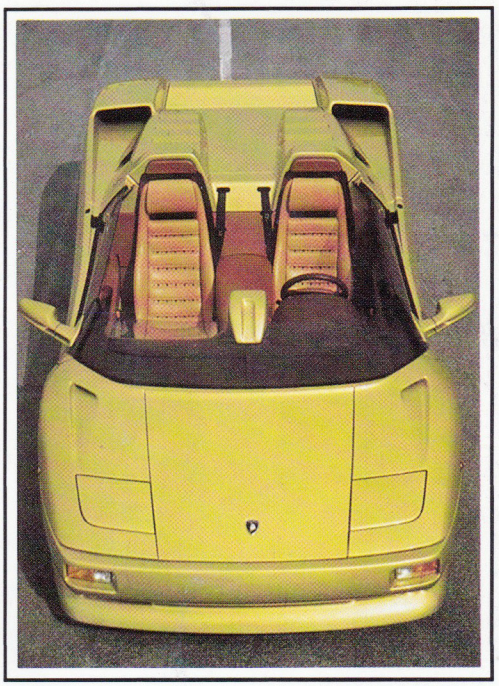
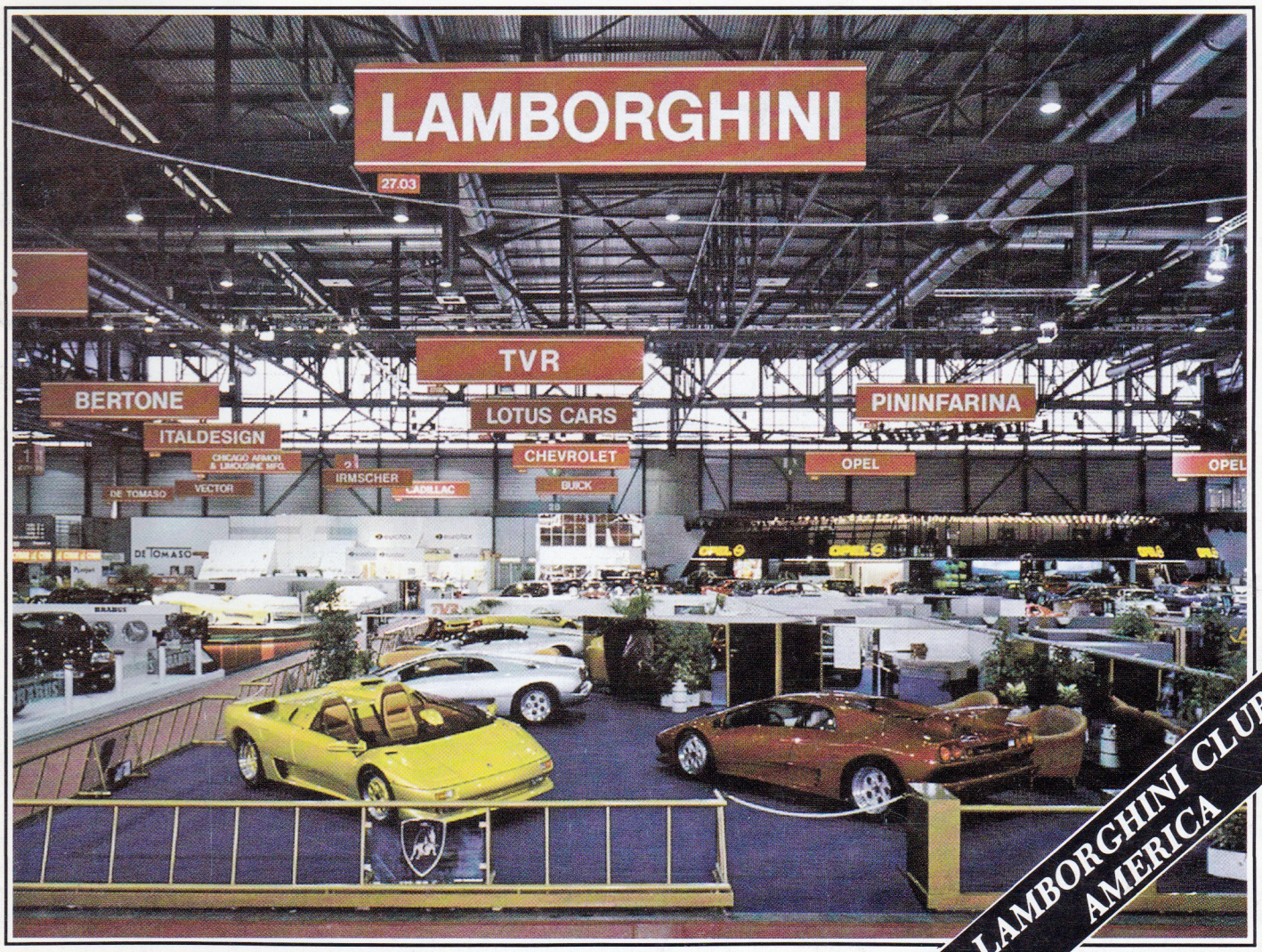



LAMBORGHINI
27.03
TVR
BERTONE
LOTUS CARS
PININFARINA
ITALDESIGN
CHEVROLET
CHICAGO ARMOR & LIMOSINE MFG.
OPEL
OPEL
IRMSCHER
DE TOMASO
VECTOR
CADILLAC
BUICK
DE TOMASO
LAMBORGHINI CLUB AMERICA

GET PRESTIGE without the Price!
Call now for the world's most reasonable prices on exotic and investment motorcars.
PRESTIGE LAMBORGHINI'S
1991 Lamborghini Diablo (Yellow)
1991 Lamborghini Diablo (Black)
1991 Lamborghini Diablo (Red)
1991 Lamborghini Diablo (White)
1990 Lamborghini LM 002 (Black)
1989 Lamborghini Countach 25th Anniv. (White)
1989 Lamborghini Countach 25th Anniv. (White)
1988 1/2 Lamborghini Countach (Black)
1988 1/2 Lamborghini Countach (Red)
1984 1/2 Lamborghini Countach (Red)
1989 Lamborghini Countach 25th Anniv. (Red)
1988 Lamborghini LM 002 (White)
1988 Lamborghini LM 002 (Red)
1975 Lamborghini Utacco (White)
1988 1/2 Lamborghini Countach (White)
• Buy with confidence from a multi-franchised factory authorized new car dealer/the best from Lamborghini, Lotus, Alfa Romeo and Maserati.
• Over 175 exotic and collectible automobiles always in stock.
• Extended term bank financing and leasing on premises.
• Delivery in our enclosed trailer to anywhere.
• Factory authorized service center.
• While others try, no one can duplicate the service, selection, and security offered by PRESTIGE IMPORTS. Call Today!
PRESTIGE IMPORTS
NORTH MIAMI BEACH

PRESTIGE LAMBORGHINI'S

1987 Lamborghini Countach (White)
1986 Lamborghini Countach (Black)
1986 Lamborghini Countach (Silver)

PRESTIGE FERRARI'S

1989 Ferrari Testarossa (White)
1988 Ferrari 328 GTB (Red)
1988½ Ferrari Testarossa (White)
1987 Ferrari 328 GTS (Red)
1986 Ferrari Testarossa (White)
1981 Ferrari 308 GTBI (Red)
1979 Ferrari 308 GTB (Red)
1976 Ferrari 365 GTC-4 (Black)
1973 Ferrari 246 GTS Dino
1990 Ferrari Mondial Cab (Red)
1985 Ferrari Mondial Cab (Red)
1983 Ferrari Boxer (Black)
1982 Ferrari Boxer (Platinum)
1971 Ferrari 246 GT Dino (Yellow)
1990 Ferrari T/R (Red)
1991 Ferrari F-40
1990 Ferrari F-40

PRESTIGE LOTUS

1989 Lotus Esprit (Red)
1987 Lotus Esprit SE (Red)
1991 Lotus Esprit SE (White)
1991 Lotus Elan (Red)
1991 Lotus Elan (White)
1991 Lotus Elan (Green)
1990 Lotus Esprit SE (Red)
1989 Lotus Esprit (Black)
1988 Lotus Esprit Comm. Edition
1988 Lotus Esprit (Red)

PRESTIGE LOTUS

1986 Lotus Esprit (White)
1985 Lotus Esprit (Black)
1988 Lotus Esprit (Black)

PRESTIGE ROLLS ROYCES

1989 Rolls Royce Corniche (White)
1979 Rolls Royce Corniche (Silver-Sand)
1983 Rolls Royce Corniche (Black)
1984 Rolls Royce Silver Spirit (Magnolia)
1985 Rolls Royce Corniche (Black)
1985 Rolls Royce Silver Spirit (Black)
1987 Rolls Royce Corniche (Cornetta Red)
1987 Rolls Royce Silver Spur (Oyster)
1985 Rolls Royce Silver Spur (Blue)
1986 Rolls Royce Silver Spur (Black)
1986 Rolls Royce Silver Spur (White)
1987 Rolls Royce Silver Spirit (Black)

PRESTIGE PORSCHES

1984 Porsche 928 (Taupe)
1988 Porsche 930 Turbo (Black)
1988 Porsche 930 Turbo Cabriolet (Grey)
1988 Porsche 928 S-4 (Red)
1987 Porsche 928 S-4 (Black)
1991 Porsche C-2 Cabriolet (Red)
1990 Porsche C-2 (Red)
1990 Porsche C-2 (Black)
1987 Porsche 944 (Red)
1987 Porsche 911 (Black)
1987 Porsche 944 Turbo (White)
1987 Porsche 911 Targa (Red)
1986 Porsche 930 Turbo (White)
1986 Porsche 928-S (White)
1986 Porsche 944 (Silver)

PRESTIGE PORSCHES

1990 Porsche 928 S-4 (Black)
1990 Porsche 944 Cabriolet (Silver)

PRESTIGE MERCEDES

1991 M/B 300 CE (White)
1991 500 SL
1991 300 SL
1990 M/B 500 SL
1990 M/B 300 SL
1990 M/B 300 SEL (Burgundy)
1990 M/B 300 CE (Black)
1990 M/B 300 E (Taupe)
1989 M/B 560 SL (Blue-Green)
1989 M/B 560 SL (White)
1988 M/B 560 SL (Peach Grey)
1988 M/B 300 CE (Blue)
1988 M/B 420 SEL (White)
1987 M/B 260 E (Blue)
1987 M/B 560 SL (Red)
1987 M/B 560 SL (Blue)
1986 M/B 560 SEL (Red)
1985 M/B 380 SL (White)
1986 M/B 560 SL (Black)

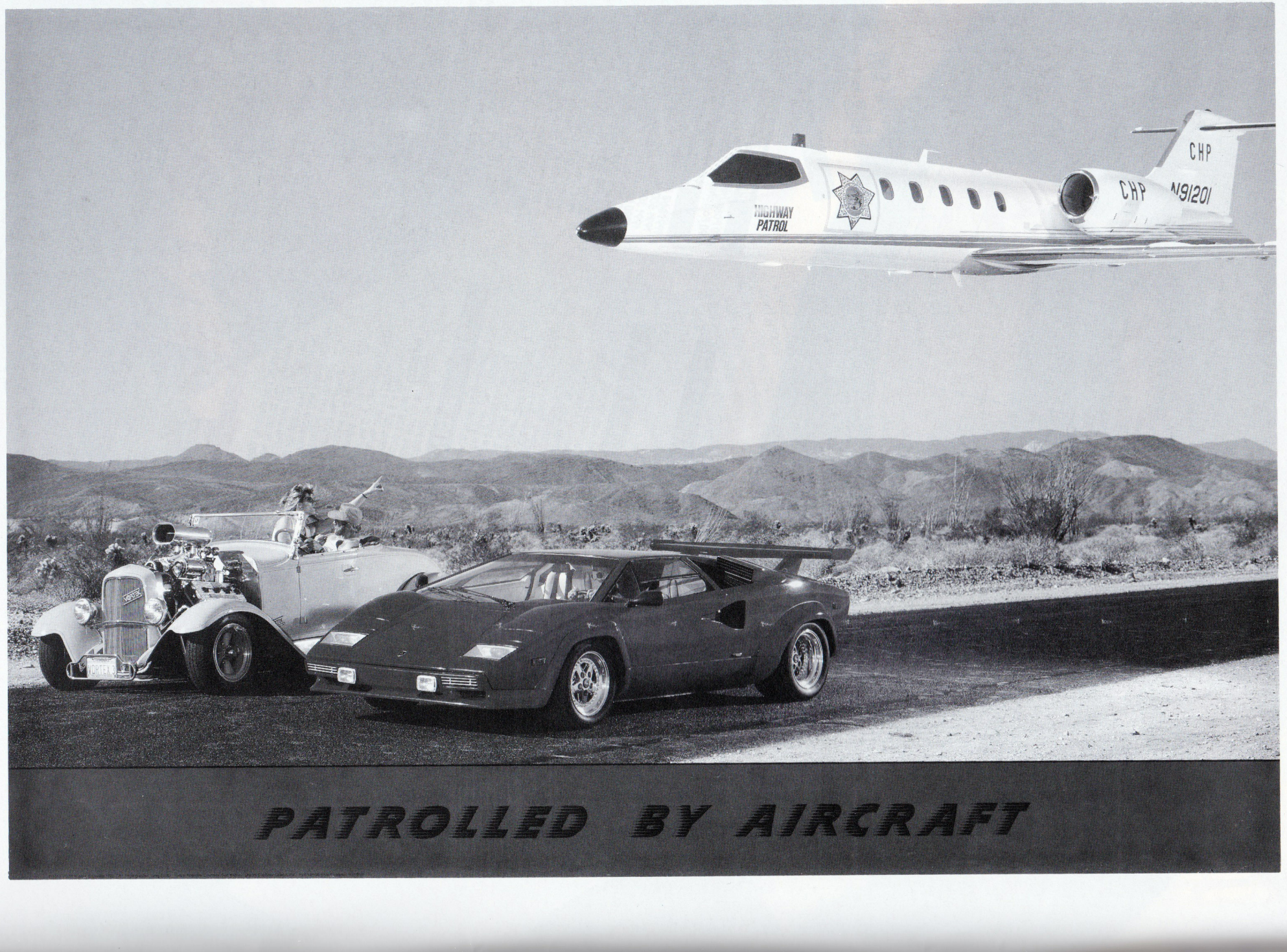
PRESTIGE MISCELLANEOUS

1986 Aston Martin Lagonda (Pearl Black)
1984 Aston Martin Lagonda (Blue)
1987 Maserati Bi-Turbo Si (Red)
1987 Maserati Bi-Turbo Si (Blue)
1989 Maserati Spider (Red)
1989 Jaguar XJ6 (Blue)
1966 Jaguar X12E (Blue)
1988 Corvette Convertible (Black)
1981 Delorean (Stainless)

PRESTIGE IMPORTS

The World's most complete investment motorcar showroom.

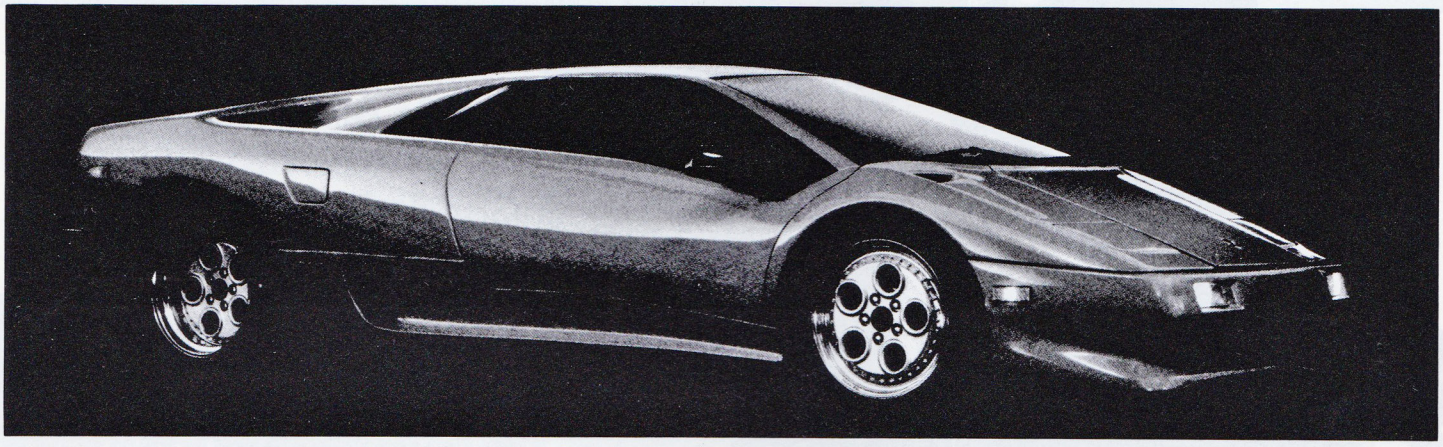
14800 Biscayne Boulevard
North Miami Beach, FL 33181
Phone (305) 947-1000
Fax (305) 949-0927


CHP
CHP
N91201
HIGHWAY
PATROL
PATROLLED BY AIRCRAFT

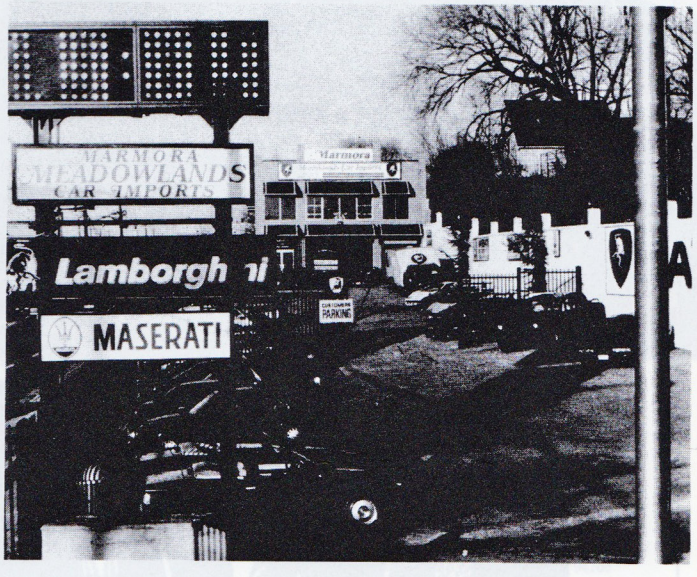
Marmora
Meadowlands Car Imports

WORLD'S LARGEST AUTHORIZED DEALER

Lamborghini Diablo



Linda Marmora, president
John Cecinini, general mgr.

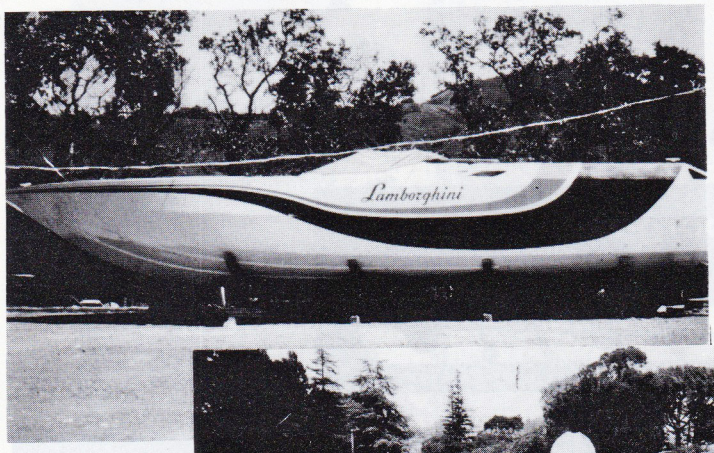


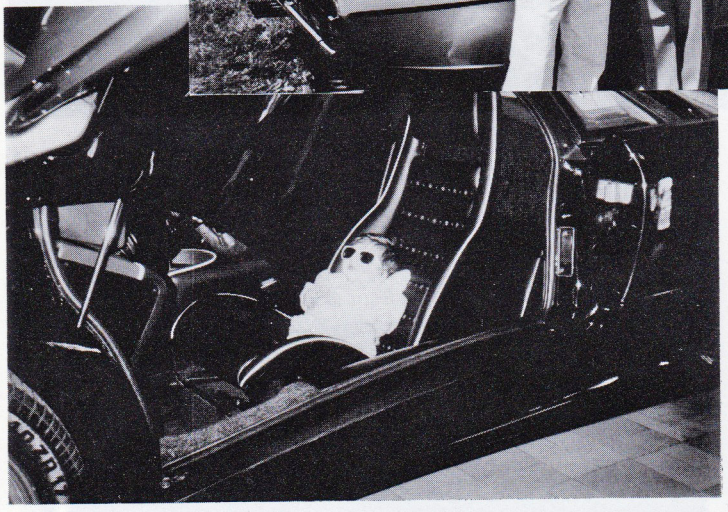
Moreno Rimmaudo, sales
Anthony Marmora, parts & service mgr.

North Bergen, New Jersey — *3 miles from New York City*

201-34 LAMBO **201-866-4448** **212-NU LAMBO**

CONTENTS





From the Editor's Desk	6
Lamborghini News	9
Diablo Speedster	12
Members' Mailbox	13
Book Review	17
Supercar Simpalico	19
Cars at Auction	22
Coming Lamborghini Events	23
Lamborghini Parties	24
Santa Barbara Lamborghini Weekend	26
Bullish Enjoyment	28
New Wave and Classicism	34
Car Culture	38
Lamborghini Registers	40
30th Lamborghini Birthday	42
Vroom of One's Own	46
Lamborghini 3500 GTZ	50
Formula I	54
Design—The Supercar	56
Phoenix Connection	73
UK Club News	79

Lamborghini Club AMERICA

LAMBORGHINI CLUB–AMERICA MAGAZINE ISSUE NO. 42

The American Voice of Lamborghini

Lamborghini Club-America Staff

EDITOR and PRESIDENT
James Heady

SECRETARY/TREASURER
Joan Heady

BOARD OF DIRECTORS
Al Burtoni, Jim Fox, Gil Gilfix, Nick Gutsue, Jim Heady, Jeff LeBlond, Alan Miller, Jon Rand
Don Tognotti, The Club Founder

CONTRIBUTING EDITORS
Ken Browning — The Canadian Connection
Jeff LeBlond — The Phoenix Connection
Jim Kaminski — Lamborghini Owners Club St. Petersburg, Florida
Don Kayko — The Detroit Connection, The Model Man
Chuck Charlton — Concours Connection
Trevor Thomas — The Los Angeles Connection
Jim & Terry Fox — Los Angeles Meet
Suzi & Jon Rand — Santa Barbara Meet
Chris Holl — Nuts & Bolts
Stuart Sobek — Article Procurement
Julie & Tony Lombardo — Monterey-Laguna Seca
Jack Kellam — The Texas Connection
Al Miller — Literary Lampooner
Mark Griffin — The Rocky Mountain Connection

Typesetting & Layout by **D & S Composing**
968 San Pablo Ave., Albany, CA 94706
Printing by **Folger Graphics**
2339 Davis St., Hayward, CA 94545

LAMBORGHINI CLUB AMERICA
170 MONTE VISTA RD.
ORINDA, CA 94563
(510) 254-2107

PHOTOGRAPHERS—Jim Fox, Michael Palmieri, Chris Holl, Mo Moscovitz, Frank Dalton, Ron Hanner, Dr. Nick Rizzo, Jeff LeBlond, Carl Stein

CONTENTS, PG 4 & 5 PICTURES—1. The Lambo boat in restoration in California, 2. Gil & Chuck, see page 52, 3. Linda Marmora's cousin, Renata Marmora, 4. The Christmas Party hosts Fran & Chuck Charlton, 5. Jay Leno's garage, 6. Getting ready for the La Cañada Parade

From the Editor's Desk

It's that time of year—all of you should be out driving your Lamborghinis. Letting them sit around and gather dust is a crime. We all know they were made to enjoy—so—get to that fantastic garage of yours, fire up that beautiful sounding engine, and take that luscious creature for a spin.

