 1939 to 1947 Ford chassis. Thanks to Woody's ingenuity, the Wildfire also starred in several movies, such as Johnny Dark, Written on the Wind and Knock on Wood. The Wildfire is also acclaimed to be the first production sports car built.

1954 Kaiser Darrin

Since the Darrin was on the top of my list, I was always on the hunt for one. In 1968 I received a phone call from a guy who had been given my name from a fellow I taught with. He told me that he heard I was looking for a Darwin. He says he had one and only wanted \$110 for it. When I finally figured what he was talking about, I made arrangements to meet with him that weekend, bought it on sight and drove it home. The only thing weird about it was someone had replaced the F-head Willys engine with a Cadillac OHV engine. The body was really rough and had many amateur repairs done on the fiberglass. It took several years, and a meeting with Darrin himself, before I realized that this was truly one of the 6 units redone by Howard "Dutch" Darrin at his shop in Santa Monica. The problem was I was so frightened to tackle a glass project like this one, that I set the car aside for years to come, trying to muster the courage. The biggest mistake I made in my collecting career was to sell that car. Thank God the guy that restored it did keep it original. I moved on to a pair of weatherbeaten Darrins I bought for \$20,000 in 1977. The better of the two of these had a small block Chevy crate motor and a very custom Le Sabre type grill in it. By this time Dutch had passed, and I was again panicked to return this car to its factory specs and could well undo another of Darrin's Santa Monica customs. I decided to restore the parts car to play it safe. After a long and arduous restoration, the upholstery and top were done professionally and the glasswork, paint and mechanics were done by me.

Much to my dismay the second car was restored by its new owner to a stock body with a Cadillac engine and the wrong color, which ends any chance of another Santa Monica car being preserved.



1955 Chevrolet Corvette

When I purchased our Corvette, my main concern was to get a 1955 model so I could avoid the YH Carter Carbs that were on the straight 6 units. There was a great problem with gas running out of these carbs and, of course, fiberglass caught fire easily. When I got one for the right price, I jumped at it. I bought this through a middle-man, so I never found out anything about the car's history. My surprises ran hot and cold after that. The first disappointment was when I found that the engine was a factory rebuild, which meant I had to start all over with the serial numbers. Corvettes and T-Birds are so common that the only way to separate wheat from chaff, so to speak, was with serial numbers, runs in the paint, body

waves and minute little discrepancies which could be debated for decades to come. I was able to get everything sorted before I happened upon a real plus! Removing the cardboard liner from the front of the trunk I found that my car was originally finished in Harvest Gold, a very rare color. GM had not bothered to list the car's color on their build sheet, so I made sure to have a NCRS fanatic look and sign an affidavit to the authenticity of the color. This was another of those difficult restorations and was also set aside many times to work on more interesting and challenging restorations. The car was finished and shown in the late 80's, 674 1955 Corvettes were built with only a few of them being Harvest Gold.



James Garner's Motoring Life

BY MATT STONE

HOLLYWOOD HAS ALWAYS HAD ITS GREAT CAR GUYS. The late 1950s and 1960s gave us (at least) one holy trinity of great Hollywood car guys, consider Steve McQueen, Paul Newman, and James Garner, and to an only somewhat lesser extent, to that august list add James Coburn, Clint Eastwood and others. The man we know and love as James Garner was born James Scott Bumgarner on April 7, 1928 in the humble southern burb of Norman, Oklahoma. One of three brothers, he lived a modest yet occasionally complicated young life, served his country in the American Armed Forces, and even did a little modeling before his acting career really got traction.

And James Garner was also one serious and committed car guy; which of course is why I've written James Garner's Motoring Life. In it, you won't read about what kind of cereal he ate for breakfast or any mythical "tell all" tales of girlfriends prior to his marriage to his only-ever wife Doris.