Things are certainly not getting any better in the exotic automobile market. Prices are very low, and dropping each month. Everything we read from the so-called experts, regarding the market stabilizing seems to be wishful thinking. Now is the time to make very fair deals.

Summer is the time of the year for our various events. The National Meet in Monterey, California is coming up August 20th through the 23rd. A new event back east, "The Garden City Ferrari—Lamborghini Meet" is being held on October 4 in New Jersey. Call Dominick Billera at **908-995-7372** for information.

For the first time in America, Lamborghini will be the mark at a major concours, The Santa Barbara Concours which will occur on Saturday, September 19, 1992. The concours will be honoring Lamborghini and your Lamborghini Club. We hope to have one of each of the models that Automobili Lamborghini produced. The event should be quite a show, as well as a great weekend with old friends. We have events lined up from Friday to a grand tour of the famous Santa Inez wine country on Sunday.

The Club has received some complaints about visiting the factory in Italy. Be sure that you advise the factory months in advance of your trip, so that a time can be arranged for a tour of the facility. Do not drop in and expect to be warmly received. If you have any questions, give your Club a call.

The 30th Anniversary of Lamborghini is coming in 1993. The plans at the moment are for a get together in September 1993. We will keep the Club advised on another group tour similar to the one we gave four years ago.

There has been a lot of talk about putting together a directory with pictures of everyone and their cars. What do you think? Drop me a postcard with your thoughts.

I have heard reports that the factory is starting to carry parts for the older Lambos and has established with the authorized Lamborghini dealers an air freight service to get your part in a very short time. It's nice to hear that the company is starting to provide this valuable service to its owners.

I have heard a number of comments on the future of the Jalpa replacement. I think the most reliable information is probably the obvious and that is, when Chrysler feels comfortable with the L.H. success, they will fund the new car.

Now, the question is—Can a car designed years ago, compete with all the newest products, in both design and engineering? Let's hope so; we all saw what happened to De Lorean, Maserati and Lotus.

As you can see from the cover and the article on page 12, the Diablo speedster is quite an automobile. However, with the world economy being in a slump, we are just going to have to enjoy the one vehicle built for the auto exhibition circuit. I hope we get a chance to see the Roadster in America.

Hope to see you at one of the Club events!

JIM HEADY, President

LOOK FAMILIAR?

BUGATTI

Coming next month—the ultimate garage party.

EDITOR'S NOTE: Here are answers to all the miscellaneous questions I have been asked over the last year. Thank you Al Imber for digging up the information.

RE: LAMBORGHINI CLUB OF AMERICA INFORMATION REQUEST

This is the best information I could obtain from Automobili Lamborghini, S.p.A.:

1. Total number of Jalpas built by Automobili Lamborghini, S.p.A? **410**
2. Total number of Jalpas shipped to the USA? **115**
3. VIN # of the first Jalpa ever built? **001**
4. Total number of 25th Anniversary Countachs built by Automobili Lamborghini, S.p.A.? **653**
5. Total number of 25th Anniversary Countachs shipped to the USA? **161**
6. Total number of LM002's that will be produced by Automobili Lamborghini, S.p.A.? **300**
7. Total number of LM002's that will be shipped to the USA? **75**

automobili Lamborghini news 10

IL GIORNALE AZIENDALE DELLA AUTOMOBILI LAMBORGHINI S.P.A.
PUBBLICAZIONE RISERVATA AL PERSONALE E AI COLLABORATORI DELLA RETE LAMBORGHINI

Presidente: Emile Novaro - Direttore Responsabile: Giuseppe Girotti - Comitato di redazione: D. Audetto, F. Ferraris, C. Galli, G. Guarneri, L. Marmiroli, U. Sgarzi, G.F. Venturelli, D. Venturi - Progettazione grafica: Paolo Amadelli - Segreteria: Lucia Ghelfi - Direzione, Redazione e Amministrazione c/o Automobili Lamborghini S.p.a. via Modena, 12 40019 Sant'agata Bolognese - Tel. 051/956171 - Stampato da Grafiche Zanini, Bologna - Registrato al Tribunale di Bologna N° 5772 del 28/8/1989

Talking about us

It seemed a good idea for Lamborghini to summarize the '91 year's results and illustrate future plans during the Christmans period. An official business meeting turned into a significant social event as well as the ideal opportunity to exchange the Season's Greetings.

The Lamborghini Meeting was held in a beautifully converted old farmhouse in the outskirts of Modena. Parked in the courtyard, under a brighltly lit Christmas tree, a yellow and a red Diablo symbolized the Company's most recent success. The Meeting was opened by Lamborghini's President, Mr. Emile J. Novaro who thanked everybody in the Company for a splendid year's work. Mr. Gianfranco Venturelli, Lamborghini's General Director addressed the audience next. He outlined briefly the general market conditions for the car industry, with particular attention to the segment to which Lamborghini belongs, the luxury sport cars.

This market niche, after growing rapidly in previous years has now entered a static phase which reflects the trend of world economy.

Lamborghini's 1991 turnover was equal to 122.2 billion lire, + 80% over the previous year and a somewhat lower figure than the forecast owing to the stagnation of the American market.

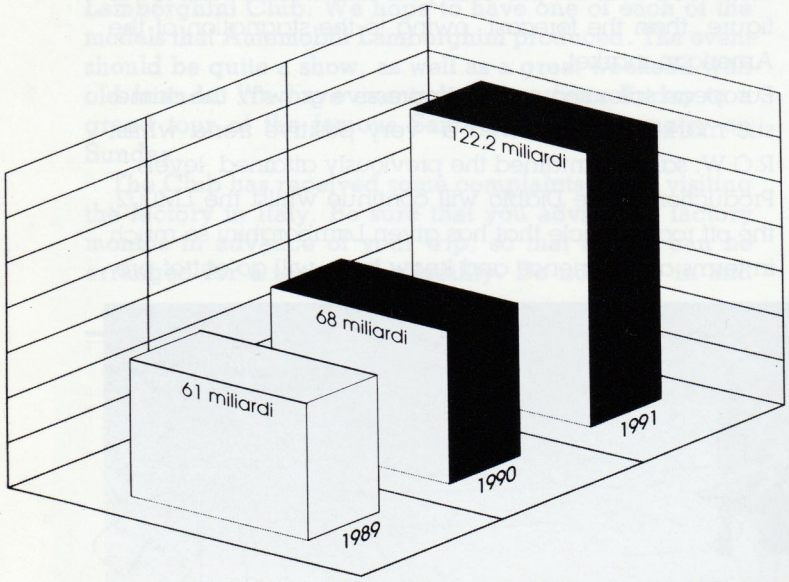
European sales showed an impressive growth, the domestic market sales showed a very positive trend whilst R.O.W. sales mantained the previously attained levels.

Production of the Diablo will continue whilst the LM002, the off road vehicle that has given Lamborghini so much in terms of experience and know how, will go out of pro-

duction as from April.
We will continue producing Marine Engines for the off shore racing world, aiming at the 1992 World Title which we missed so closely in 1991. Our Company is well equipped to challenge the difficulties of 1992 which looks a difficult year for world economy "The only possible strategy at times such as these - said Mr. Venturelli - is one of defence whilst waiting for more favourable market conditions". Beyond the strategic planning, the Company's success for the next few years will be guaranteed by Quality meant as Total Quality, as an integral part of a product and not something that has to be checked at a later date or obtained through modifications".

A discussion during the meeting.

Mr. Marmiroli, Technical Director, Mr. Ferraris, Financial Director, Mr. Verganti, Production Manager and Mr. Audetto, General Manager of Lamborghini Engineering addressed the audience next, illustrating the situation of the respective areas of responsibility.



Histograms of the turnover of the past three years.

Mr. Mauro Forghieri closed the formal part of the Meeting relating on the Enel/Montedison agreement for the design and production of an electric vehicle for city use and short distance trips where Lamborghini has been asked to engineer the vehicle. Mr. Forghieri stressed the importance of finding a solution to the problem of city traffic. This project, very demanding from the point of view of Research and Development, could offer a feasible solution to traffic pollution and improve traffic conditions.
Mr. Novaro declared the Meeting closed and wished all the presents and their families the very best greetings for a 1992 of....Total Quality.

Mr. Mauro Forghieri whilst addressing the audience on thr electric car project.

The Chrysler Technology Center

The Chrysler Technology Center (CTC), located 30 miles north of Detroit, covers 504 acres of ex farmland and represents the state of the art in R&D centers for the automotive industry of today.

CTC's construction started in 1986 and should be completed by 1993. The Center, (3.3 million square foot four storey giant building), will be staffed with 7000 people of whom 1200 already work on the premises. The completion of the CTC project will require a total expenditure of one billion dollars. It was built to gather under one roof several of the company's departments thus achieving easier and more efficient communication and faster exchange of information.

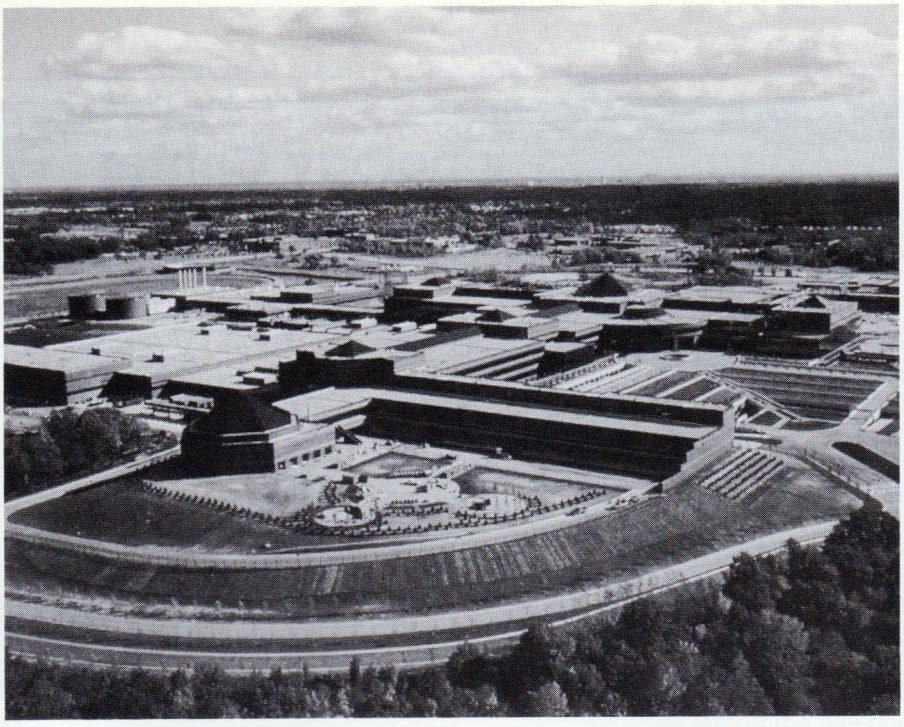
The following functions will be hosted within the CTC
- Product design
- Product engineering
- Body and interior design
- Procurement and supplies
- Manufacturing
- Pilot manufacturing plant
- Training

The core of the Center is the SCIENTIFIC TEST FACILITY In the STF labs the quality and reliability of the products are tested from the early stages of development in order to reduce the "time to market" (the time between project definition and customer availability).
There are five main lab. research areas:
NOISE-VIBRATION-HARSHNESS
This area is divided in NVH chambers some of which can contain a car or a whole van/truck. Road conditions can be reproduced to evaluate the vehicle response to noise, vibrations and harshness and eliminate the consequent squeaks, rattles and bumps.
Vehicle testing started in late '91
WIND TUNNELL
For three eighths scale models. This pilot project, superbly designed and impressively large was completed in 1991 and will become operative during 1992. The data gathered will be deployed to build, further on in the 90s, an aerodynamic wind tunnell for full scale models.
ELECTROMAGNETIC COMPATIBILITY LABS

In the Chrysler Technology Center already work 1200 people of the 7000 forecast when fully staffed.

The number of electronic controls used in cars have increased rapidly. Constant checks are required to avoid unwanted interferences with external electromagnetic devices such as radio transmitters.
ENVIRONMENTAL TEST CENTER
Where the effects of extreme environmental conditions on cars are studied. Divided into three main areas due to be completed in 1993:
- emission control cells
- altitude chamber
- driveability chambers

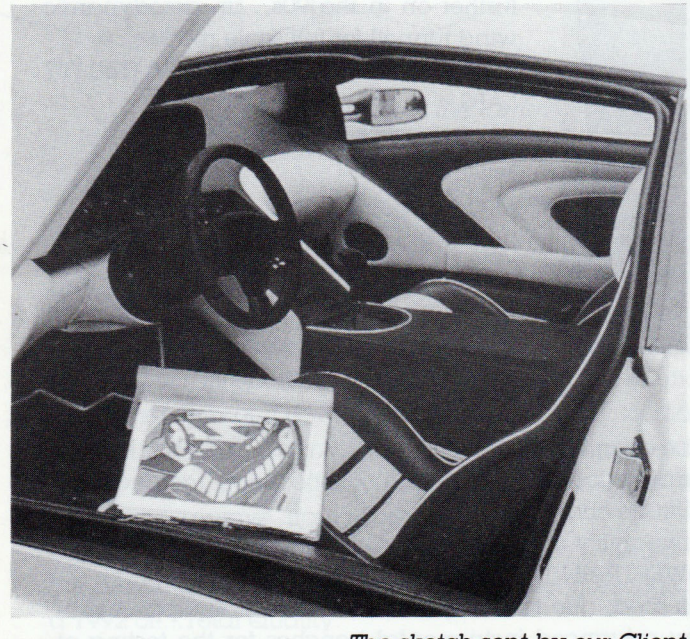
POWERTRAIN TEST AREA
This area, due for completion in 1993 is equipped with very advanced instrumental benches for the testing of engines,gear boxes and transmission.



The Chrysler Technology Center is built on a 504 acres estate. It also includes a test track circuit 1,8 mls long.

Quality is, above all, customer satisfaction

There are many facets to Total Quality: apart from being the inspiration of our daily work and the catalyst of the Company's activity it is a procedure that calls for punctual and precise results. Total quality starts off when a car is ordered, continues during its production -in accordance with the client's specification - but becomes an achievement when a client, picking up his brand new car, declares his full satisfaction. This process aiming at Total Quality becomes all the more complicated when clients request the vehicles to be custom fitted sed to suit their own tastes. They may ask us for a particular colour scheme or, as for car 12667 for a totally personalized interior finish. Customer satisfaction has always been a fundamental part of Lamborghini's policy and it is a reliable witness to the very special relationship existing between a client and an exclusive product. The high degree of personalisation that such product allows (in the utmost respect of advanced technical solutions) is one of the strongest motivations for its purchase. Many Diablos have been produced in unusual colours, with matching leather interiors and hinds supplied by the customers. Once we were asked by a Swiss client to produce also the matching luggage set. One of our clients has recently sent us his project for a very unusual leather interior with a colour scheme entirely created by himself. He stated very clearly what he wanted and supported his request with a folder containing drawings and leather samples. In spite of a very tight schedule we managed to fit the car to his requirements and the satisfaction and pride the client showed when taking possession of his Diablo was a compliment to us all and a good example of the Total Quality principle put into practice.

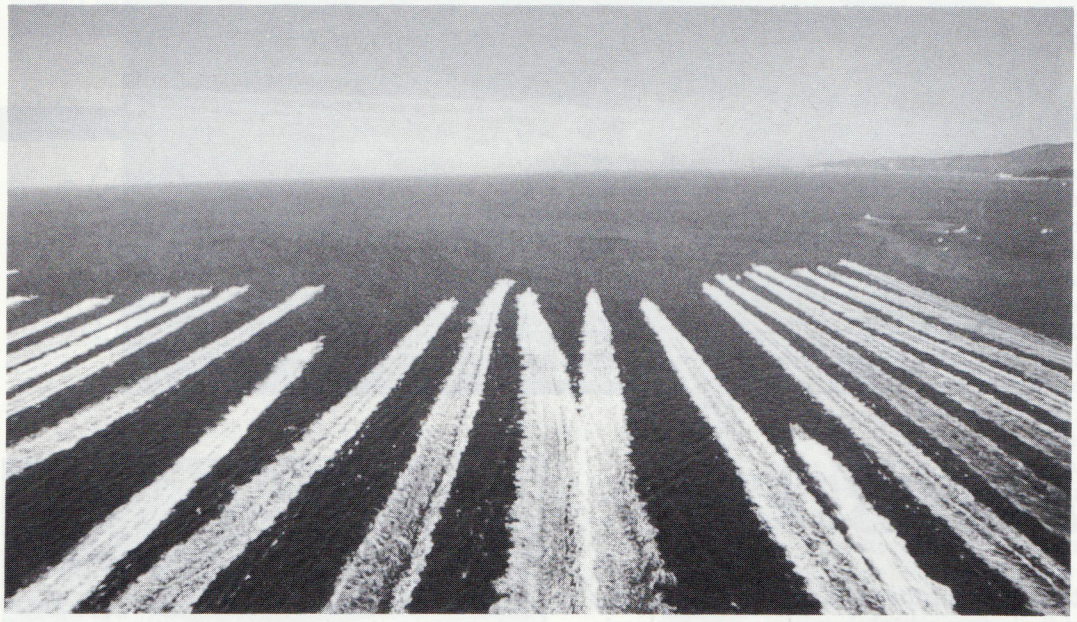


The sketch sent by our Client.

A unique color match.

The offshore world championship changes course

It has been the talk of the year and has now become a certainty: the 1992 Offshore World Championship Class 1 has changed its program and broadened its geographical horizons to explore new countries.



CALENDARIO 1992 - PROGRAM

10/5	GP Francia	St. Tropez
24/5	GP Spagna	Marbella
7/6	GP Italia	Pescara
21/6	GP Malta	Malta
5/7	GP Europa	Iesolo
6/9	GP G.B	Guernsey
13/9	GP Belgio	Ostenda
27/9	GP USA	New York*
12/10	GP USA	Miami*

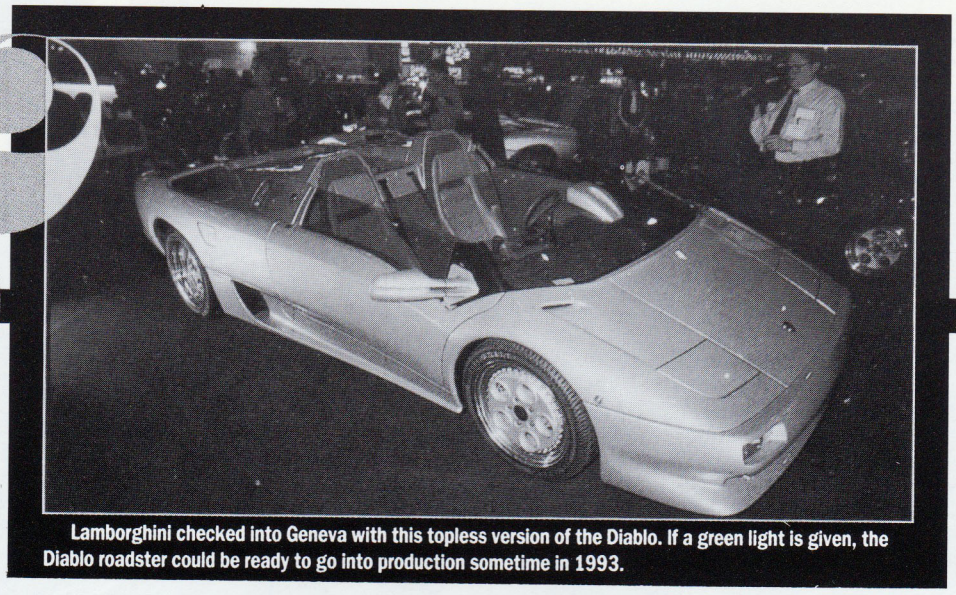
* da confermare
to be confirmed

PUNTEGGIO - SCORE

1º classificato	30 punti
2º classificato	18 punti
3º classificato	12 punti
4º classificato	9 punti
5º classificato	6 punti
6º classificato	5 punti
7º classificato	4 punti
8º classificato	3 punti
9º classificato	2 punti
10º classificato	1 punto

The racing calendar now includes nine Grand Prix to be disputed from May to October. This arrangement replaces the previous one where the Championship was split into three trials over a one week period. The World Title will be won by the boat that has collected the highest score during the course of the racing season. The evolution of this sport witnesses the growing interest it has gained during the last few years. Lamborghini will, of course, be present to play a major role in the season: two new boats will be added to the well known ones: the first, a CUV 41 f. catamaran will be manned by Monica and Giancarlo Rampezzotti and Renato Luglio, the second, a catamaran built by Montedison's Tencara in new composite materials, will be manned by the Carrain brothers, former winners of the 1990 Venice to Montecarlo with Lamborghini engines.

These boats will be powered by the new L 804/V4/92 Lamborghini engine which will also be mounted on the splendid "Cougar Lamborghini", property of Richard Carr,to replace the two valve power train previously used. The 1992 Lamborghini engines (900 HP at 6800 r.p.m. with a torque of over 720 ft.lbs) are equipped with Mhale pistons and new cooling system while the lubricating and cranking systems remain the same, having proved their efficiency during 1991. A Lamborghini 3 speed gearbox will be mounted on Steve Curtis's Cougar during 1992.



Lamborghini checked into Geneva with this topless version of the Diablo. If a green light is given, the Diablo roadster could be ready to go into production sometime in 1993.

from Lamborghini Club
UK Newsletter

DIABLO SPEEDSTER

It is an integral part of Lamborghinis' history and philosophy to offer the open top version of some of their cars which have become a classic in the history of sports cars.

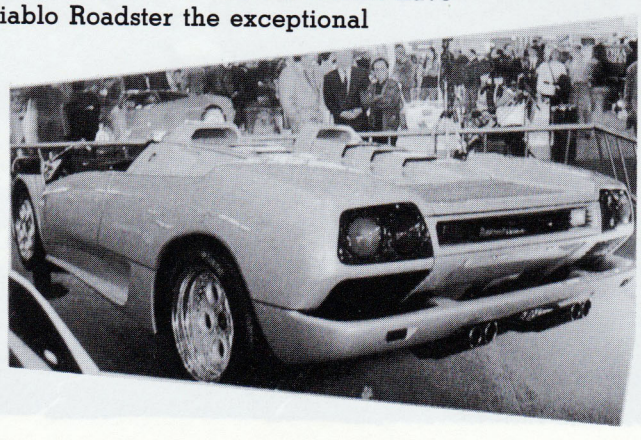
In 1965 the spider version of the 350 GT was presented at the Turin Motor Show and some cars were subsequently produced. Three years after at the Brussels Motor Show the splendid and unique Miura Roadster caused a real stir and raised a lot of enthusiasm amongst the crowd of visitors.

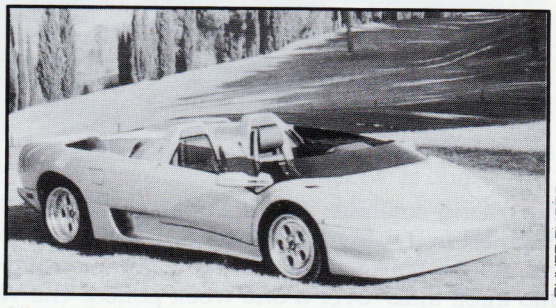
How could Lamborghini resist the temptation to try once again and turn an object of power and beauty such as the Diablo into an open top car? The challenge was too exciting and the Roadster version of the Diablo will be unveiled at the Geneva Motor Show.