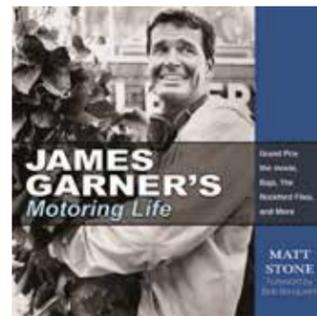
His enthusiasm for cars really lit up for him during his training for, and the filming of his fabulous movie about the danger, drama, beauty and glory of Formula One racing, Grand Prix, directed by John Frankenheimer, and released to wide critical acclaim in 1966. Garner gave a fine and solid acting performance, and trained hard to look, act, and drive, like a real Formula One racing driver, doing his own high speed driving in the film, and was absolutely credible in doing so. Garner did his pre-Grand Prix driver training with American race driving hero Bob Bondurant, and Bob honored Mr. Garner and I by writing the wonderful Foreword for this book and allowing us the use of some great period photos of he and Jim running laps together in 1965 at Willow Springs Raceway. James Garner actively escalated his participation as a racing driver after the making of Grand Prix, and somehow walked the line between acting, television production company boss, and motorsport, appearing to be able to keep them all balanced with little interference one from another.

In the late 60s, Garner, like McQueen, discovered the joys and challenges of off-road desert racing. James Garner, in partnership with four other principles, also launched a successful pro level road racing team, American International Racing (A.I.R., not to be confused with Dan Gur-

ney's All American Racers, A.A.R.). During the team's short three year life, Garner raced less and less as a driver, and grew more comfortably into the role of team owner and car builder, even though A.I.R. only lasted a few seasons. Yet it was back behind the wheel when Garner was starring in The Rockford Files, with this racing actor capably doing most of his own action and some stunt driving, at the wheel of that iconic rumbling gold Pontiac Firebird.

I met James Garner but one time; it was at a motoring press trade association dinner that hosted a Grand Prix panel. On that panel sat Bob Bondurant, Grand Prix's ace Second Unit action camera man John M. Stephens, America's first F1 champion Phil Hill, and Mr. Garner. In person, Mr. Garner seemed an easy going amalgam of every character we loved watching him portray: Jim Rockford, Pete Aron, Bart Maverick, and Murphy Jones from his Academy Award nominated performance in Murphy's Romance. He was in his early 70s when I met him that night, still tall and handsome, with a deep, rich voice, and a comfortable, "old Hollywood" gravitas that effortlessly radiated from him. He told stories of the making of the film with obvious enthusiasm, and couldn't have been more cordial, staying long after the program was over, casually chatting with anyone who approached him - me included.

As an author, my Hollywood Car Guy Trilogy is now complete, having written car guy biographies about McQueen (first published in 2007), Newman 2009 and now the octane fueled life of James Garner (late 2014, just a few months after his passing). I only regret that the book was printed a few months too late for me to drive up to his Brentwood California home, knock on the door, and hand him an autographed copy in person. No matter, I'm proud to honor these gents by telling an important part of their amazing life stories, in most cases aspects of their persona that seldom got enough recognition. When I was growing up, these were my Hollywood car guy heroes, and these many decades later I'm proud to say they still are. And I hope I've helped tell their amazing stories one tenth as big as they lived them. Thank you Steve, thank you Paul, and now, thank you Jim.



About the Photos

1. James Garner, as Grand Prix's star American F1 driver Pete Aron, looks over his shoulder in this wonderful production still from Grand Prix. Note that helmet livery expresses American red, white, and blue racing colors. Garner had it all for this role; he was tall, model handsome, a superb actor with great enthusiasm and considerable skills at the wheel of a race car.
2. James Garner was an avid off-road racer, often selecting unusual vehicles in which to take on Baja racing. Here he teamed with his off-times co-driver, noted sports car ace Merlin "Scooter" Patrick in a Porsche powered buggy at the Stardust 7-11 off road grand prix staged near Las Vegas.
3. James Garner stood around 6'3", easily tall enough to stick his handsome head out of the Webasto sunroof in his Radford-modified Mini Cooper S; the car was one of two Mini's he owned (the later one of the later BMW-era Minis). This shot was obviously hammed up for the cameras, although sitting comfortably, Garner sat well within the confines of the efficiently packaged Mini.
4. The Great Escape's director John SturGIS doesn't seem convinced that his "three amigos" movie stars aren't about to stir up some trouble on the set or in the nearest German town. The shirtless McQueen as in control, Garner sits beside him, and an obviously relaxed James Coburn rides aboard the sidecar. The three were longtime friends and lived
5. Two things that James Garner really loved are framed in this wonderful black and white pub still from the late 1950s; the car is a 1957 Plymouth Fury, only offered in this configuration one year with a dual quad carb V-8 engine, and white with gold paint and trim. He was also an avid golfer, equally evidenced in this shot.
6. Talk about a staged photo! But the truck and the guy are no phonies. This GMC Sierra was customized for James Garner by innovative GM engineer and off-road car building legend Vic Hickey, note the unique fiberglass hood that's stepped down in the center to allow extra visibility. Heavy duty front bull bar contains auxiliary foglamps and a Warn winch. This truck appeared in a few episodes of The Rockford Files before another GMC was built up and assigned to Rocky, Jim Rockford's father, played by the late Noah Berry, Jr.
7. This look is classic Jim Rockford; chiseled looks and great hair, dark sunglasses, a long sleeve dress shirt, and a fast food joint soda cup in hand, all aboard a 1974 Firebird during the filming of The Rockford Files.
8. One of the tricks of shooting Grand Prix on the high banks of Monza was that the camera had to tilt level in order to show the depth of the banking. Many special camera rigs and bespoke camera cars were used in the innovative filming of this epic movie.