The difference between this and the previous open top Lamborghini cars is the possibility of a limited production run. This can be done as the Roadster version uses the same power train of the basic model and requires only a few minor alterations (Ed. such as chopping the roof off)?

The first impression when looking at the car is one of provocation. Every detail calls for attention, the color becomes a stream of pure gold when the car is in motion, its beautifully sleek flowing lines call for immediate attention. Its beauty and the consequent stunning impact created on the public hides the long researches and the technology that made it possible to adapt the roofless chassis structure to the exceptional performance of the classic Diablo.

Computer simulations, tests on specially equipped benches and advanced calculations on the finite elements have have given the Diablo Roadster the exceptional level of chassis stiffness which is proper of the Diablo in production today. These results were obtained without lumbering the structure with added weight.





OLIVER PHOTO

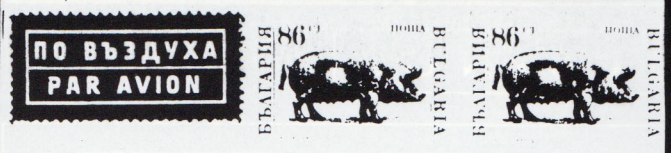
All-new Diablo Roadster penned by Marcello Gandini

The Roadster is a further proof that is it possible to blend and balance to perfection advanced mechanical solutions and the purest style in car design. This has always been a fundamental part of Lamborghini's philosophy.

The larger air intakes for the radiators allow comfortable cruising at low speeds even at high power demand. The engine—the classic Diablo's V12 is retuned to increase the already strong torque at low speed. The L.I.E. electronic fuel injection has been reset to allow for improved driveability and so have the gear ratios.

The Roadster being an open top car is not meant to reach very high speeds that the classic Diablo version can offer, but it can provide the driver with a unique and exciting sensation deriving from the combination of the wind blowing and the roar of the 12 cylinder engine fully achieving the intent for which it was designed. Every detail has been adapted to suit the Roadster's particular character, including the much more powerful car radio and all contributes to make the Diablo Roadster a true symbol of what sports cars are all about.

Members' Mailbox



LAMBORGHINI CLUB AMERIKA
c/o JIM HEADY
170 MONTE VISTA RD.
ORINDA, CALIFORNIA
94563
U.S.A.

Bjorn Flesland
Saudalskl.54
5088 MJOLKERAEN
NORWAY
Membership No. 1215

March 4, 1992

Dear Mr. Heady,

In the last club magazine, issue no. 41, page 16, you ask for help with translating a letter from Hungary. With good help from the University of Oslo I have the letter translated:

Dear Club Director,

I got the knowledge about your club from the *Road & Track* magazine. I have been interested in news about the Lamborghini marque for a long time. Therefore, I allowed myself to write to you. I would appreciate very much being a member of Lamborghini Club America. Please send me as soon as possible a membership application form, which I will complete and return to you.

Best Regards,
Laszlo Sandor
2251 Tapioszegso
Kodaly Z u 29
UNGARN

Yours sincerely,
Bjorn Flesland

EDITOR'S NOTE: A big thank you, thank you to Bjorn for the translation.

Malaysia

A car too many

A LAMBORGHINI Diablo, fast and foreign, has set off a quarrel between Malaysia's government and the country's nine sultans. One of the sultans, Ismail Petra, of Kelantan, has refused to pay M$2.1m ($810,100) import duty on the Lamborghini he has added to his collection of 21 flashy cars. The prime minister, Dr. Mahathir Mohamad, claims that Sultan Ismail has broken a rule that allows hereditary rulers to import only seven cars without paying import duty. He is using the incident to revive a plan first discussed by UMNO, the ruling party, two years ago to introduce a written code of conduct for the sultans.

This is the second time Dr. Mahathir has moved to curb the powers of the sultans, who take it in turn to serve five years as king of Malaysia. In 1983 Dr. Mahathir ended a king's right to veto federal legislation, although a king can still delay it. In their own states, however, the sultans retain considerable influence as guardians of Islam and guarantors of Malay political dominance over the Chinese and Indian minorities. Sultan Iskandar of Johore, one of the richest men in the country thanks to his extensive land holdings in Singapore, has the right to maintain a private 250-man army. All the sultans retain the power to block state legislation, and it is an offence for commoners to question their rights in public.

Dr. Mahathir, who won a scholarship to study medicine, is thought to disapprove of the sultans' conspicuous wealth. He may have a particular grievance against the royal family of Kelantan, a state in northeast Malaysia. Sultan Ismail is the nephew of Tunku (Prince) Razaleigh Hamza, Dr. Mahathir's only serious political rival. In the general election of 1990, an alliance between Tunku Razaleigh and the Parti Islam sa-Malaysia, which preaches fundamentalism, won all the 39 seats in Kelantan.

However, taking on the sultans may not be a popular move for Dr. Mahathir. Despite the wayward personal habits of some of them, they are revered by rural Malays. Sultan Azlan Shah of Perak, the present king, is a former president of the Supreme Court and is widely respected.

Sultan Ismail's comment on the dispute was read out to his subjects before Friday prayers on March 27th. He said the only laws by which he is bound are the Koran and the *sunna* (the actions and sayings of the Prophet). Nik Abdul Aziz Nik Mat, the chief minister of Kelantan and leader of the Islam Party, accused the federal government of picking on his sultan without cause: "The sultan has the right to buy dried fish or luxury cars with his own money."

In Kelantan gambling and the sale of alcohol to Muslims have been banned. Chinese female hairdressers are not allowed to cut the hair of Muslim men. The chief minister says he intends "to implement the *hudud* laws", which prescribe stoning, whipping and amputation for breaches of Islam's *sharia* law.

In Kota Bahru, the capital of Kelantan, support for the chief minister is firm and for the sultan it is enthusiastic. By making a fuss over a fast car, Dr. Mahathir has made his ambition of recapturing Kelantan for his party much harder to achieve.

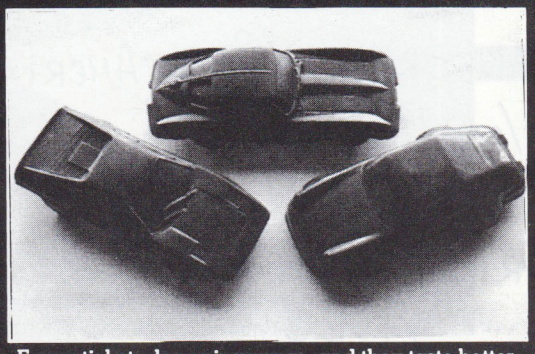
More Members' Mailbox

RANDOM MUSINGS

Sacrificial Lamborghini

The Album

More good news from Isla Vista, although don't get too attached to the band name. Bank singer-song-man-kingpin Shawn White, with bassist Scott Bell and drummer Jamie Taylor, have taken to changing the name with each gig. (Opening for Eugene Chadbourne last week, the band called itself Uranus.) White et al. have something of the artful dopiness, the unabashed cheek, and the prodigious output of They Might Be Giants. You get your money's worth on *The Album:* 21 songs. Of late, the loony White has been in retreat a bit from his erst-while lounge lizard aesthetic, delving more into the world of guitar-ry alternative rock, and deeper into eccentric rhymes. Bles shis gold-plated heart.



Fewer tickets, lower insurance, and they taste better.

SWEET CAR — What better gift under the tree than a chocolate Countach? Stauffer Classics, Ltd., of Blue Mounds, Wis., offers a seven-inch Lamborghini (or '63 Split Window Corvette, Ferrari 308, Mercedes 450SL, Porsche 911, or whatever you want them to make) made entirely of milk chocolate. For the truly ambitious non-dieter, Stauffer will even produce a full-sized chocolate Lambo. The company sells cheese and sausage gift packs, too, but, unfortunately, not in car shapes.

JAPANESE SOLUTION? — Bridgestone RE71 tires will replace the Italian Pirelli P Zeros on Lamborghini Diablo models intended for export to Switzerland. This is the first time Bridgestone has supplied original-equipment tires to the Italian firm. —K.Z.

FERRARIS, Maseratis and Lamborghinis. . . cars parked in the midnight dark near St. Francis Yacht Club, each containing a couple necking away—touching, somehow, in the age of permissive sex.

EDITOR'S NOTE: The article above was an interesting one from Herb Caen – the leading Bay Area columnist in the San Francisco Chronicle.

DIABLO RECOVERED. That kidnapped, one-of-a-kind **Lamborghini Diablo VT 4WD** *AW,* May 4) has been recovered **without any ransom** being paid. Four days after it was taken from the truck that was hauling it back from the high-speed track at Nardo, the experimental prototype was found abandoned. The car was in **"decent condition"** but all test equipment and spare parts on the truck, plus test equipment installed in the car, were gone.

JUST IN TIME. Chrysler's Lamborghini-based **Portofino** show car from 1988—damaged in a trucking accident shortly after it made the rounds that year—**was restored** to prime condition just in time to reappear at a press preview conference at the Detroit auto show.

Why? So Chrysler design chief Tom Gale could point out the design's evolution (through the 1989 Chrysler Millenium and 1990 Eagle Optima) to become the production LH models.

PUSHING THE PEDAL ONE LAST TIME — Los Angeles art gallery operator **Ernie Wolfe** has come up with an idea perfect for the car-crazy community: He sells coffins that are replicas of automobiles. Among the scaled-down replicas are a '57 Chevy, a '39 Ford "Woody," '65 Corvette convertible, a Lamborghini Countach, a Ferrari Testarossa and a Porsche 959, reports the Los Angeles Daily News. How's business? So far two people have ordered coffins, but neither plans to be buried in them, instead displaying them as folk art.

More Members' Mailbox

740 Blackmer Cir.
Sacramento, CA 95825
June 3, 1992

Dear Jim,

Enclosed is my check for last year's Monterey events. Please excuse the delay.

I have deducted $1.00 from the amount due as punishment for your spelling of my name incorrectly in the January magazine. Obviously, this is the reason it was not sent to me.

It is intuitively obvious that the name was spelled incorrectly because I beat you so badly in the V-8 judging. As a result of this act, I am more convinced than ever that you will do anything to win and I will not hesitate to advise the club members of your vindictive attitude.

Despite your attempts to belittle me before the group, I will not be intimidated and will attend future events.

Very truly yours,

Carl Stein

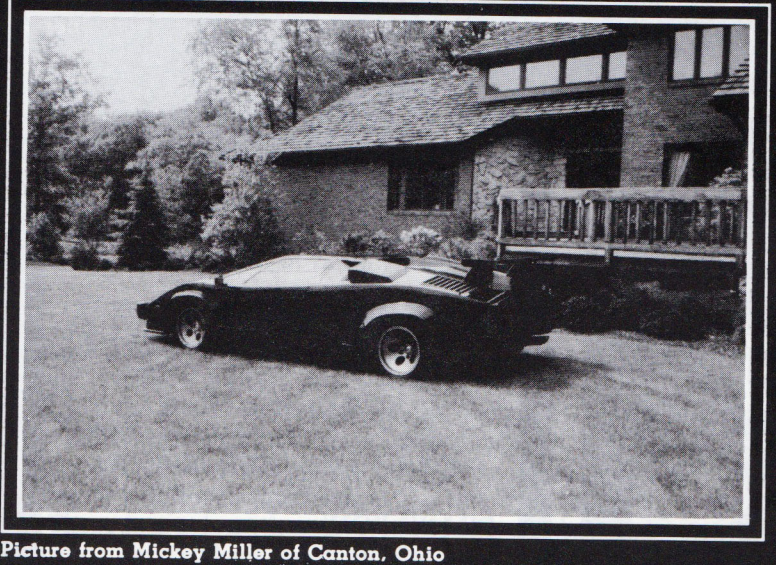
Mr. Thomas Burniston
3742 Country Club Drive
Long Beach, CA 90807

Dear Jim,

Yes, I let my membership expire but your letter reminded me so enclosed is a check for $60.00.

I was also pumped up last week when I started up the "Walter Wolf" Countach (1973?) and sat in the Lambo P538, both of which belong to our friend. I'm sure you would have had fun, too.

Best wishes,
Tom Burniston



Picture from Mickey Miller of Canton, Ohio

THE NOW SOCIETY *Wm. Hamilton*

Bobby, people don't call them foreign cars anymore

THE END OF PRIVACY

Mailing lists also can be built from public records; some states, for example sell lists of licensed drivers and vehicle owners. Maryland's Motor Vehicle Administration thinks your name is worth a nickel. That's what it charges for it. For a mere $3.50, you can learn the names and addresses of all ofthe state's Lamborghini owners—as a business making that request recently found out, there are only 70, according to the MVA.

from Bob Harouturion

Masayuki Isozaki

EDITOR'S NOTE: One of our members from Japan and his car collection. We hope to see you in Monterey or Santa Barbara.

More Members' Mailbox

Tonino Lamborghini® srl

40050 FUNO DI ARGELATO (BO) - VIA GALLIERA 317
TEL. + 39 51 862628/862884
TELEX 511075 LAMBOI I - FAX + 39 51 863190

Whith Compliments

Dear Messrs. James and Joan Heady,

I would like to thank you very much for the club magazine and the issue no. 40, which you have kindly mailed to me.

I also hope to attend one of your National meets together with my father in the future.

With my most cordial regards

Tonino Lamborghini

1947	1960	1963/1974	1969	1972	1975	1981
INDUSTRIA TRATTORI	BRUCIATORI-CALDAIE PANNELLI SOLARI DEPURAT. ACQUA	AUTOMOBILI	OLEODINAMICA	LA FIORITA PRODUZIONE NOTI VINI D.O.C.	LA DISTRIBUZIONE LAMBORGHINI	TONINO LAMBORGHINI PRODOTTI LINEA MODA

EDITOR'S NOTE: This was the kind note that prompted me to write Tonino and invite him to visit California in September – which he has accepted.

Top 10 Selling Die-Cast Cars

The ultimate "American Grafitti" cruiser of the '50s, a red, 1957 Chevy Bel Air (with fender skirts and continental kit) edged out one of the meanest American muscle cars of the '70s for first place in the CAR'S THE STAR© Top 10 selling die-cast cars. Both cars are 1:18 scale and made by Ertl.

Car's the Star® auto art and gift gallery.

The bi-monthly Top 10 list is computed on actual sales at CAR'S THE STAR© auto art/gift gallery in Kansas City, MO.

Phillip Schroeder, owner, states, "We'll leave the Japan-bashing to the brain trust in Detroit. Our customers love American muscle cars of the '50s, '60s and early '70s. And the sexy exotics from Europe, like Lambo, Ferrari and Porsche."

Please send me information now to be your member. I'm a Lamborghini Maniac!!! Send to this address:

SIBIN V. PANAYOTOV
Varna, Bulgaria
str., Podp. Kalitin N:38
P.O. Box 44

All day phone (052) 82-95-15

THANK YOU!

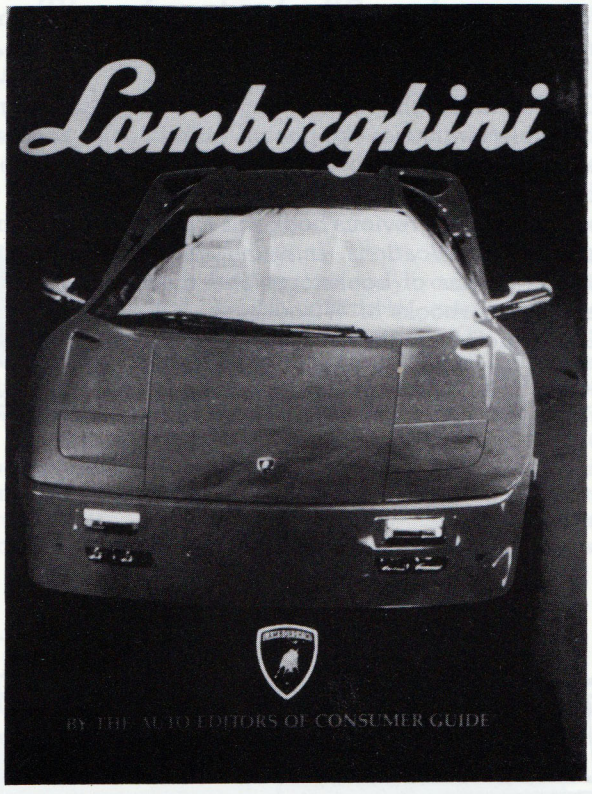
EDITOR'S NOTE: It's nice to see that we're getting members from the new emerging countries.

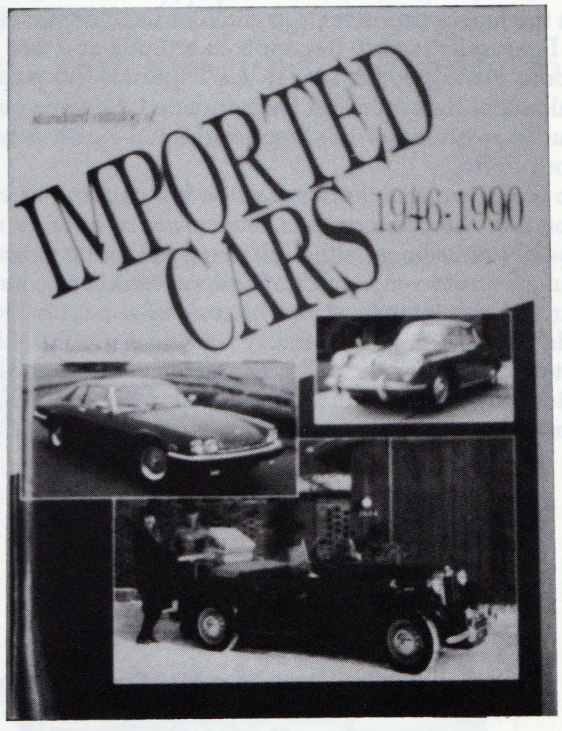
CAR'S THE STAR© Top 10 Selling die-cast cars, Jan./Feb.

Rank	Make	Model	Year	Size	Color	Mfg.	Rank	Make	Model	Year	Size	Color	Mfg.
1	Chevrolet	Bel Air	'57	1:18	Red	Ertl	6	Porsche	356-B	'61	1:18	White	Burago
2	Corvette	L-88	'67	1:18	White	Ertl	7	Lamborghini	Countach	'87	1:18	Black	Burago
3	Mustang	Boss	'70	1:18	Orange	Ertl	8	Ferrari	F-40	'87	1:24	Red	Burago
4	Lamborghini	Diablo	'90	1:18	Red	Ertl	9	Lamborghini	Countach	'87	1:24	Black	Burago
5	Ferrari	F-40	'87	1:18	Red	Intex	10	Corvette	Roadster	'57	1:18	Red	Burago

Book Review

by Trevor Thomas





LAMBORGHINI — by the Auto Editors of Consumer Guide

As the Diablo is considered the successor to the Countach(?) this is very much the successor to *The Complete Book of Lamborghini* by Pete Lyons that so many of the members of this club contributed to some four years ago. Where the previous book left off this book picks up and continues with updated text on the Diablo, LM02 and LM/American and some of the future models that the factor is currently working on.

There is much myth and mystique surrounding Italian Exotic car makers particularly from the "Modena Triangle", and this book like it's predecessor, speculates, uncovers, whitewashes, perpetuates and probably through excess speculation even creates more myths and mystique. Wonderful.

Following *The Complete Book of Lamborghini* by Pete Lyons published some four years ago and regarded by many as the definitive historical account of the history of Lamborghini, the founding of the company creation of the factory and the design and development of all the different models to come from this the most ingenious and sometimes most dramatic of the Italian Exotic manufacturers. Much of the text from the original book has been used, albeit somewhat edited, and some additional original text, including an outstandingly candid interview with Ferruccio Lamborghini himself, has been added to cover the most recent models such as the LM02 and LM/American, Diablo and development of some future models.

As an historical account of the rise and fall and subsequent resurrection of Lamborghini it is one of the more accurate books available, the text apart from being quite direct, makes for relatively easy reading, there being a smattering of technical details, just enough to add to the sincerity of the book's contents without becoming over-powering.

In fact in terms of being over-powering this book goes the other way with two delightfully incisive and hard-hitting interviews, one with Bob Wallace (lifted from the predecessor book) the former factory test and development engineer, who comes across as a perfectionist frustrated by economic constraints—so he should, that was his job and I would be surprised if any development man didn't express such frustrations—but who left his indelible mark on all the early cars from the original 350GTV to the

Countach; and one with Ferruccio Lamborghini himself who's true entrepreneurial, inventive, challenging character was embodied in most of the early cars in the true spirit of "don't tell me that's how it should be done—that just makes me want to try harder to achieve something different". You can begin to see what made him have the audacity to put such contentious but nevertheless outstanding cars as the Espada, Miura and Countach into production, the three most outrageous cars ever to come from the Lamborghini factory and also the most successful too, I naturally tend to like such an attitude as it was spun off onto other people too, if you'll permit the personal indulgence, Rarewala and I experienced the same outside attitudes relative to what Lamborghini of North America set out to do.

To the true purist there are still a few captioning errors to some of the photographs, but nowhere near as many as the previous book, although one that I find particularly jarring is a referrence to Bob Wallace working on various Countach prototypes at the factory as a caption to the Kevlar Countach in the factory service dept. that I know was taken in June/July 1982 some seven years after he left, particularly jarring as there is little reference to the Kevlar Countach in the book. One particularly piece of confusing text and caption is an editing change that refers to Ferruccio's wine "Colli del Trasimeno" and "Blood of the Miura." But other than that there's virtually no others which I find particularly gratifying. Or maybe I'm just being too picky.

Unfortunately, lovers of Series II Espadas will again be disappointed by the lack of reference and photographs. Again, there are no photos of the Flying Star II—although not much loved—it did precede some similar body designs on other vehicles, the closest probably being the Alpine—Renault A 310. Again, I'm being too much of a purist. It's an excellent book.

Candid, forthright, hard-hitting (justifiably) and original text coupled with over 450 photos, most in color and never previously published produces 256 pages of wonderful coffee-table value at only $15.98 (rec. retail)—If you thought that the previous book was a great value, then try this one. *Publications International.* Available from National chains of bookstores and distributors such as Classic Motorbooks of Wisconsin.

Don't know how they can do it for the price!.

(By the way, I was not technical editor for this book nor do I get promoted in it so I'm completely unbiased about it).

"Your Lambo was running rough because of some dog hairs in the number five weber jets. We've had several Lamborghinis in here with this same problem."

Supercar Simpatico

by Wes Raynal and Mark Vaughn

They're fast. They're sexy. They're incredibly expensive. There's no rational reason to own one. But everybody wants to

Death to practicality!

There are way too many practical, sensible, affordable cars in this world—minivans for small families, four-door sedans for hauling accountants to lunch, econoboxes, those kinds of cars. The ones we buy because we have to, because the spouse/kids/other responsibilities require them. The ones that make the impractical, unreasonable, why-didn't-you-feed-the-starving-people-instead-of-buying-that-thing kinds of cars all the more fascinating by comparison. The ones that make you sigh, moan or whine—sometimes all at once.

Our best guess is there are about a dozen or so supercars either on the road or in serious development right now. For our purposes we're defining supercar status as 200 mph and $200,000. Some, of course, fall below those limits and a few exceed them.

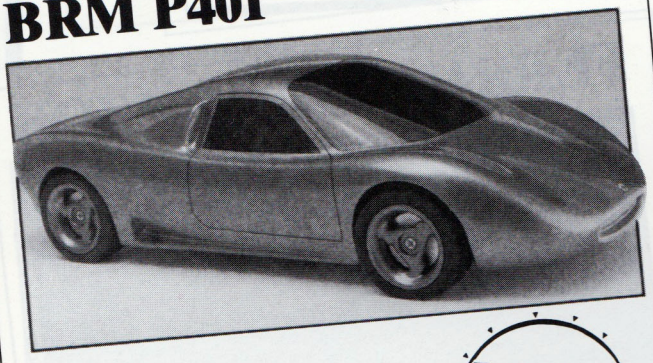
This being a review of what's out there, a sort of *Consumers Guide* for billionaires, the first thing we're going to try to do is investigate that big intangible: Why are there supercars?

Clearly, there are no practical reasons to own a car that will A) cost over 200 large, B) fit only two people, albeit invigorated ones, and C) really break no new ground on the 1973 Lamborghini Countach.

So, why? We consulted the experts.

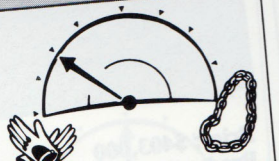
"There are several things a manufacturer gets (from producing a supercar)," said George Peterson, president of AutoPacific Group. "They get an ability to let them-

BRM P401

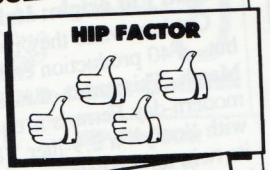


Price: over $500,000
Production: 100 total
Country of origin: U.K.

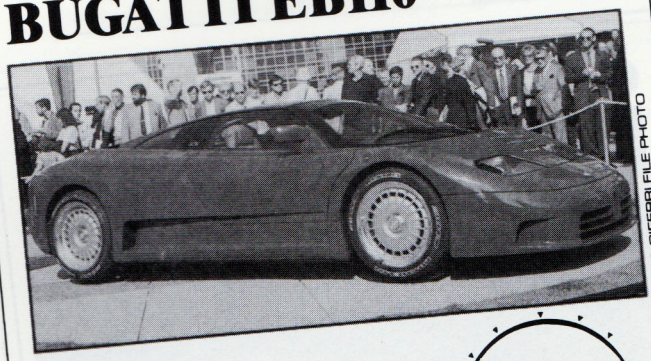
BRM's famous name has been resurrected to build this F40 fighter, a 4.0-liter V12 with two superchargers (*AW*, Jan. 14, '91). Cars are planned for '93. A racing version, called the P351, may debut in Group C next year. Its racing heritage and connection to World Sports Prototype competition pushes it toward the string-backed glove side of the scale. Since it's more race car-like than exotic, lust and hipness factors are inhibited somewhat.



GOLD-CHAIN-O-METER



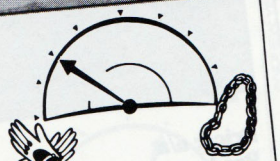
BUGATTI EB110



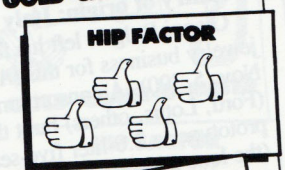
LUCA CIFERRI FILE PHOTO

Price: over $500,000
Production: 150 a year
Country of origin: Italy

Romano Artioli's attempt to revive/capitalize on a legendary marque (*AW*, Oct. 14, '91) will be out next June. Its legacy and performance figures (awd, quad-turbo 550-hp V12, sub-three-second 0-60) score on both the lust and string-back glove scales. Non-enthusiasts may find the look a bit odd and not catch the tricks, such as horseshoe-shaped nose inlet. Until they start to understand, it gets only four thumbs up on the hipness scale.



GOLD-CHAIN-O-METER



selves freethink new technology. Even though it's very low volume and it's a very high price to develop at low volumes, it gives them some experience to develop that technology.

"If you're talking about a product that sells for $150,000 to $200,000, when you're going to be selling only hundreds of them, then it's the mystique there. There are enough people on that lunatic fringe who want to own those things.

"Take Lamborghini. What a ridiculous brand that is. But still, people lust after the Countach. They lust after the Diablo. There's no rational reason to own them."

So, as contemporary beer philosophers put it, "Why ask why?"

Instead we'll just rate the supercars on their ability to do what supercars do best: stir the senses. The yelp factor.

To do this we've devised a simple scale: We figure the car is either great fun to drive or it's great fun to be seen in. If it has the credentials to be a serious performer in the right-left sense of the word, the scale points to the string-back glove. If the car is meant more to be seen in and evoke a reaction from others, the needle swings over to the gold-chain side of the meter.

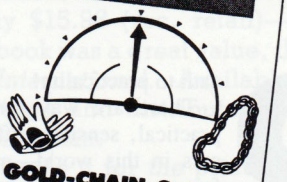
We also give points for its lust factor as well as for hipness.

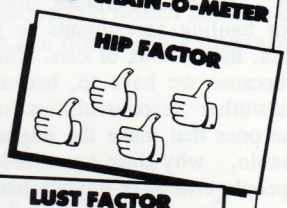
Now for the cars . . . ■

CIZETA MORODER V16T

Price: over $700,000
Production: 10 per year
Country of origin: Italy

The rap on Claudio Zampolli's styling is that it looks too much like other supercars (particularly Lamborghinis), but so what? Beneath the skin, Cizeta breaks ground with a 6.0-liter *V16*, said to produce 560 hp—75 more than a Diablo. The engine boasts *two* crankshafts, *eight* overhead cams and *64* valves, redeeming it on the lust scale and pushing it back to neutral on the gold-chain-o-meter.



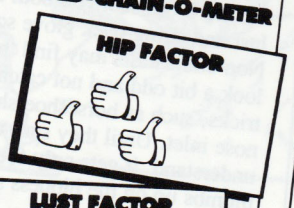


BULGARI GB

HIDDEN IMAGE FILE PHOTO

Price: n/a
Production: n/a
Country of origin: Italy

Gianni Bulgari left his family's jewelry business for this (*AW*, Nov. 5, '90). A consortium (Ford, Lotus, others) built the prototype, a 2.0-liter five-seater (the lone exception of our two-seat rule): three in front, two in back. Breaking from the mid-engine V12 idiom, it is, to be kind, odd. Lust factor is low, though in a perverse sense, it may rate high on hip scale. Given Bulgari's jewelry background, this nails the gold-chain-o-meter.



FERRARI F40

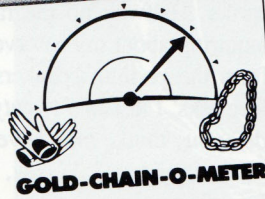
ANDREW YEADON FILE PHOTO

Price: $403,000
Production: about 1200 total
Country of origin: Italy

Get 'em while they're hot—F40 production ends in March. This rarest of rare modern-day Ferraris is equipped with "only" a 2.9-liter V8, but its twin turbos help push it to 478 hp. Torque is rated at 425 lb ft. This one pushes every single button on the lust, hipness and string-back glove scales. *The* heir to the Porsche 959 legacy. (We'd like to see Ferrari's French distributors back in IMSA competition with this one.)

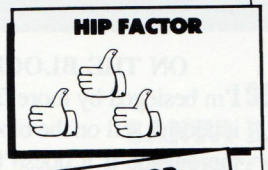
ISO RIVOLTA GRIFO 90

PAPIK COMMUNICATIONS FILE PHOTO

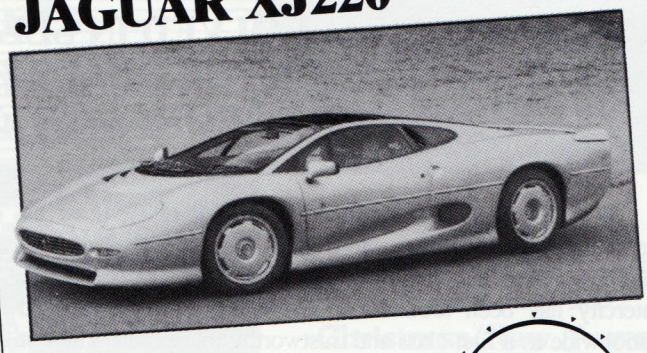


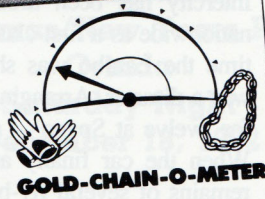
Price: $225,000
Production: 200 a year
Country of origin: Italy

The latest word on the unique, front-engined Grifo 90 (*AW*, Nov. 11, '91) is that it will be powered by the ZR-1 engine (*AW*, Nov. 25, '91) and will use a ZF six-speed manual transmission. Marcello Gandini penned the car, though Iso boss Piero Rivolta reworked the design heavily. Italian heritage pushes it up the lust scale, while design garners three out of five thumbs up. It definitely trends toward the gold-chain side.



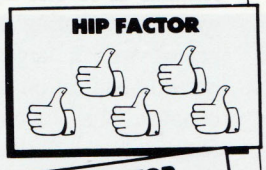
JAGUAR XJ220



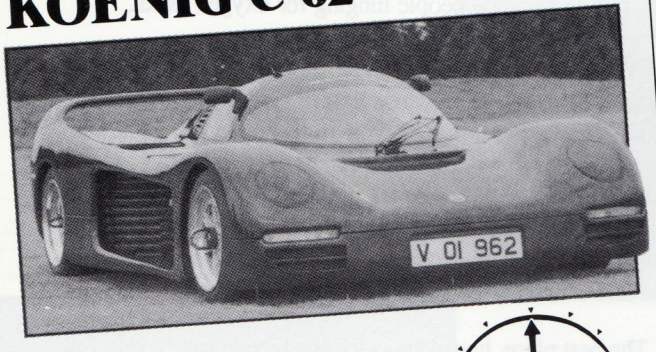


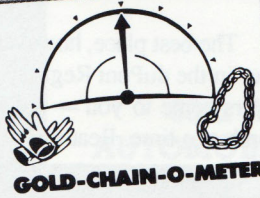
Price: may be $1 million
Production: 350 total
Country of origin: U.K.

The XJ220 (*AW*, Jan. 6) will pick up where the F40 will leave off. This may well be the world's premiere supercar, at least until the McLaren (see page 25) comes along. With a 212 mph top speed, Jaguar claims it's the world's fastest. A 3.5-liter, twin-turbo V6 makes 542 hp. None of the 350 built will be available here. Still, its clean lines, Walkinshaw race heritage and high level of fit and finish put it atop our list.



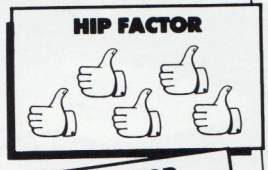
KOENIG C 62



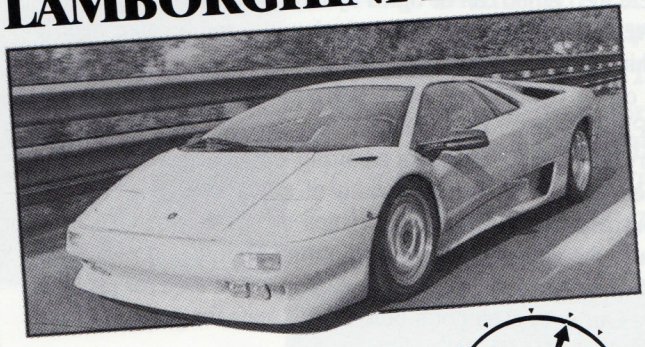


Price: $1 million
Production: 50 total
Country of origin: Germany

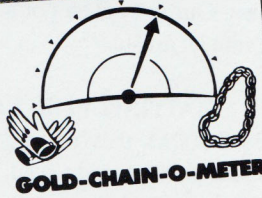
German tuner Koenig and sports car racer Vern Schuppan, builders of the car (*AW*, Aug. 27, '90), call it "a Group C racer for the street," since it's based on 962 mechanicals. An 800-hp, twin-turbo Porsche engine pushes the car to 62 mph in 3.5 seconds. Top speed is said to be 230 mph. But like the BRM, it may be too race car-like to be a true exotic. Unless you live in Europe and were one of the first 50 to sign up, forget about ownership.



LAMBORGHINI DIABLO



ANDREW YEADON FILE PHOTO



Price: $211,000
Production: about 600 a year
Country of origin: Italy

Diablo (*AW*, Nov. 12, '90) is powered by a 5.7-liter, 485 hp V12, mounted midship and propelling this devil to 60 mph in 4.09 seconds. Top speed is said to be 202 mph. More curvaceous than its outrageous forebear, the Countach, lust and hipness factors are very high. A coming awd version will push it to the string-back glove side of the meter, but the pedal-less electronic clutch holds it in the gold-chain range.

WHAT'S INVOLVED IN SELLING A CAR AT AUCTION? HERE'S THE DEAL WITH A #3 CONDITION 1970 SERIES II LAMBORGHINI ESPADA AT BARRETT-JACKSON.

GETTING THE CAR TO THE SALE (L.A to Scottsdale; enclosed, door-to-door) — $450.00: I went with Intercity Lines, Inc., based in Warren, MA (800-221-3936). Intercity has been around for 12 years and is recognized nationwide as a first-class and trustworthy transporter. The last time the Lambo was shipped — with another company — it was a disaster. Arranging the pickup was like booking a table for twelve at Spago — and they were two days late after all. When the car finally arrived in Newport Beach, the crusty remains of several fly-by attacks and a liberal coating of grit were busy sharing molecules with the paint; the hood was graced with a large sink-hole where some big thinker apparently had sat on it during a coffee break. With Intercity, in contrast, the Lambo arrived on-time and pampered in Scottsdale.

GETTING THE CAR OUT OF THE HOLDING PEN — $450.00: I join a deceptively short line about 10-deep waiting to register for an auction number. Sign some papers, pay the four-fifty, then it's back to the holding pen to extract the car. I'm told to follow a golf cart manned by Andre The Giant with headset and clipboard. He grunts. I nod. He points. I follow. We crawl through the crowd to the 50-acre lower field where the Lambo can be ogled by buyers and tire-kickers. I rev it every so often to herd the mob along — and because there's nothing like the sound of shrieking V-12. At about 3 minutes per car, I figure the Espada's 3 minutes of fame for about 3-4PM and set off in search of a Coke. I wander back to the car every so often to see who's admiring the "Refrigerator" — so-called because it was the victim of a Maytag White respray about a year ago. The same patina as an old appliance and clearly the work of a painter who must have idolized Jackson Pollack. I wasn't aware that brushes were still used for painting cars. Our man even got a little on the seats for good measure. Quite an artiste.

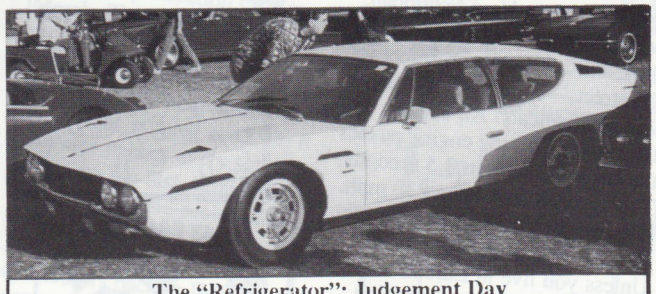
WAITING FOR YOUR NUMBER TO COME UP: By 3:30PM, they're only at lot #320 in the auction tent. Still about two hours to wait. In this case, waiting is fine. Early evening numbers are better: More people milling around, maybe a few hoisting the cocktail flag. To kill some time I run the Refrigerator up to the main tent where the crowd is. Nobody from the auction house comes over until about 10 minutes before show time. If you miss your slot, it's off to a Siberian number around 11:00PM. The only people in an auction tent at 11:00PM are cheery alcoholics with VIP bar passes and an exasperated husband waiting for his betrothed to emerge from the Port-O-Let.

UP TO THE BLOCK: Finally about 5:30-5:45PM, I'm signaled to the tent. I hope nobody saw the entire driver's window frame come off in my hand when I got out ten minutes earlier. Halfway up the ramp, a face appears in the window inquiring about my reserve. "$20,000!" I shout over the racket from the podium speakers. "What's your lowest level?!" the face asks. *I just said twenty grand was my reserve, Zippy; what do you think my lowest level is* — I think to myself. "$20,000!" I yell. "Okay, we'll see what we can do!" and the face disappears.

ON THE BLOCK: Under the klieg lights center stage, I'm besieged by more faces in the window trying to do deals if it doesn't sell on the block. "What d'ya really want for it?" "See me outside if it doesn't sell!" One of the pit guys asks me to shut off the car before we all die of carbon monoxide poisoning. No one even asks to look under the hood — I'm crestfallen. After the standard oohing and aahing, the auctioneer goes through the Lambo's various ailments and attractions ("So states the seller!"). The bidding opens at $10,000, inches up to $12,500, long pause, on to $17,500 by some enthusiast and no more. "Roll it out!" the podium speakers boom. I gun it one last time to wow the crowd, leaving a cloud of blue smoke, a few spare parts and several people lunging for oxygen tanks.

WHAT DID WE LEARN? a) Don't expect to be treated like the Queen Mother because you're consigning a car. The auction house principals treat you well, but to the guys who direct traffic and run security you're just another whiner. A few suffer Little Dictator complexes. Ignore the urge to run them over. Vehicular homicide is generally frowned upon in polite circles anyway. b) Auctions are better places for well-maintained and restored cars.

The best place, however — for any type of car — is in full color in the duPont Registry. Tens of thousands of pre-qualified buyers come to you — not just for a day or a weekend. For a month at a time. Beat that. *— W. Gillette*



The "Refrigerator": Judgement Day

EDITOR'S NOTE: Thank you Bill Gillette for this great story on your experience! this article came from the Dupont Registry. We highly recommend you subscribe to this most up-to-date listing of sport and exotic cars.

Coming Lamborghini Events

MARK YOUR CALENDAR NOW!!

1992 NATIONAL LAMBORGHINI MEET
August 20-24
Monterey

Northern California
6th Annual
Christmas/New Years Party
Orinda
Saturday Night
December 18, 1992

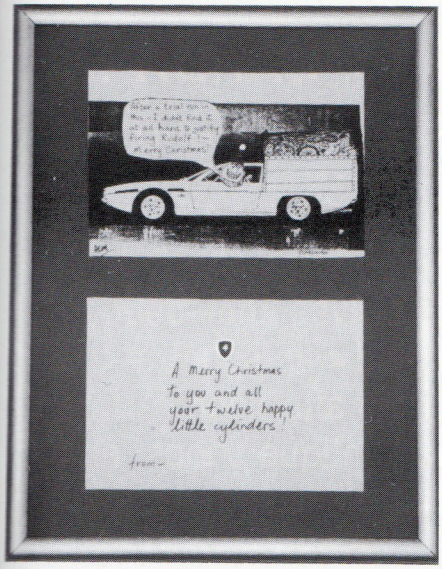
1992
SANTA BARBARA
CONCOURS &
ANNUAL MEET
Lamborghini is the mark this year!
September 18-20, 1992

3rd Annual
Santa Cruz Mountains
Wine Week
Late October 1992

GARDEN STATE
FERRARI FESTIVAL &
LAMBORGHINI GATHERING
Sunday, September 27 thru
October 4, 1992
Call Domenick Billera for details.
Phone: 908-995-7372

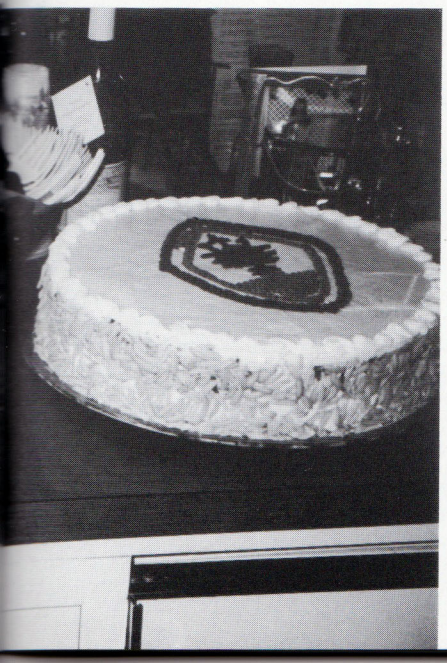
30th BIRTHDAY OF
AUTOMOBILI LAMBORGHINI
ITALY
SEPTEMBER 1993

Lamborghini Parties — 1991 Christmas at the

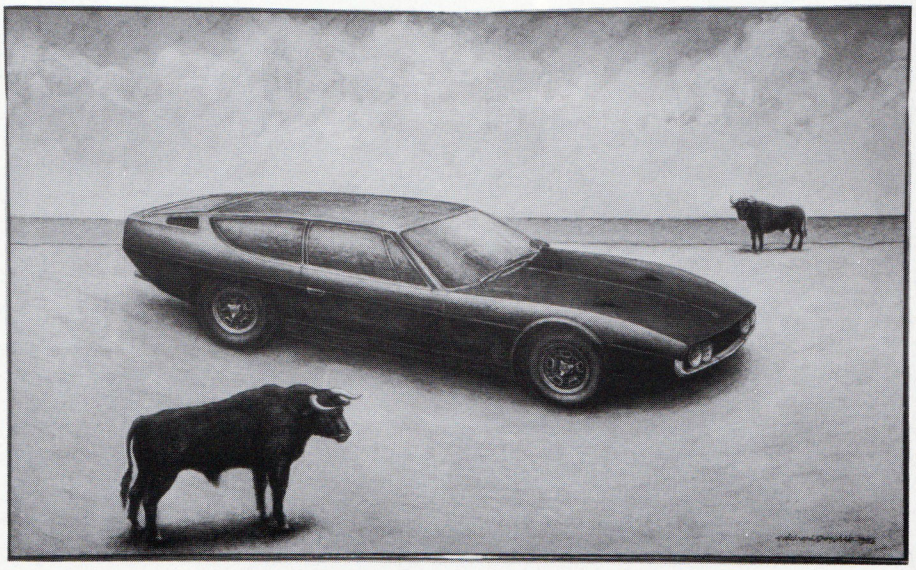


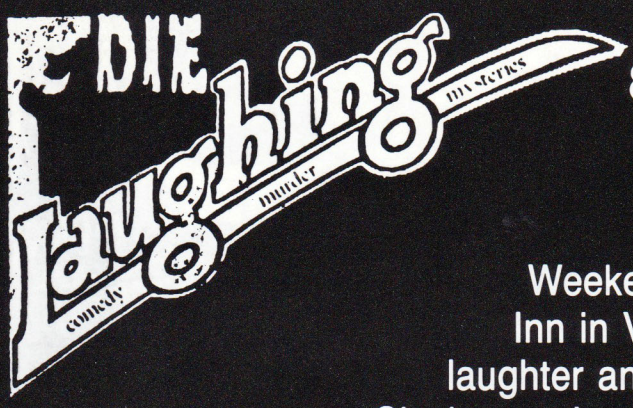
LEFTSIDE – The annual Mazerati/ Lamborghini Christmas party was held this year at Fran & Chuck Charlton's beautiful home overlooking the San Franciso peninsula. It was a misty night and the Maserati 4-portes were the car of choice; but look out next year, the Lambos will be out in force. Our host Chuck Charlton lower left with the Profili, John Ratto and myself far right holding on to Chuck's arm. To the left are the Damias with their son and Stacy Charlton.

Charltons and the Car Art Show in Los Angeles



A beautiful day honoring Italian cars was put together by Dave Robertson at a spectacular old tire factory in Los Angeles. Dave called the event – The Car/the Art. It was a 30-day event and the pictures on this page will give you an idea of the event and some of the art that club members displayed. Thanks to Ray Grim for getting us all together.