HIGHWAY EARTH
Automotive Photography Class



LEARN TO SHOOT CARS

REGISTER ONLINE FOR NEXT CLASS CALL TODAY TO HOLD YOUR SPOT



REGISTER AT : WWW.HIGHWAYEARTH.COM **CALL EVAN 1-310-926-7897 FOR MORE INFO**

SPECIALIZING IN VINTAGE VEHICLES, HOT RODS, CUSTOMS, CLASSICS,
MOTORCYCLES, MUSCLE CARS, LOWRIDERS, AND EXOTICS
FOR FILM, TELEVISION AND PRINT






MR. VINTAGE MACHINE

213-369-0281
www.mistervintagemachine.com

Allow us to be your personal representative, placing your car in the spotlight.
Gabriel & Rose Baltierra

LEARN TO SHOOT CARS is an Automotive Photography class

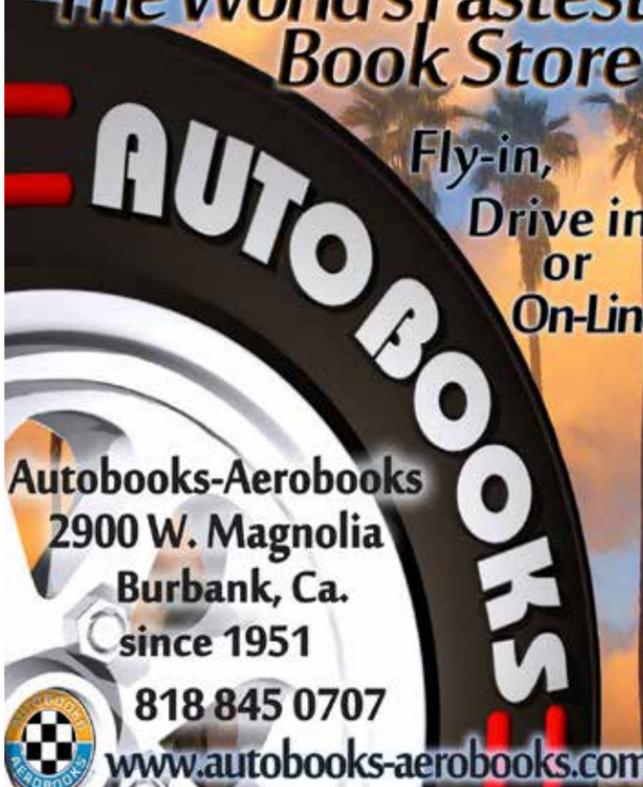
My name is Evan Klein, I'm a Los Angeles based automotive photographer, I can make you a better photographer. I offer 2 "hands on" classes. You will be shooting. Within the safety of the Hyperion Plant, we'll work with silks, reflectors, and strobes. Shooting Interiors and Detail shots, Static Beauty Master shots, Car to Car Action, and full car rig shots, download and review. Bring your camera and be ready to shoot.

<p>GROUP CLASS 10-15 Students \$275 Each 2 Cars chosen, open forum shooting as a group</p>	<p>MASTER CLASS 4 Students at \$675 Each Shooting your own car with one on one instruction</p>
---	---

Sign up, pictures, details online: WWW.HIGHWAYEARTH.COM

The World's Fastest Book Store

Fly-in,
Drive in
or
On-Line



Autobooks-Aerobooks
2900 W. Magnolia
Burbank, Ca.
since 1951
818 845 0707
www.autobooks-aerobooks.com

GET IN ON THE ADVENTURE!



 **BOY SCOUTS OF AMERICA**

HIGHWAY EARTH

ISSUE TWO / 2015