8TH ANNUAL SANTA BARBARA

"A Murder Mystery Weekend"

The "Lamborghini" Murder Comedy Mystery Weekend began Friday, October 11, at the Clocktower Inn in Ventura, where we found ourselves knee-deep in laughter and intrigue. The entire weekend was spent at the Clocktower Inn with the exception of Saturday afternoon. A free afternoon was spent shopping, visiting parks, antique shops, and other places of interest such as nearby beaches and the Channel Islands Harbor.

EDITOR'S NOTE: A great weekend of mystery and fun was put together by Jon and Suzi Rand for all of us Lamborghini Club members.

LAMBORGHINI WEEKEND

BULLISH

THE LAMBORGHINI MIURA ENRICHES THE LARGE MODEL COLLECTION IN MANY VERSIONS, AS THE REDESIGN OF THE "BASEL WORKS" DOES. (pictured above)

ENJOYMENT

THE TRACTOR PRODUCER FERRUCCIO LAMBORGHINI CHOSE THE BULL AS AN EXPRESSION OF EXTRAORDINARY POWER FOR THE LOGO OF HIS PRODUCTS. TAKING PLEASURE IN RIVAL CONTESTS, HE ALSO ADORNS THE RACY SPORTS CARS OF THE FERRARI COMPETITOR (AND THEIR MODELS THAT HE OWNS(WITH HIS LOGO OF THE BULL.

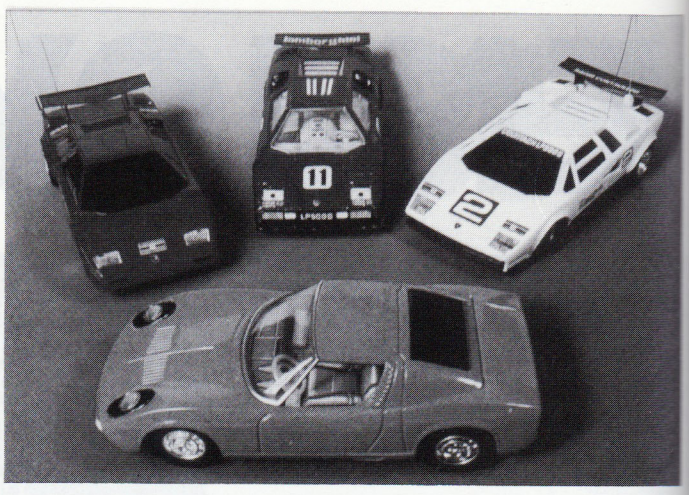
Fotos: Dempfle

Northern Italy has always been considered productive territory for fast and elegant sports cars with lots of horsepower. Untold stories about the inception of these expensive objects of desire abound. Lamborghini's story is quickly told. The manufacturer of fast cars was so unsatisfied with the most expensive speedsters from Ferrari's facitlies in the middle of the 60s that he spontaneously decided to launch his own sports car. Thus, a single prototype upon which the first serialy produced 350GT Lamborghini was constructed in 1984 came into being.

An impressive collection of these fascinating sports cars is located in the southernmost part of Southern Germany close to the Swiss border. For the most part, everything from 1:150 to 1:12 that is remotely reminiscent of the Italian speedsters is at hand. There is also a plethora of accessories with the famous insignia. Included is a carrying case in which the newest product of the revolutionary entrepreneur was packaged. Its contents: three bottles of the finest spirits from Lamborghini, the new vintner. Ferrucio has dedicated himself to the fermented grape juice since his departure from the firm that helped make his name world famous. However, the collector that accumulated impressive amounts of the small valuables wants to remain anonymous. Thus, undesired visitors are supposed to be kept away from the entrepreneur's private data processing area.

The glory of the brand name had, in fact, been passed around by various members of the factory. However, the new owner, the American firm Chrysler, wants to write sports car history with the Diablo and give its competitor, Ferrari, a good run for its money.

At any rate, the economic downfall of the illustrative manufacturer never hampered the flood and variety of models anyway. On the contrary: the spectrum of current and antique miniatures and model sets is hard to envision. A Southern German computer specialist who fell victim to the Northern Italian brute actually wanted to collect Lambos in order to have a collection as nearly complete as possible on miniature wheels; Ferrari and Porsche appeared to be too voluminous as a collector's specialty for a plan of this magnitude. In the meantime, he has been forced to ad-



■ *Whether Radio controlled, manually operated, or disfigured with police spotlights (below) the model Lamborghinis have to endure much.*

■ *Lamborghini Miura and Marzal were offered by Matchbox in their "Superfast" series (right) even in the rare Japanese packaging. (middle of picture)*

■ *Accessories such as wine cases and stickpins bear the name Lamborghini (left), the world fame, however, is rooted in the sports cars.*

mit that collecting Lamborghinis is a mammoth undertaking, too.

Thus, there are, in fact, only a few models from the early years of the company history—the 350GT came from France in different Resine versions and AMR devoted a white metal kit to it—but the manufacturers of the Miura and Countach series were convinced to build models similar to the F40. By contrast, the 3000GT was badly neglected, and only Polytoys once produced a model. The same applies to the Miura with only Politoys, Janties and Matchbox as well as an undefinable Asian kit manufacturer attempting to manufacture a kit.

In addition to attempts by Politoys, Siku and Dubray, the Espada 400GT also had to undergo an adventuresome conversion a la Sauerland.[1] Siku's strategists found it quite normal to give the Espada a towing hook[2], and a miniaturized plastic tent.

The dream car Miura was really the first Lamborghini that everyone attempted to make models of. The casts of Corgi Matchbox, Verern, Solldo and Joal are represented just as innumerable model sets from Eldar Grip, Illustra, Entex and there is even a 1:87 cast resin version from Sakker in Holland. It's even worse, though, for an individual Lamborghini element, the Jota racing version based on the

1. A region in North Rhine Westphalia.
2. Contextually, it is not clear whether a trailer hitch or a trailer is the intended meaning.

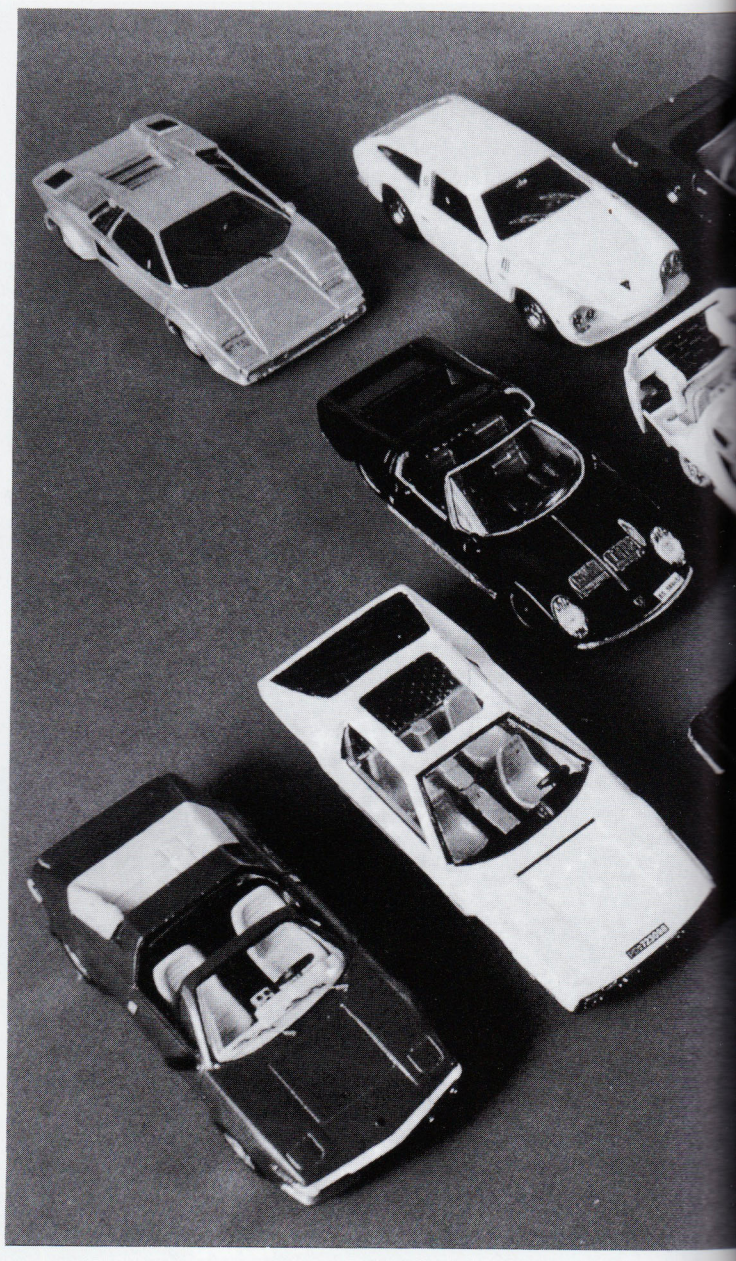
Miura. Primarily the Japanese kit manufacturers were so enamored with the flat Flander[3] that virtually all reputable Asian manufacturers, as well as a few unknown ones, flooded the market with plastic kits. The Jota sold well in all sizes from 1:43 to 1:84 and 1:20 all the way up to super model size 1:12.

The Lamborghini Countach certainly landed the biggest fish. The successful model was only officially replaced this year by the bigger than life Diablo. The evolutionary phases spanning nearly one and one half centurys of production are also available as miniatures. In France, the Countach enhances the offering of all Resine manufacturers. There is no end to the plastic kits coming from Japan. The list of miniature Countach manufacturers reads like a "Who's Who' of the model manufacturing industry. Especially like manufacturers imported by model giant Kager such as Doyusha or even Fujurni knew and still know no limitations of the independent car with regard to multiplicity of variety. The Countach had to subject itself to all imaginable special conversions. Numerous racing accoutrements stand next to miniaturized special models of the fast original—for example the "25th Anniversary" commemorating the 25th anniversary of the firm. Even the quite tasteless touring versions were miniaturized. And even a few Lambos that were enlarged to executive format from private hobbyists made it into the collection. In addition, Revell and Polistil are devoting another model in large scale metal measurements to the Flander.

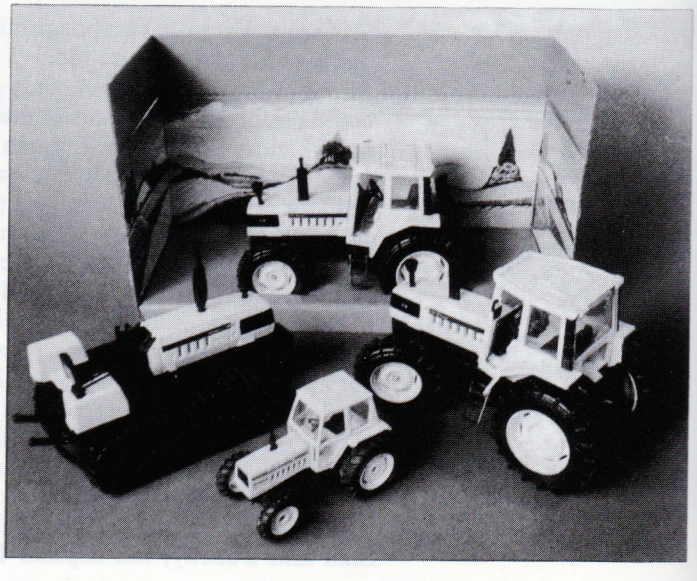
Things look quite different for the small manufacturers of the Italian vehicle series. For example, hardly any of them at all offer the Jarama for the collector of one of the nicest products from the Lamborghini firm. Instead, the Italian manufacturers Rostoys and Formatoys have even accepted tractors and track driven tractors from the firm Sam Agata in Bologna.

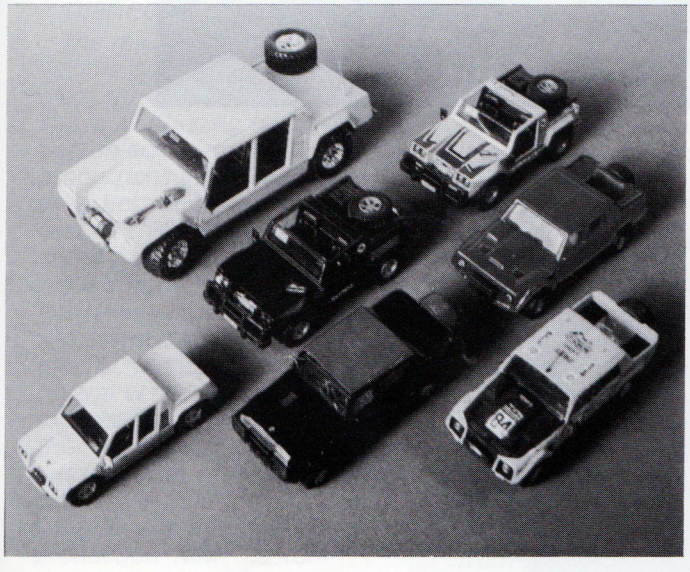
Even the entire group of small or large variations or even abnormalities is also represented in the Southern German collection. Remote controlled Countachs from Hong Kong and Miuras or even a Countach as a cigarette container could even be seen. Even a 54-piece puzzle of the Countach can be categorized as

3. The meaning of this term is not clear.



■ *25 years of company history are expressed in the models from the first prototype (large picture, right middle) to the Countach (upper left). The Lambo tractors are also available as models.*





■ *The civilian Cheetach—all terrain vehicle and the sinfully expensive military development LM (left) serve the modelers as a basis for exclusive conversions from Rally Ravers to Luxury models.*

"noteworthy" at best. However, Lamborghini models as rubber racers, Miuras as police, fire department or emergency medical vehicle versions can hardly be tolerated. And the fact that the Countach had to serve as a model for a completely distorted miniature that is in no way consistent with the original or "refurbished" versions is the straw that breaks the camel's back and often forces the collector to decide whether he really wants to go along with this. He ended up doing it for reasons of completeness.

Models of the LM general purpose vehicle developed under military contract and its civilian counterpart, the "Cheetah"—marketed by Bourago as fun cars for small leprechauns—are categorized as noteworthy exhibits.

Worldwide contacts were necessary to collect a variety of models such as this. A native Dusseldorfer is a member of many Lamborghini clubs. And, of course, he knows many people who know people that sell models. The collection has steadily increased in size over the last ten years thanks to trade shows and advertising.

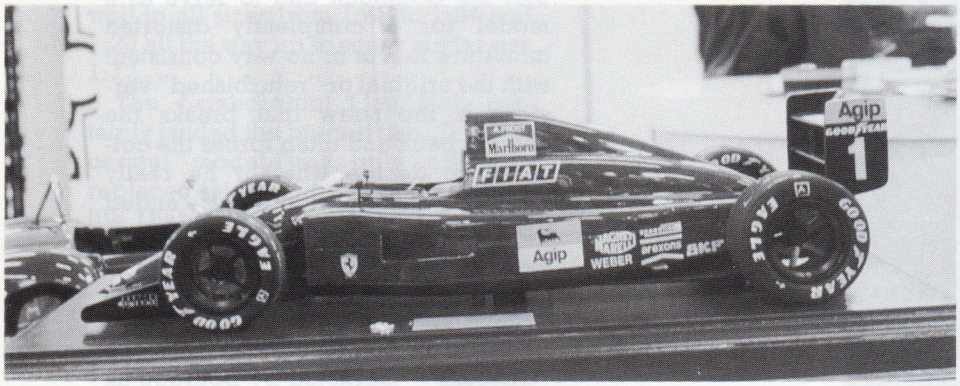
However, models themselves do not appear to have sufficed for the self-made information specialist. He has what is probably a unique library about the brand name and its individual cars at his disposal. Once in a while, even metal emblems and insignia are added.

There would not be much left in a collector's wallet for a genuine Lamborghini. But he can view the originals fo the small but splendid sports car manufacturers at club meetings everywhere in the world.

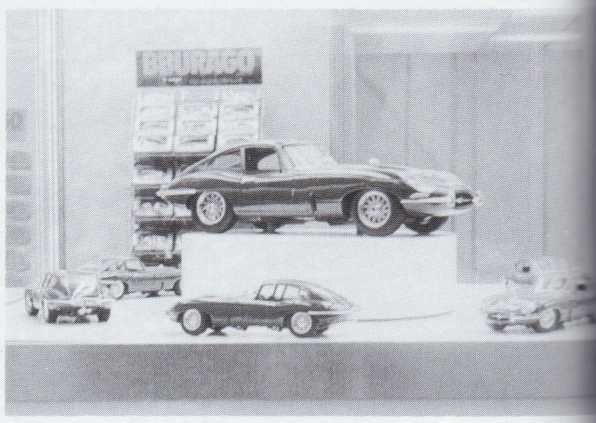
STEPHAN FENNEL

New wave and classicism

Giovanni Cinti



The 1990 Ferrari 641/2, realised by Maurizio Conti of Turin in 1:10 scale. Below: from Burago, Jaguar E Type and Lamborghini Diablo bearing the signature of Carlo Brianza.

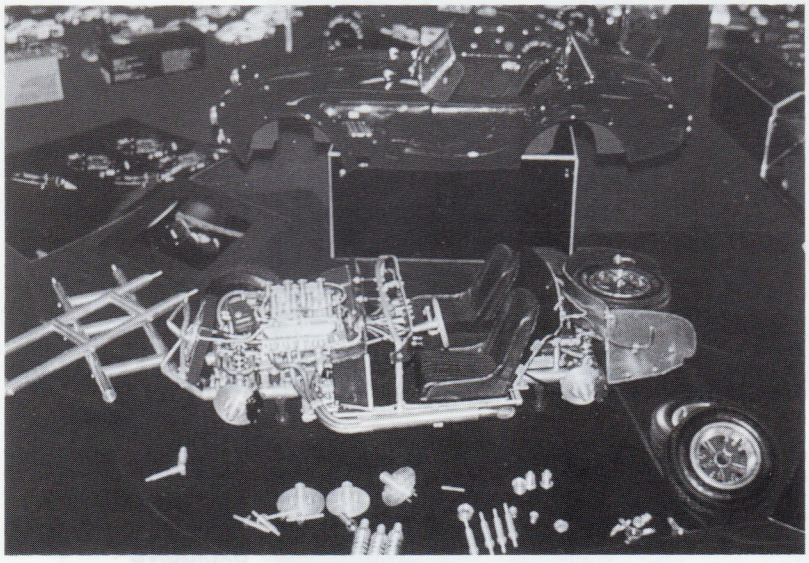


Production of cars in miniature moved along at a cracking pace throughout 1991, without however bringing any startling suprises, but the end of year balance can undeniably be considered positive, however. The manufacturers, some more pointedly and some more slavishly, set to work on improving the qualitative standard of models, bringing improvements and every sort of enhancement.

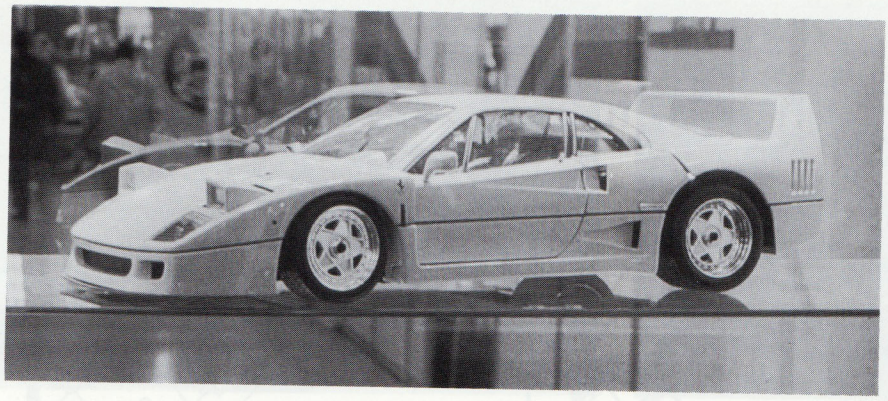
Even on the quantitative level there were positive notes. Still plenty of "doublers", but in compensation a broader and more up-to-date participation from the constructors in miniature of the automotive world. Many cars were reproduced and the time between the launching of new cars and that of the small-scale model notably reduced.

Interest was greater than it had been in the past, when the choice of one car rather than another depended on chance factors or complex commercial strategies. This point is especially relevant to the series production of finished models. And as far as construction kits are concerned, in the course of the past year a certain undulation of production rhythm has been noted. In all probability, this phenomenon is the fruit of commercial considerations dictated by a saturation in the choice of cars to reproduce.

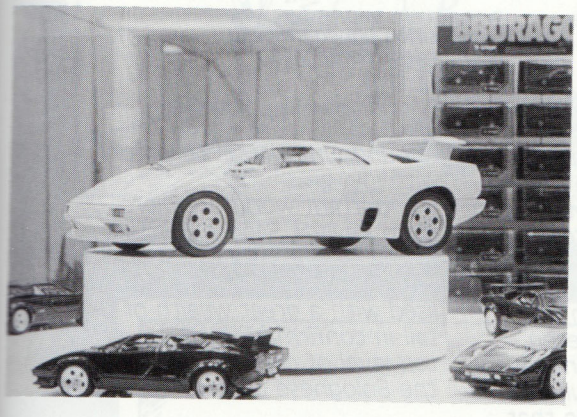
We visited the 30th International Toy Fair in Milan that dedicates ample space to modelling and undoubtedly represents the world stage for specifically Italian made production.

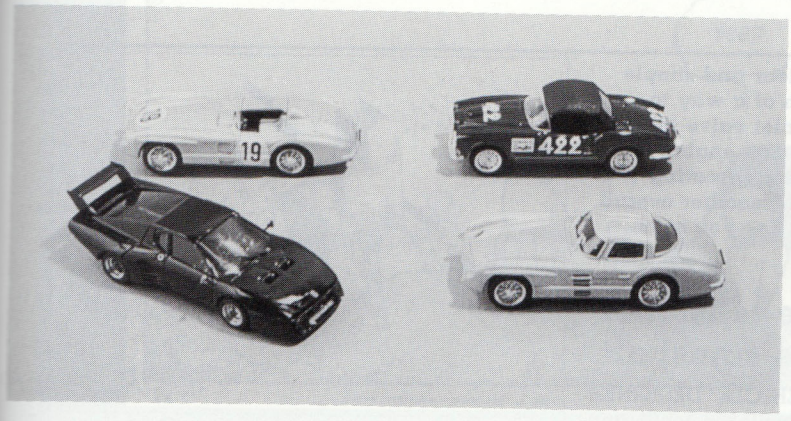


Above, the sensational Cobra 427 Mk III built by Roberto Benedetti in 1:8 scale. Left, the Volvo F16 truck from Rivarossi Pocher.

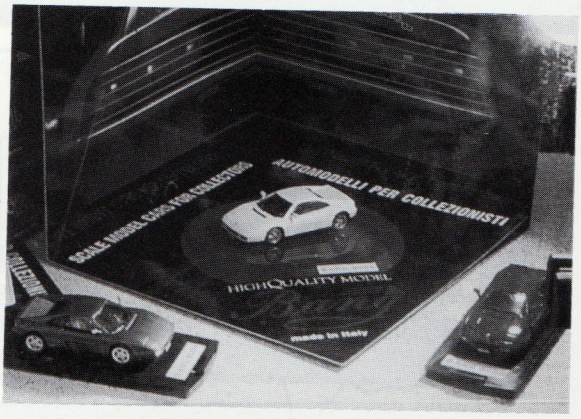


Of notable effect, the Ferrari F40 with yellow paintwork from Rivarossi Pocher. Below, the 1964 Ferrari GTO realised by French firm Jouef in 1:43, 1:24 and 1:18 scales.





Left, Brumm's latest foursome: Mercedes 300 SL coupé and 1000 Miglia spider, Lancia B24 and Ferrari B.B. Right, the Ferrari 348 TB and spider from Bang.



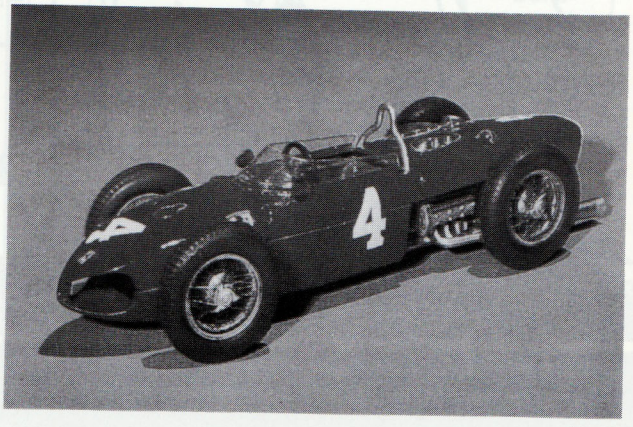
Finished models

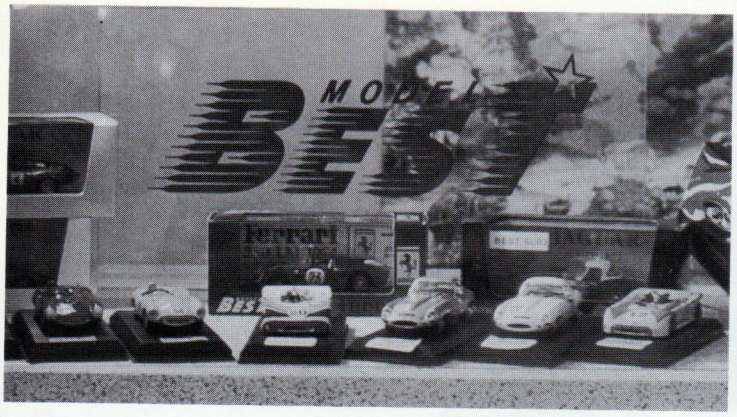
The major event in the volume production sector came from these Italian factories, above all bringing to our attention an achievement of notable proportions in the 1:43 scale area. Best of Pesaro, the youngest of the Italian brands, unveiled a well nourished series of models in their vintage collection. We note, among the more successful miniatures, the Ferrari 750 Monza that, realised in several versions, represents an excellent and classic example of this "New Wave".

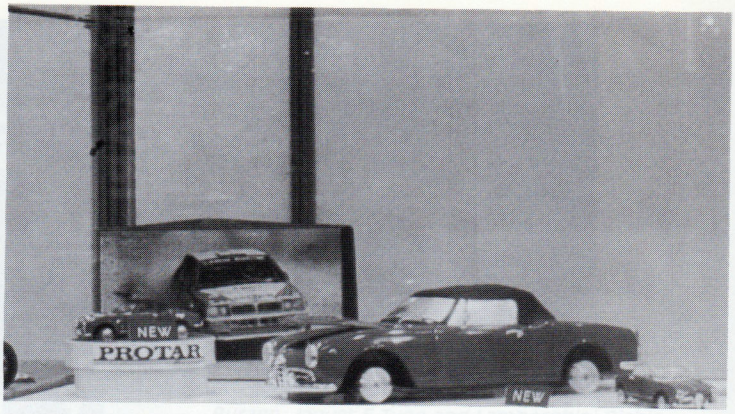
Brumm put on show four new pieces, contributing to the consolidation of this type of production. New "Custom" models from Bang too, who have inserted into their collection a "very nice" 348 Ferrari in berlinetta and spider versions. Imposing too was the presence of Burago with a complete range from 1:43 to 1:18 scale including new arrivals and previews from Carlo Brianza, confirming the excellent degree of product awareness in this great Italian manufacturer.

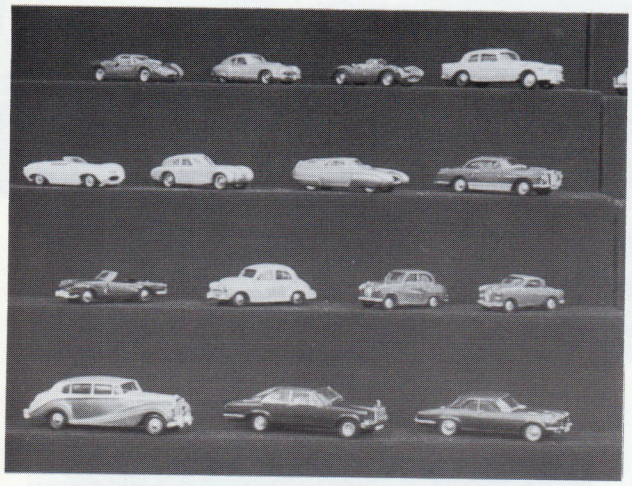
Abroad, among the more convincing proposals, we note those of French firm Jouef's Ferrari GTO of 1964 in 1:24 scale; the American series in 1:18 by Ertl; the lovely miniatures of Brooklin and Somerville from England and Holland's Replicars.

Below, Revival's 1992 release by Sandro Bergami is the prestigious reproduction of the Ferrari 156 of 1961 in 1:20 scale.









Top left, the new "classic" series from Best and above, the interesting Giulietta sprint by Protar. Left, impressive composition signed Brooklin, Replicars and Somerville.

Kits

There was plenty for the kit enthusiast, but without a doubt honours go to Pocher Rivarossi, author of two excellent reproductions: the Volvo F16 Globetrotter truck-cab and a version of the already well-known F40, painted yellow. Protar presented something new and interesting: the Alfa Romeo Giulietta Spring Spider in 1:24 scale that will undoubtedly fill collectors with joy.

Important world prèmiere from Revival. Sandro Bergami exhibited his latest creation: the Ferrari 156 F1 in 1:20 scale, realised with a great wealth of detail in confirmation of the elevated level of craftsmanship from the Bolognese constructor.

THE LEE WAY

Here's a clear and simple description of a way to vary the inlet valve timing on a twin cam engine to give a wider operating range and smoother overall operation. See you soon.

— Al Miller

Simple tensioner adjusts camshaft

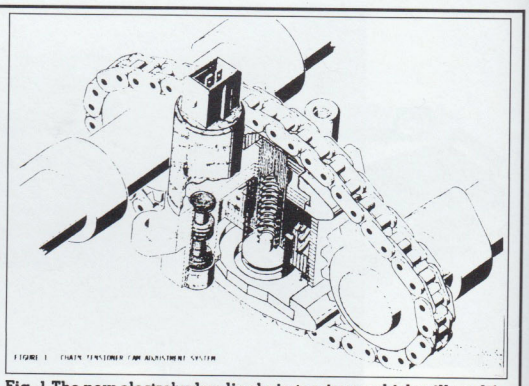


Fig. 1 The new electrohydraulic chain tensioner which will modify the camshaft drive tensioning system on a Porsche car in the near future.

THE VEHICLE DESIGNER has to reconcile the conflicting demands of providing more output power and torque over the engine speed range with low fuel consumption and reduced emissions of hazardous substances as well as remaining competitive and ensuring quality.

In practice a compromise is usually achieved and one answer is a camshaft adjustment mechanism, which adapts the timing to the engine requirement.

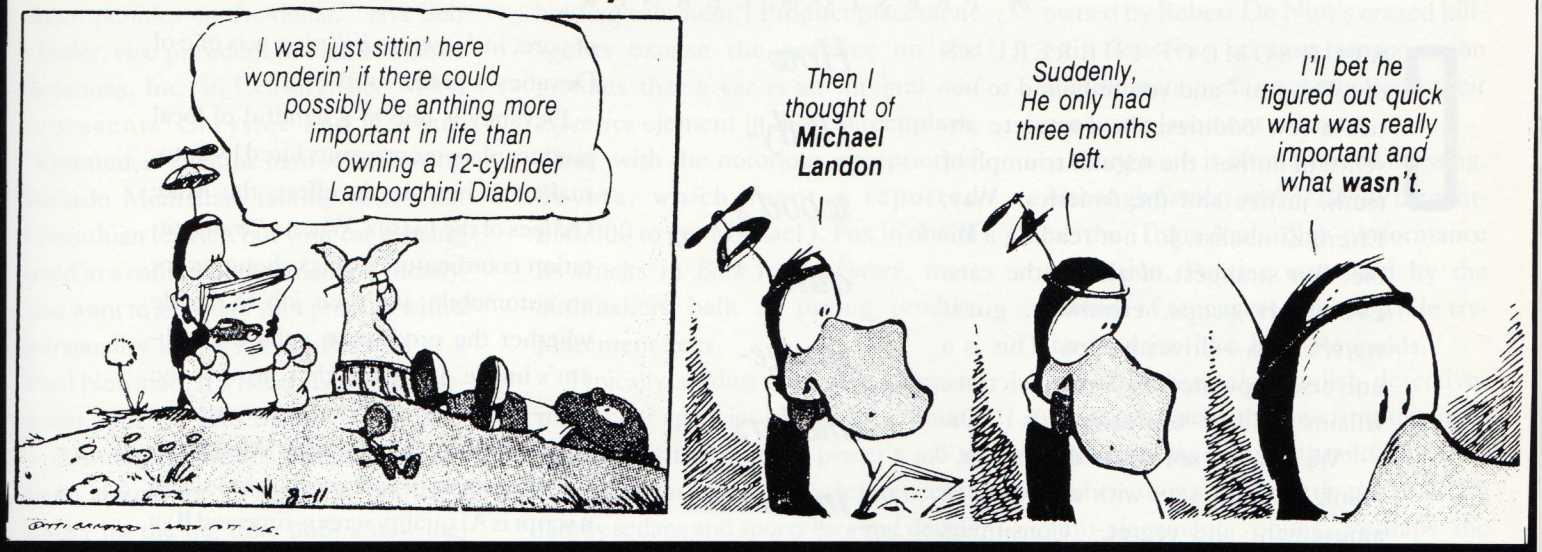
With a new system (Fig. 1) developed by Hydraulik Ring, in conjunction with a German automobile manufacturer, an economical design results from a modification to the camshaft drive chain tensioning system. The system is applicable to any engine in which the exhaust camshaft is driven from the crankshaft by toothed belt or roller chain, and the inlet camshaft is driven by a short chain from the exhaust camshaft.

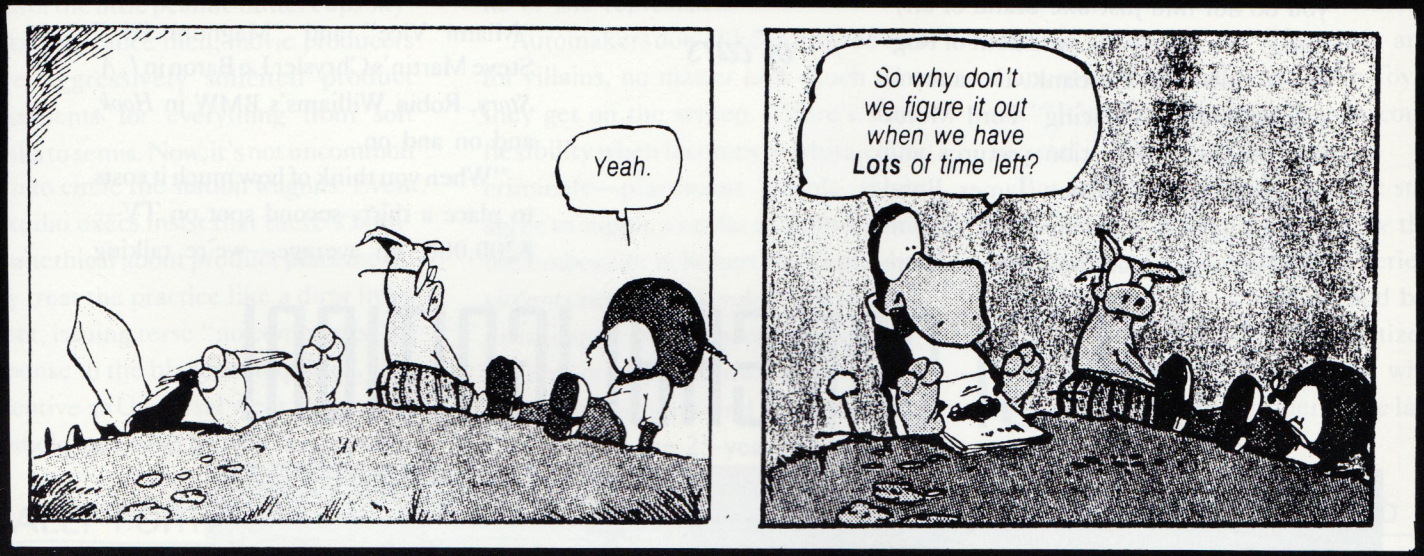
As part of the design the normal hydraulically operated chain tensioner between the inlet and exhaust camshafts, is replaced by a combination of a chain tensioner and electronically controlled actuating cylinder. When operated, in response to a signal from the engine management computer, the cylinder deflects the chain tensioner by the amount of the piston stroke and thus alters the geometry of the camshaft drive.

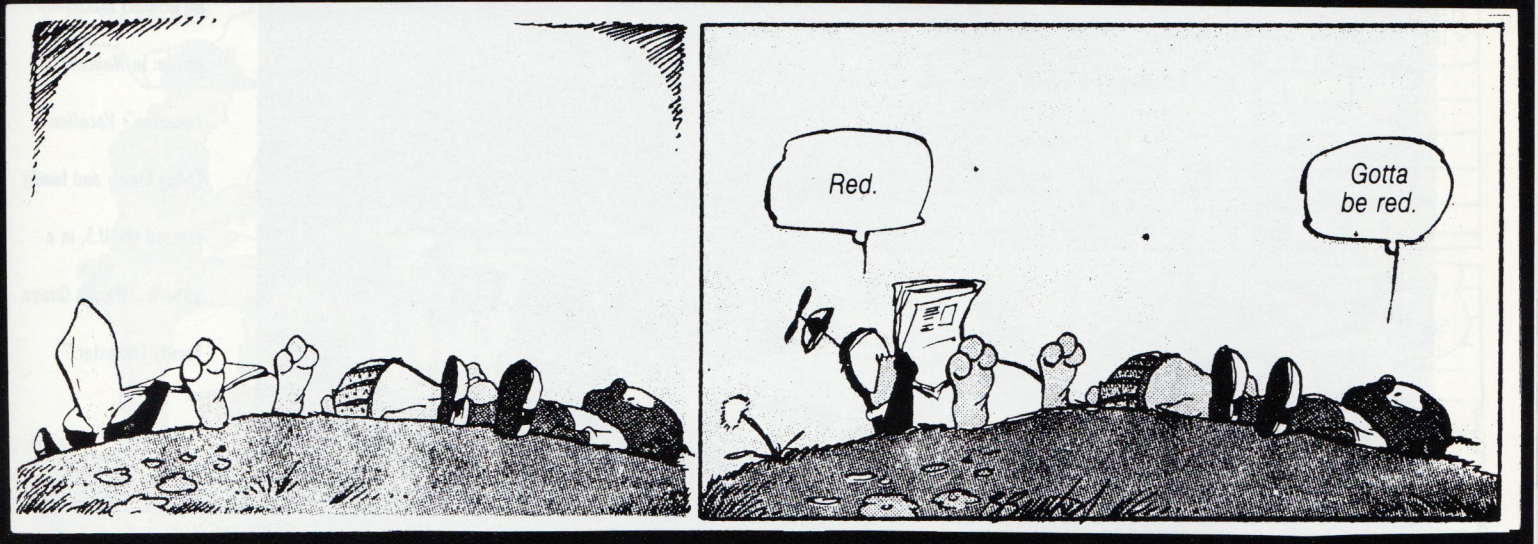
On one side the chain length between the camshaft drives is increased, whilst simultaneously on the other side it is decreased, thereby rotating the inlet camshaft in relation to the crankshaft driven exhaust camshaft.

The amount of adjustment is determined by the design of the chain drive, the chain length, the number of teeth on the sprocket and the adjuster stroke. In addition fuel consumption is claimed to be reduced by approximately 3% and NOX emissions by 50%.

OUTLAND by Berkeley Breathed







Car Culture

by PRESTON LERNER

LIGHTS! CAMERA! IGNITION!

How Hollywood's auto image-makers influence the casting of cars

CATCH SOME OF THE RERUNS of "The FBI" and you're bound to notice a few oddities: the complete absence of humor; the regular triumph of truth, justice and the American Way; Efrem Zimbalist, Jr., not reading a Bible. But strangest of all are the cars. Everybody—cops, criminals, guest stars, extras—drives a Ford. This is a universe populated by G-men, victims, villains and late-'60s/early-'70s LTDs.

"We'll never see those days again," Frank Devaney says with a mixture of amusement and regret. "Consumers expect realism. And in the real world, you do not find just one brand of anything." As senior vice president of Rogers & Cowan in Burbank, Devaney is responsible for "placing" Ford Motor Co. products in motion pictures and television shows. When James Bond drove a (gasp!) Lincoln Mark VII, instead of, say, the fabulous Aston Martin of yore, in *License to Kill*, that was one of Devaney's great coup(e)s.

Devaney is one of a handful of local product placement agents hired by automakers. They are, in effect, the Mike Ovitzes of the car biz. When a "transportation coordinator" comes shopping for an automobile, it's their job to decide whether the production suits their client's image. If it does, they provide the car—or cars—free of charge in return for advertising money can't buy. What product placement people most like to see in a script is A) quality screen-time and B) a close identification with a prominent and likable character. Hence the Ferraris in "Miami Vice" and "Magnum P.I.," Steve Martin's Chrysler Le Baron in *L.A. Story*, Robin Williams's BMW in *Hook*, and on and on.

"When you think of how much it costs to place a thirty-second spot on TV—$200,000, on average—we're talking

PHOTOFEST

No product placement hassle: In *National Lampoon's Vacation*, Chevy Chase and family crossed the U.S. in a generic "Wagon Queen Family Truckster."

about pennies on the dollar," says Bob Hadler, vice president of Hadler Public Relations, Inc., in Century City, which represents Chrysler and Toyota. "Granted, it's not the hard sell of having Ricardo Montalban talking about rich Corinthian leather, but your car is being used in a contemporary manner. Ideally, you want to associate your product with a personality like a Robert Redford or a Paul Newman. It's not truly an endorsement. But it's effective."

Although product placement has been around for 50 years, the industry didn't hit the big time until a now-legendary Reese's Pieces plug in *E.T.* sent sales of the little peanut-butter cups skyrocketing. Since then, movie producers have aggressively solicited product placements for everything from soft drinks to semis. Now, it's not uncommon been to circle the station wagons. Even as studio execs insist that there's nothing unethical about product placement, they treat the practice like a dirty little secret, issuing terse "no comments" in response to the blandest inquiries. (An executive at Universal went so far as to withhold comment on why he was withholding comment.) Product placement agents excuse the practice on the grounds that a car is an integral *and expensive* element in most screenplays. Thus, with the notorious exception of Toyota, which spent a reported $50,000 to get Michael J. Fox in one of its trucks in *Back to the Future*, most automakers balk at paying product placement fees.

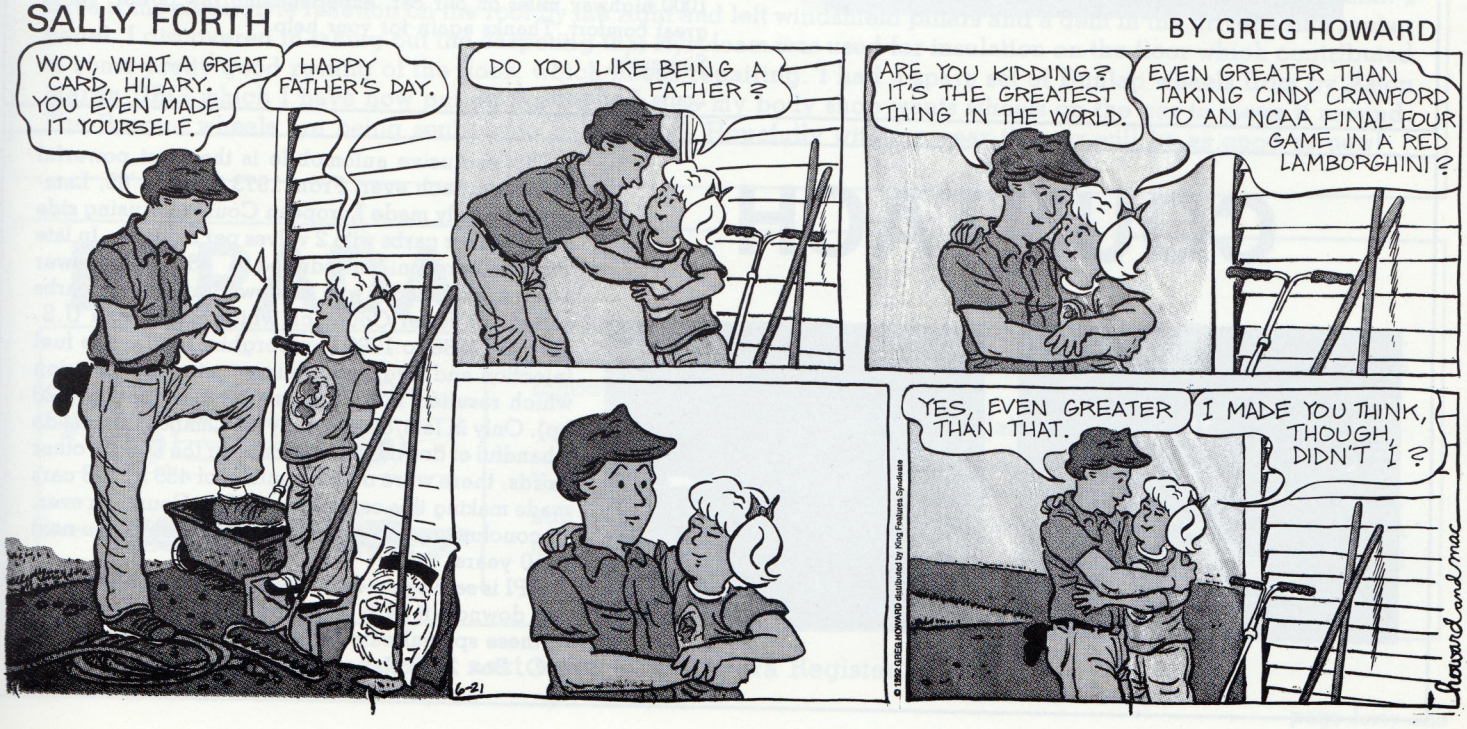
Typically, studios send screenplays to placement agencies long before filming begins. It's the product placer's job to "break down" the generic references to family sedans and sports cars and decide which "parts" are appropriate for the car he or she represents.

Automakers don't like to provide cars for villains, no matter how much time they get on the screen. There's some flexibility when it comes to white-collar criminals—placement people might agree to supply a car for an embezzler if the embezzler is Robert Redford—but violent crime in their vehicles is strongly discouraged. When necessary, producers rent or buy their own automobiles, but most bad guys end up driving old cars, such as the 25-year-old Mustang owned by Robert De Niro's crazed killer in *Cape Fear*, because transportation coordinators prefer not to offend their product placement sources.

Stunt work is often a mixed blessing. Although *Smokey and the Bandit* cemented the Trans-Am's high-performance reputation, Pontiac was sued by the parents of teenagers injured while trying to drive like Burt Reynolds.

These days, alas, stylish detectives are passé. And with true-crime docudramas replacing many of the old cops-and-robbers shows, there's a dearth of strong auto-placement venues. Perhaps the most car-intensive program going is "Baywatch," starring David Hasselhoff, in which all the lifeguards and many of the principal actors drive Toyotas. "It's like a nonstop Toyota commercial," Hadler says smugly.

But even better than having the star drive your car is having your car *be* the star. In Hasselhoff's previous hit series, "Knight Rider," he played second banana to an amiably vain, robotized Trans-Am: KITT, the talking car, who might reasonably be considered the last of the great star vehicles. □



Lamborghini Registers

Silhouette / Islero / Espada / Muira / Countach

Slowly but surely we are starting to catalog all of the Lamborghinis in America — We have a guess that there are some 2000 Lambo's in the U.S., but tracking them has been difficult, to say the least. Please, if you have one of the above models, register the car with the appropriate person.

SILHOUETTE

Please send a snapshot & information on your car to Stephano Pasini Automobili Lamborghini SPA-40019 Sant'Agata-Bolognese (BO) via Modena 12-Italy.

I am writing to thank you for your help and to give you a progress report on the Islero "registry". So far we've identified 41 Isleros in North America by serial number and also have sketchy information on 5 more. the serial numbers that we know at least something about are as follows:

6021	6105	6204	6282	6366
6039	6129	6207	6288	6408 S
6042	6177	6210	6312	6447 S
6051	6180	6222	6315	6483 S
6057	6183	6231	6318	6522 S
6066	6186	6267	6327	6531 S
6078	6198	6270	6342	6546 S
6096	6201	6279	6351	6588 S
6102				

If possible, could you publish this list with the note that I would love to hear from any owner whose car is not already included here. *If he/she wishes to remain anonymous for any reason, we will strictly honor that wish.*

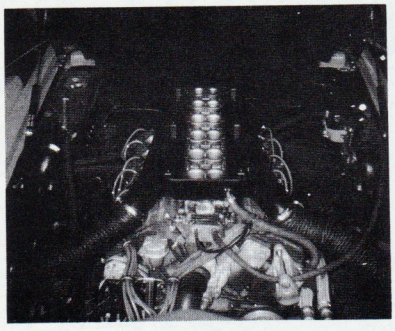
So far we have nearly 35 pages of information that we are most happy to copy and pass on to any interested Islero owner. The cost of a current copy is $9.00 to be sent to me at 2712 E. Lincoln, Bloomington, IL 61704

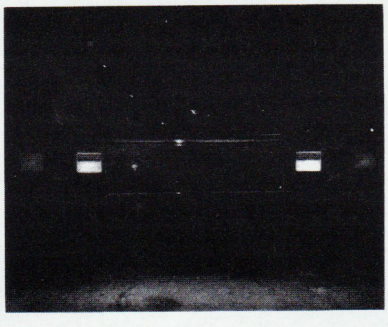
Those of us owning Lamborghinis out here in the heartland enjoyed a great weekend in Detroit in September at the Italian Happening. There was even the very rare event of two Isleros at the same place at the same time. Beside mine (#6096), Jim Kaminski brought his (#6210) from Florida. It was a great excuse for Lori and I to put 1000 highway miles on our car, experienceing raw power, yet in great comfort. Thanks again for your help.

Sincerely,

Louis A. Herrin, DVM

COUNTACH





This exclusive automobile is the most powerful U.S. Countach ever. From 1973 to early '85, Lamborghini only made European Countachs using side draft webber carbs with 2 valves per cylinder. In late '85 Lamborghini introduced a 455 horsepower 4-valve per cylinder with six downdraft webber carbs called the super Countach which included a U.S. version. 1986 to 1989 Lamborghini had to use fuel injection and large front bumpers to pass emission which resulted in a 35 horsepower reduction (420 hp). Only in late '85 and early '86 Lamborghini made a handful of downdraft carb cars for the U.S. In other words, there were only a handful of 455 hp US cars made making this car the rarest U.S. Countach ever. In conclusion, this car will be priceless in the next 5-10 years.

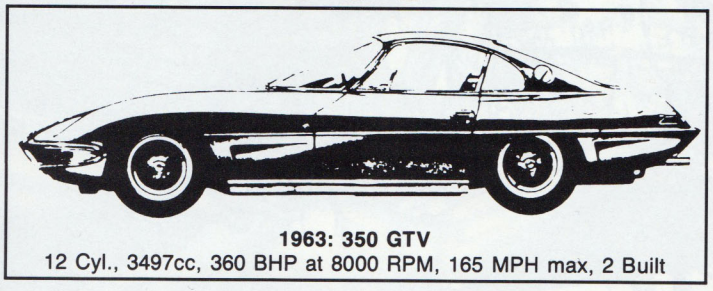
API is setting up an exclusive club for all owners of a downdraft carb U.S. Countach. If you own one of these special cars, send photo and letter to API P.O. Box 2735 Naperville, Illinois 60540.

Lamborghini Registers

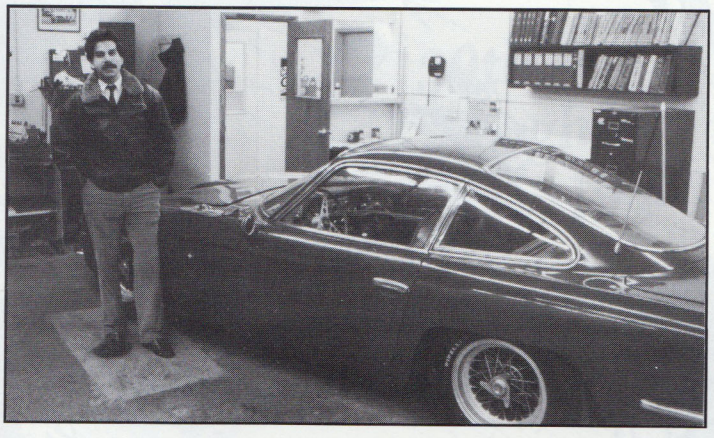
350 / Espada / Miura

And now—an introduction to our two old time members who will be handling the Espada, 350 and Miura* Registers.

350



1963: 350 GTV
12 Cyl., 3497cc, 360 BHP at 8000 RPM, 165 MPH max, 2 Built



I would like your name, address, day and night telephone number, if it is all right to call at work. The serial number of your 350, condition and anything unusual or different about the car. Also, I would like to start a cross reference for parts so anyone with any good information that I can pass along, like the headlight lenses are from a Mercedes, or Scandia truck would be great. Also, if anyone has spare parts that they would be willing to sell to other 350 owners in restoring and maintaining their cars would be helpful. Lastly, places that you have found to be helpful in getting parts like G.T. Auto in AZ would be great to know.

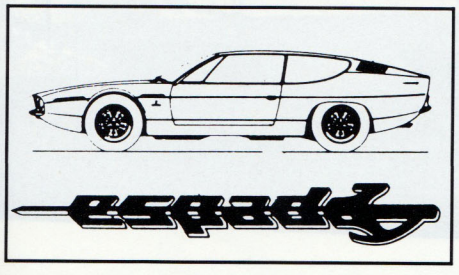
This information will be shared with all the registered 350 GT owners only. No stockbrokers will be given addresses or telephone numbers to bother us at dinner time. I look forward to hearing from you 350 GT owners!

Steve Reubel
7724 Montgomery Road
Cincinnati, Ohio 45236
(513) 891-2992

PROGRESS REPORT ON THE 350 GT

Enclosed is my 350 GT which is looking much better than it really is and with me in the picture, it doesn't help much. We've begun the full restoration of the car. The engine and transmission are now out. The car is having a full engine rebuild since it has 100,000 km and flunked the compressor test. The interior is ripped out now, since it had previously been redone in the finest corentheum vinyl and synthetic carpeting. I just like the natural materials, so we will use leather and wool. The body is being sent out on Saturday to my body man in Indiana. I have some electrolyte reaction on the roof by the right and left windshield pillars and a dent in the driver's side rocker panel. I discovered in taking out the carpeting that styrofoam was used for insulation on the floor which contributed to some pretty good rusting of the floor, which needs repairing. I had a spare set of Dunlap wheels from by Aston Martin DBG which I have now put on the car because my body shop wants wheels on the car to move it around. The Borrani wheels are being sent out to be restored. Hopefully within a year the car will be as good as new!

ESPADA



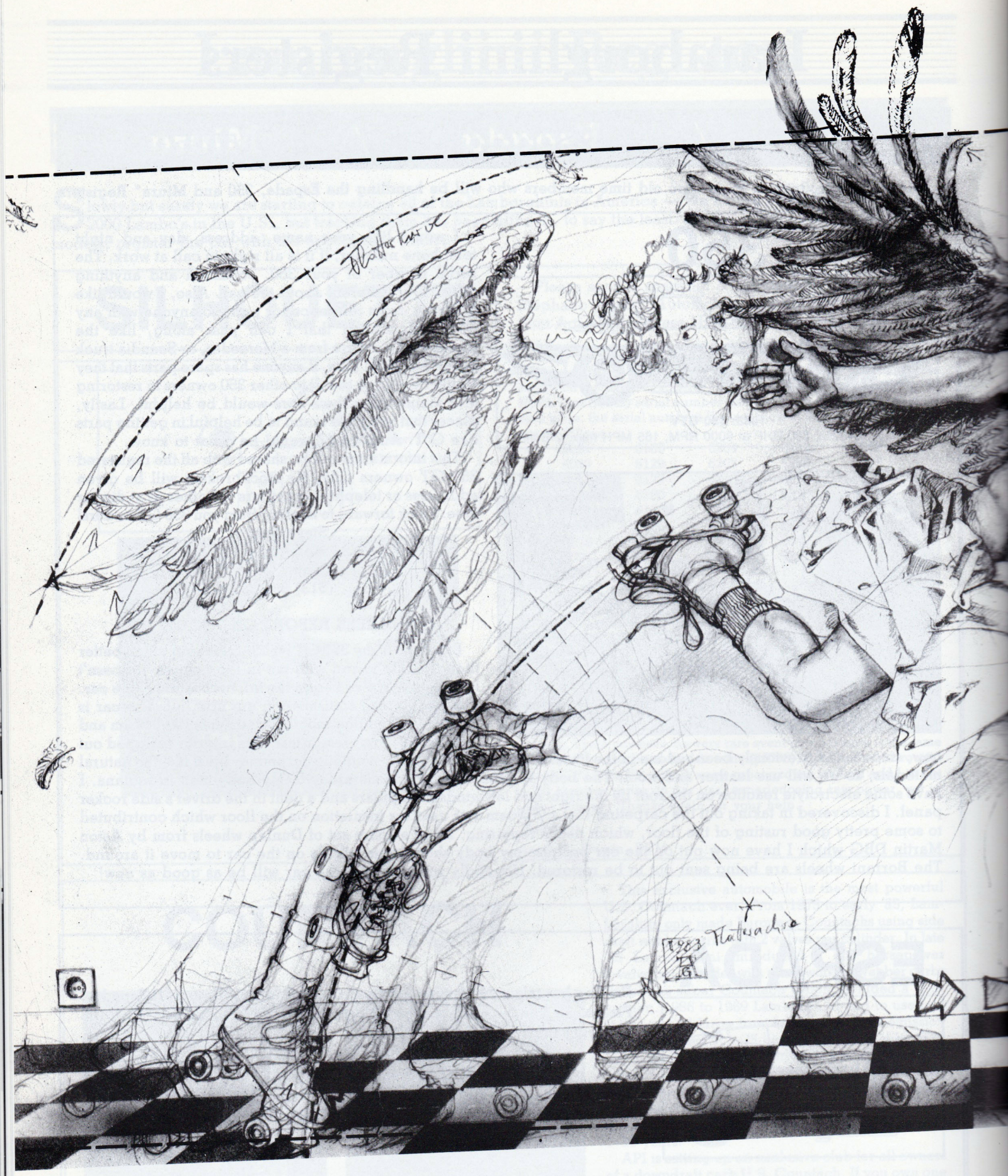
Jim Fox has taken the duties of registering the series I, II, and III Espadas. Please, all you Espada owners, let's get those cars registered. Send the following information to Jim Fox at:

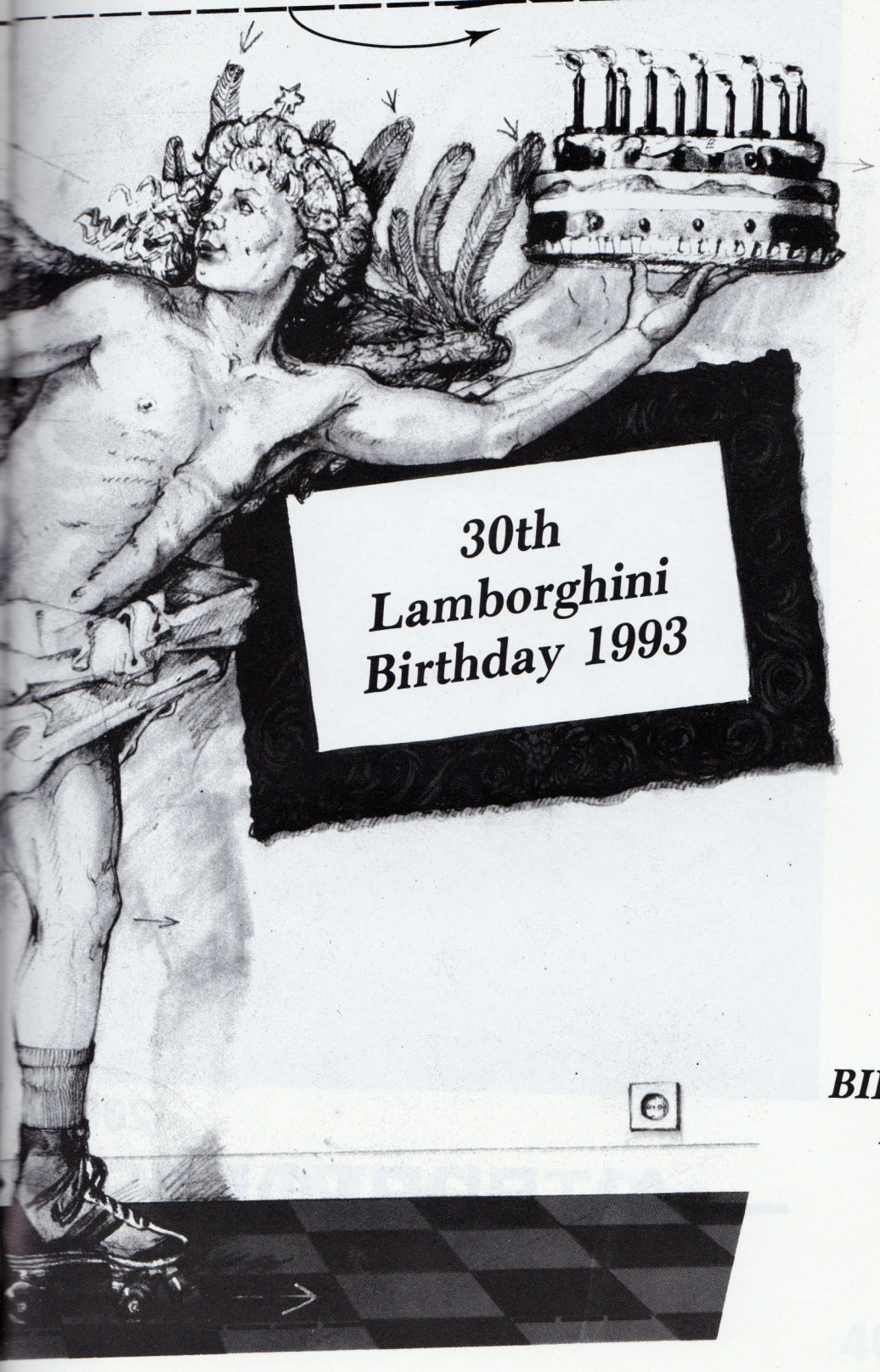
5605 Park Oak Place
Los Angeles, CA 90068

Year of car, color, serial number, prior owner if possible, your name, address and telephone number, so that we can send you the complete form to fill out.

THANKS!

*We're out of room so — coming next issue — the Miura Register.





You remember seeing the great pictures of the Anniversary party of 1988, well—we are going to do it again. Save the month of September. This is a birthday party you do not want to miss. We are planning another group tour of Italy and hope many of you will join us for this party. Because of limited space when we get the dates set and the details worked out, it will be, first come first served. The last 25th Birthday party was completely sold out, so plan NOW!

COMING IN SEPTEMBER 1993

A 30th BIRTHDAY PARTY for Automobili Lamborghini

San't Agata, Italy and beyond

30th LAMBORGHINI

HOME OF THE WORLD'S FA

★ *Complete collision repair and painting.*

We take the hassle out of insurance claims.

201.79

— AL BURTONI'S M

SALES & SERVI

We offer the latest in mechani

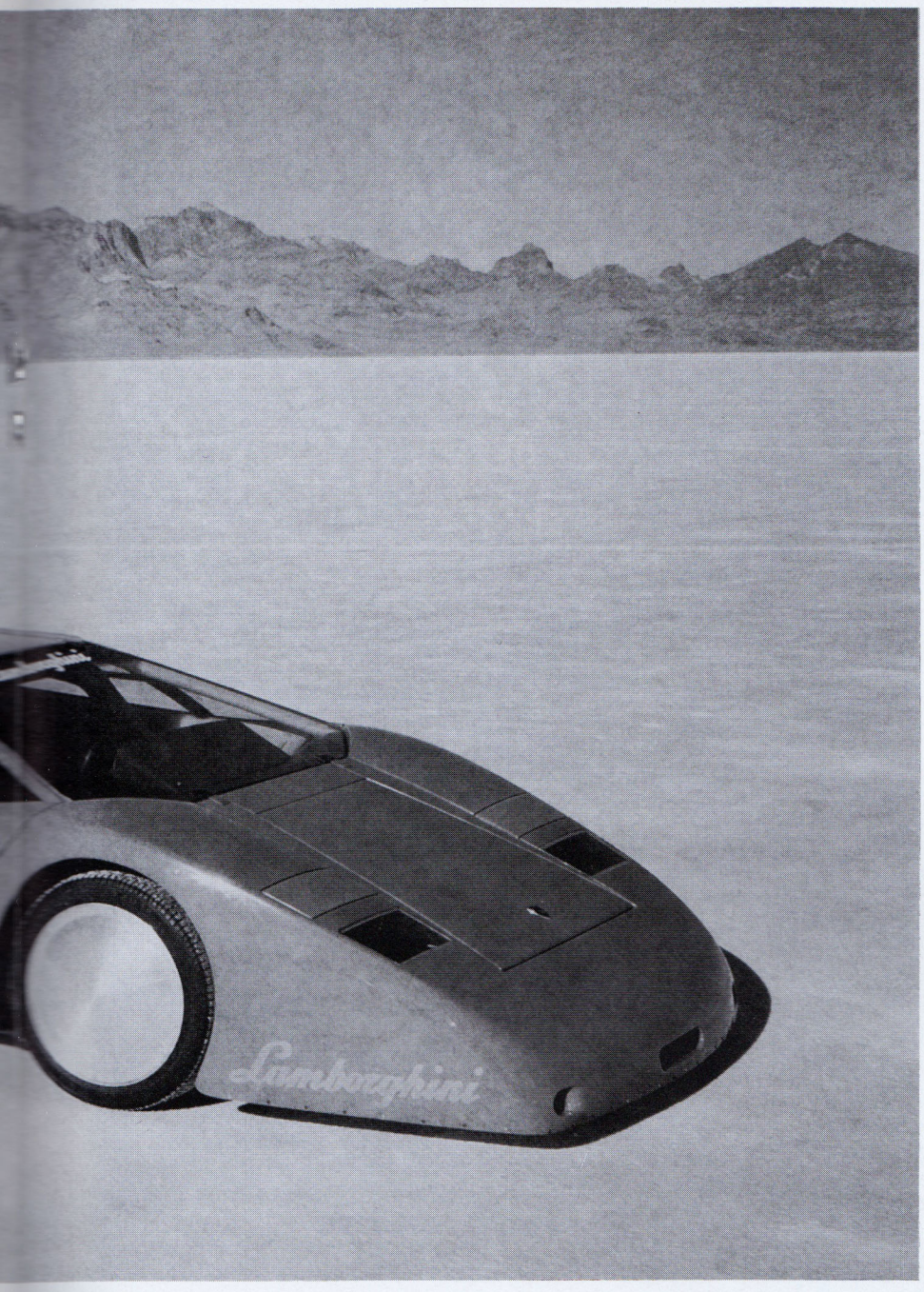
We Service More Cou

MILANO IMPORTS

12385 Watsonville Rd.
Gilroy, California 95020

Lambo

ASTEST 5.2 LITRE COUNTACH



★ *Nationwide shipping arranged.*

Door to door.

Fully insured.

3 MPH

ILANO IMPORTS —

CE SINCE 1968!

al updates & body modification.

taches Than ANYONE!

Tel: 408-847-8732

FAX: 408-847-3738

rghini

THE JOYS OF OWNING
AND MAINTAINING
A $200,000 SPORTS CAR

A VROOM OF ONE'S OWN

BY JACK SMITH

Photograph by Mark Jenkinson

This is what it's like to be the sexiest man alive.

People gawk. Women smile and edge closer to get a better look. Men watch enviously from the corners of their eyes. Some are startled, first goggling, then turning away abruptly lest they be caught staring at the man rolling by in the *rosso chiaro*—in English, "brilliant red"—Ferrari Testarossa.

"It's funny, the effect this car has on people," says Tony Walters, Ph.D., the man behind the wheel. "In Washington, people fall off the curb when they see the Testarossa. But on Philadelphia's Main Line it's completely different. Either it doesn't draw attention, or people pretend they don't see it."

Well, of course! Main Liners revere understatement, and there's nothing understated about the Testarossa. Its shape is overtly sensual, the nose long and low, tapering forward like a shark's snout. The cockpit rises waist-high behind a sharply raked windshield; massive air ducts are grooved into its flanks, which bulge some eighteen inches wider at the rear than at the front.

The cockpit is luxurious in handsewn leather and plush carpeting, yet hardly capacious, as the driver shares the space between the front and rear wheels with the engine, a huge, 12-cylinder horizontal slab of aluminum mounted directly behind the seats.

Once the ignition is fired, the effect is operatic. First and second gears gurgle a scherzo. Suburban back roads evoke a mid-range vibrato all the way to the expressway. Once on the highway, Walters, a former SCCA (Sports Car Club of America) racecar driver, punches the throttle and the engine races allegro, up the scale like a dozen metallic-throated Pavarottis, and the Testarossa

In motion, Tom Finarelli's Lamborghini Countach looks and sounds like a cruise missle. At rest (in front of Joe Palooka's diner in Wilkes-Barre), it just looks impatient.

EDITOR'S NOTE: A great artiucle that was in *Town & Country magazine about our member Tom Finarelli.*

launches itself over the darkening horizon.

Walters' face glows orange from the lights of the instrument panel. He watches as the needle slides clockwise around the speedometer, the extreme end of which registers 320 kpm, or 200 miles an hour—at which point the car would travel the length of a football field in one second.

"We won't be going that fast tonight," says Walters, a tall, lean man in his late 40s, whose company, Environmental Systems and Sciences, Inc., provides consulting services to industry. "The fastest I've had it was 150 miles an hour going through Ohio one night . . . uh, maybe I shouldn't say that," he catches himself. But he adds, even at that speed, "it felt solid as a rock."

Realistically speaking, nobody needs to go that fast, but the Testarossa isn't about reality; it's about *fantasy*. Like a handful of other high-priced, high-performance sports-car models built in the U.S. and abroad, it is an "exotic"—so called because they look like no other cars and are rare. They are not mass-produced, and they cost a ton. Whereas conventional vehicles are built to transport, exotics are built to *excite*. Among the top makes:

- America's $65,000 ZR-1 Corvette. Its 32-valve, aluminum-block V-8 churns 375 horsepower through a six-speed transmission, sufficient to reach 60 miles per hour from a standing start in less than five seconds, with a top speed in excess of 180 mph.
- England's $87,000 Lotus Esprit Turbo SE, the sleek, angular coupe James Bond drove in *For Your Eyes Only*. It offers neck-snapping acceleration and a top speed of 160 mph.
- Japan's $63,000, aluminum-bodied Acura NSX. Its 270-horsepower, V-6 engine is linked to a five-speed transmission that will propel the two-seater to 85 mph *in second gear*.
- Germany's $99,000, rear-engined Porsche 911 Turbo. It has a "whale tail" spoiler as well as the teardrop lines of the basic 911, the better to keep it on the ground at three times the legal speed limit.
- Italy's macho and menacing Lamborghini Countach; the Ford-engined DeTomaso Pantera; and the elegant vintage Maseratis.

The exotics evoke a world of unrelenting excitement, of high fashion and power, where cost is no object and where traffic jams and speeding tickets simply do not exist. Even so, not all exotics are seen as equals, suggests David Force, ceo of Force Company, Inc., a manufacturer of optical fibers in Conshohocken, Pennsylvania, and a collector of Corvettes. He does not shrink from using his Corvette ZR-1, a coupe capable of 180 mph, to run business errands. "It doesn't require anything beyond routine maintenance, and it's fairly economical, too; the six-speed gearshift delivers 23.5 miles on the highway. Considering what it can do on the track, it's surprisingly docile," he says. Still, he laments that his Corvette ZR-1 "will never have the mystique of a Testarossa or a Countach. It's too practical."

Veteran Ferrari salesman Phil Tegtmeier, sales manager at Algar Enterprises in Rosemont, Pennsylvania, offers this insight into the psyche of the man—for they are almost all men—who owns an exotic. "If it were convenient to own one of these cars, a lot of guys wouldn't want them," he says. "It's a matter of mystique."

For those in the market for that mystique, price can be no object. According to Porsche sources who insist on anonymity, Microsoft CEO Bill Gates paid more than $1 million for his high-tech supercar, the Porsche 959, which is illegal even to import into the United States—it is too powerful and lacks required safety and environmental features—much less operate on the streets.

Perhaps the top-priced exotic of them all is the Ferrari 250 GTO that fetched $10.76 million at auction in 1990. But the price was based on a short-lived Ferrari mania, caused largely by speculators who bet that when founder Enzo Ferrari died, his company would go out of business. They were wrong, but at the high point, says Tony Walters, he was offered $450,000 for his 1988 Testarossa, a car for which he paid a paltry $150,000 in 1987. He turned the deal down. "I ordered the car in 1984 and had to wait three years for it. When you've worked for something you really want, and when you've waited that long, you don't give it up just because the price is right. Anyway, if I had sold my car, I would have just bought something else. And there's nothing else I could buy that would give me as much pleasure."

IT'S BUILT ONLY TO GET FROM POINT A TO POINT B THE FASTEST WAY POSSIBLE.

The more exotic the pleasure, the greater the responsibilities of caring for the machine. Richard von Medicus is an amateur racecar driver and proprietor of Karosserie, a King of Prussia, Pennsylvania, company specializing in the restoration, repair and sale of high-priced sports cars. In his opinion, "Countaches and Testarossas aren't made for the real world. The most common repair job on the Testarossa is the front chin spoiler. They're *always* coming in. Every time you beat it against the road, that's $1,500.

"Other drivers can be hazardous, too," von Medicus continues. "Sometimes people want to see the car so badly, they'll tailgate you; they don't realize they can't stop as fast as a Ferrari or a Lamborghini. Most people with Testarossas and Countaches are reluctant to take them out in public. They keep them garaged."

"If Enzo Ferrari had meant for his cars to stand still, he wouldn't have put engines in them," says Tony Walters, as his Testarossa rolls up a narrow Philadelphia street. He happily takes the car on long trips, too, and is not loath to show off the set of matched luggage that fits perfectly in the trunk. ("It cost another $2,000, but you don't do something like this halfway.") He doesn't mean to imply, however, that he drives off willy-nilly in his Ferrari. "Wherever I go, I have to have an idea what the road conditions are like." When he's invited to a party, for example, he calls ahead to inquire about driveway and parking conditions.

Parking valets are absolutely taboo. "A parking valet doesn't have any idea how to park a Testarossa," says Walters. "He can't see the sides of the fenders, he can't see the front end and he can barely see out the rear window. If I absolutely have to park in a valet parking lot, I let the valet get in the passenger seat and show me where to park, then I tip him. We do the same thing when I go to get the car." Another place he can't park the Testarossa is on the street: "Much too risky. If a truck parks in front of or behind the car, the driver will never see it; he'd ride over the hood and smash the windshield."

Walters also admits he can't use his Ferrari on business. "You just don't know how somebody will react to this car. With potential clients, there's no point in finding out; they might figure that since I drive a Testarossa I charge exorbitant fees. But I was just lucky with some investments."

This evening Walters has another kind of luck; he pulls up in front of the city's hot new eatery on the north side of town, Jack's Firehouse, where the maitre d' comes out and directs him to park on the sidewalk directly in front of the restaurant. By the time he has stepped out of the car, a crowd has gathered around it, peering into the cockpit, conjecturing on the engine and eyeing him with envy. One wonders how he copes with all this attention. "I love it," he confesses.

Other owners want the pleasure of driving flat out. Since speeding well over 100 mph is hard to do legally, some racetracks, like the Pocono International Raceway, open their courses on occasion to the owners of exotics. The drivers turn up, resplendent in their helmets and flame-retardant Nomex jumpsuits, their Maseratis, Ferraris and Lamborghinis growling and muttering impressively. Then they race around the swooping, tortuous track. The grandstands may be empty, the races may be full of amateurs, but as the cars scream around the track, it looks, it sounds, it

smells like *the real thing.*

The fee for two days of racing averages $150, but the figure is misleading. To prepare an exotic for the track, the engines have to be retuned and all the fluids and ducting changed. After racing, the cars must be made ready for street driving again. The whole job can cost $25,000.

Even so, the experience is exhilarating. George Stouffer, ceo of Stouffer Classics in Wisconsin, chooses to drive his 500-horsepower Pantera only in races. "It doesn't have emission controls, so it's not 'street legal,' " he explains. Claudio Alberto, an eye surgeon from Summit, New Jersey, agrees. He owns a Ferrari 308 whose sensuously sculpted sheet metal has been replaced by Kevlar, and its glass by lightweight plastic; the engine has been boosted to 340 horsepower. "It's much faster than the original," Dr. Alberto points out cheerfully. "Of course, it's no good for the street now."

That brings up another point: Ferrari owners are different from the people who drive certain other high-priced Italian exotics. So says Ferrari owner Donovan Leyden of Springfield, Virginia. "We don't feel we have to prove anything," he smiles.

Leyden stands on the grassy sward of Eagle Lodge, a golfing and conference center outside Philadelphia where the area's tenth annual Ferrari festival is taking place. Sunlight glints off the hoods and windshields of four score Ferraris parked on the rolling land: sleek, needle-nosed 328s, scoop-sided 348s, dignified four-seater coupes, sophisticated Mondial convertibles and Testarossas. They stand out against the lawn, bright as red, yellow, blue and white chips on a roulette table. Some of the Testarossas have signs on their windshields telling the year they were made and their present mileage: " '88; 3,608." " '85; 8,788." " '88; 2,540." Clearly they have been used very carefully.

There's an easy camaraderie among Ferrari owners and their wives. They're casually attired in polo shirts, khakis and loafers, and sport the prancing horse logo everywhere—on caps, shirts, key chains and mugs. "The people here are real Ferrari people," says Ralph Palcho, who owns a 1967 GTC. "They love the cars."

Owning a Ferrari, suggests Algar Import's Phil Tegtmeier, on hand with his wife Teri, is an ennobling avocation. "Ferraris stand for tradition. Refinement. Artistry. If you want to treat yourself to a fine automobile that is also a masterful work of art, you'll buy a Ferrari. On the other hand, if you want to make a lot of noise and disrupt the lives of everyone around you, buy a Countach."

The gleaming white, winged Lamborghini Countach comes swooping down the mountain road like an F-14 on a strafing run, its engines roaring and chattering. "IT'S A LITTLE LOUD, ISN'T IT?" yells Tom Finarelli. The cacophony subsides as the driver brakes and rolls slowly through a small community outside Wilkes-Barre, Pennsylvania.

"It's hard to drive this anywhere near its full potential," says Finarelli, a muscular, youthful-looking man of 42 with wavy, ginger-colored hair. "It's a handful. It's built to do one thing, and one thing only—get from point A to point B the fastest way possible."

Indeed, a Countach demands much from its owner. Where a Testarossa's lines are sleek and seductive, those of the most renowned Lamborghini are bizarre; the car resembles a manned cruise missile, all grooved and ducted and bristling with scoops and vents beneath an airfoil flying from two ailerons mounted on the rear deck. Its designers have made few concessions to such mundane matters as comfort and convenience; trunk space, for example, is laughable. "There's enough room for maybe two small gym bags," explains the owner. Entering the car is an act of faith. Instead of opening out, the doors swing up and forward like twin guillotines. Driver and passenger enter by backing through this aperture then simply dropping, derrière first, in the general direction of the skinny bucket seat.

IF IT WERE CONVENIENT TO OWN THESE CARS, A LOT OF GUYS WOULDN'T WANT THEM.

The long, almost horizontal windshield slopes forward over an expansive, black-leather-clad dashboard. "It bakes in here," says Finarelli. "Thank goodness the air conditioning is pretty good." This is no place for a claustrophobe; the side windows drop open perhaps two inches. "It makes it impossible to eat at McDonald's," observes the owner cheerfully. The rear window is a slit thirty inches long and about three inches deep, with the brake light blocking the middle of this minimal opening. As a result, backing up involves swinging the doors forward and leaning out, to see where one is going.

Driver and passenger aren't alone. A monstrous, 435-horsepower V-12 power plant throbs some twelve inches behind them, giving the Countach an awesome acceleration. "You can drive up to 92 miles an hour in second gear," says Finarelli proudly. The ability to leap forward instantly also makes it risky to drive when the streets are wet and traction is tricky. Even on dry streets, the Lamborghini rides hard. The passenger feels he is in a speedboat hitting the waves.

Nor is driving the Countach easy. The clutch, for instance, is stiff and trucklike. "You start feeling it after a couple of miles," says the driver. Then there is the lockout clip, a small metal clip attached to the shift gate, through which the shift lever rises. Unique to the Countach, it's also absolutely necessary. Strangely, the Lamborghini's transmission places reverse gear adjacent to second gear and directly above the first gear. If the driver isn't paying attention or is shifting fast, he can slam the shift lever from first gear into reverse—unless the lockout clip has been engaged. "I've heard of a lot of people who've done that at 65 miles an hour," observes Finarelli. "It's an expensive mistake. Sometimes you've got to wonder what the Italians were thinking when they made this car."

Or, for that matter, what *he* was thinking when he bought it. An executive at his father's firm Penn Refrigeration, Inc., Finarelli is a thrice-decorated Marine Corps veteran who spends much of his free time coaching Little League baseball and junior high school basketball. Because he has always had a love affair with cars, he thought he knew what he was getting into when he bought the Lamborghini. After all, his garage at home in Dallas, Pennsylvania, already held a ZR-1 Corvette, a Mercedes 500 SL roadster and a Testarossa. None of them prepared him for the Countach. "I was a little afraid of it at first," he admits. "It's much less forgiving than the Testarossa. It can surprise you on the road."

His Lamborghini also surprised him in the shop. There were, for instance, the tires; after only 3,100 miles, he found he had to replace the rear ones, for the engine's incredible torque had scrubbed off the tread. Replacing a pair of Pirelli P-17s, warrantied as safe up to 200 miles an hour, isn't the sort of job for the corner gas station. He found a pair through a Lamborghini dealer who wanted $1,125 *each*. "He was trying to hold me up," says Finarelli, outraged. Finally, he located a pair for only $450 each—a bargain.

Unlike his Testarossa, which required tune-ups at intervals of 7,500, 15,000 and 22,500 miles, Finarelli's Lamborghini needs work every 2,500 miles. At 3,500 miles, the work on the flywheel, clutch and other mechanicals cost him $9,700.

Even the simplest things can be treacherous, like the push-button security system on the doors. There he was, in the middle of downtown Wilkes-Barre, locked out of his car. "It took me two-and-a-half hours to get in; there must have been 300 people standing around watching."

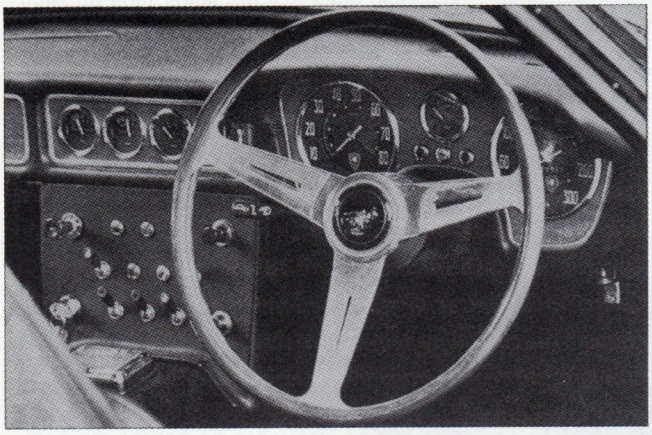
It's all worth it, though. "I don't race it or show it; I just take it out and drive it, strictly for the joy of it. It's the closest thing to a jet fighter there is. I remember being slogged down in the mud in Vietnam and seeing the jets flying overhead. I always wanted to know what that felt like."

Now, he allows with a broad smile, he knows, he knows. □

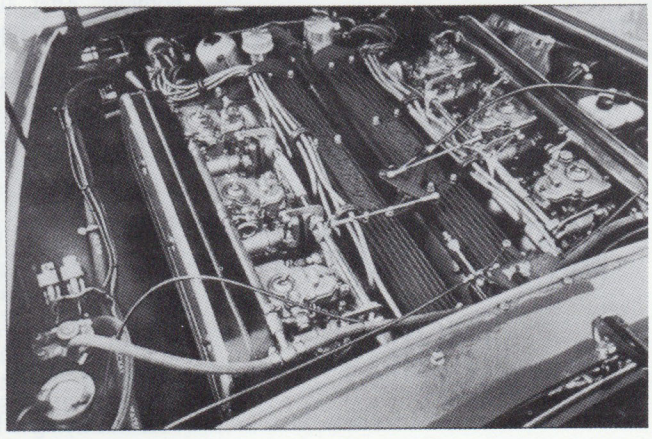
Lamborghini 3500GTZ

A rare Zagato-bodied coupe surfaces from Down Under

by Harry Newton
PHOTOS BY DAVID GOOLEY



EDITOR'S NOTE: A great story for the club magazine, sent to us from Bill and Bev Overheuser.



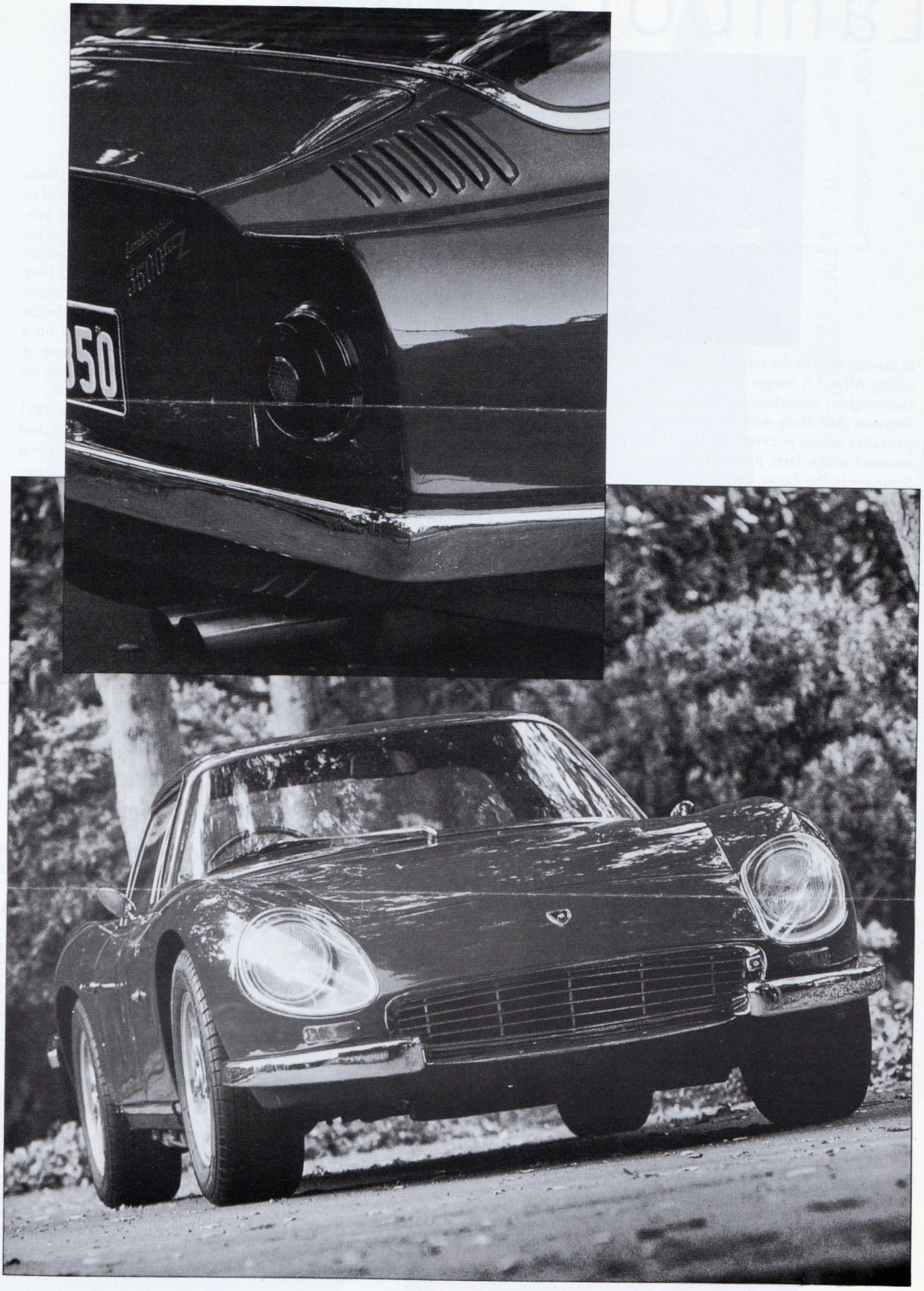
Tractor making must be an occupation whose backlash calls for an off-setting speed and style in life. Examples of this syndrome are David Brown (Aston Martin), Renzo Rivolta (ISO) and Feruccio Lamborghini (Lamborghini). All three made fortunes in the farm equipment business, and all three became known for the sleek grand touring sports cars they produced afterwards.

Another thing that at least two of these makers had in common was that when they wanted something faster and more attention getting than their normal production GT, they turned to Carrozzeria Zagato. While we know of no Zagato-bodied Iso, Aston Martin's fewer than two dozen DB4GT Zagatos are museum pieces today, spoken of in hushed reverence. Rival Ferrari also has from time to time used Zagato to create a memorable model derivation. The Iso, except in Grifo or Bizzarini form, has languished as a collector item due in large measure to its being perceived as proletarian Chevrolet power, placing these cars in a hybrid status rather than among the thoroughbred group of post-war Italian GT automobiles.

Lamborghini, while not suffering from that stigma, didn't have a value- enhancing competition record on which to base a thoroughbred pedigree. However, in the past few years the marque has become better recognized, and early examples have reached the six-figure neighborhood. Before a semblance of sanity returned to the marketplace, Miura and Countach versions enjoyed even higher bidding than did the early cars, in a manner not unlike the Ferrari market. This perhaps is due to the controversial styling of the early cars, which we thought were bodied almost exclusively by Carrozzeria Touring.

It was something of a surprise, therefore, to encounter a Zagato-bodied Lamborghini 3500GTZ, which showed up at the Italian Car Show at Quail Lodge during 1991's Monterey classic car weekend. This right-hand-drive example recently had arrived from Australia, where it had changed hands several times during the past quarter century. Overall, the marque was well represented at Monterey by more familiar models, Countach, Miura and 350/400GT series, even by a Diablo that caused considerable stir among the often blasé attendees.

But it was the rare Zagato car, previously unknown to the majority of viewers, that attracted the most serious interest. One immediate visual comparison that was reached unconsciously was how well the early Lamborghini adapted to angularity and sharp edges after nearly thirty years of seeing the cars with curvacious Touring coachwork. The aggressive, Ercole Spada-designed Alfa Romeo TZ 2 of the same era was obviously still very much on the renowned stylist's mind when he tackled the Lamborghini assignment, though the Lamborghini rendering was created with comfort as a much high-



Lamborghini

er priority than in the case of the built for racing Alfas. A longer hood gives the Lamborghini something of a greyhound sleekness that, along with its razor edges, provides some preview of the lines assumed much later by the Countach. Subjectively, the Zagato design is less contrived, less of a shock to one's preconception of what a GT car should look like. It looks like a car to be driven and enjoyed by someone with a competitive spirit, someone who doesn't mind being different...but not a car designed for its owner to be seen in above all other considerations, which is how we visualize the Countach, and, to a lesser degree, its successor the Diablo.

Zagato's designs, particularly during the 1960s when Spada was the "in house'" stylist, always have placed driving above viewing, thereby making them ultimately viewable. While we can't recall any Lamborghini 350GTs that were raced, the Zagato creation would have looked quite acceptable on a starting grid during its period. The Kamm-type rear end does create something of a blind spot to the rear, but the forward and side visibility from the driver's seat appears excellent. During a couple of decades in Australia, this particular car was raced on a number of occasions. Results, however, are unknown. What is believed is that the Zagato car, built for the Earls Court Motor Show in 1963, did not please Feruccio Lamborghini, who is reported to have put thumbs down on any series production after viewing this, the prototype. It is believed that, despite Lamborghini's embargo, a second body may well have been constructed for a private buyer whose tastes differed from those of the car maker. Whether it was mounted on a bare chassis or whether it was a case of rebodying an already completed car, we have been unable to determine.

When we met with Spada late in 1991 at the I.D.E.A. Institute where he is chief of the design staff, he stated that he was quite sure that two and only two examples of this car were built. It is known that the car seen at Pebble Beach/Monterey has been involved in several minor shunts over the years and has been repaired very thoroughly. It originally was painted white (?), but following current practice with most Italian automobiles, it now is red...undoubtedly in response to the commonly held belief that red attracts more green (dollars).

Lamborghinis take honors at Hillsborough Concours d'Elegance

The 35th Anniversary of the prestigious Hillsborough Concours d'Elegance produced winners for the only two Lamborghini's entered in the Concours.

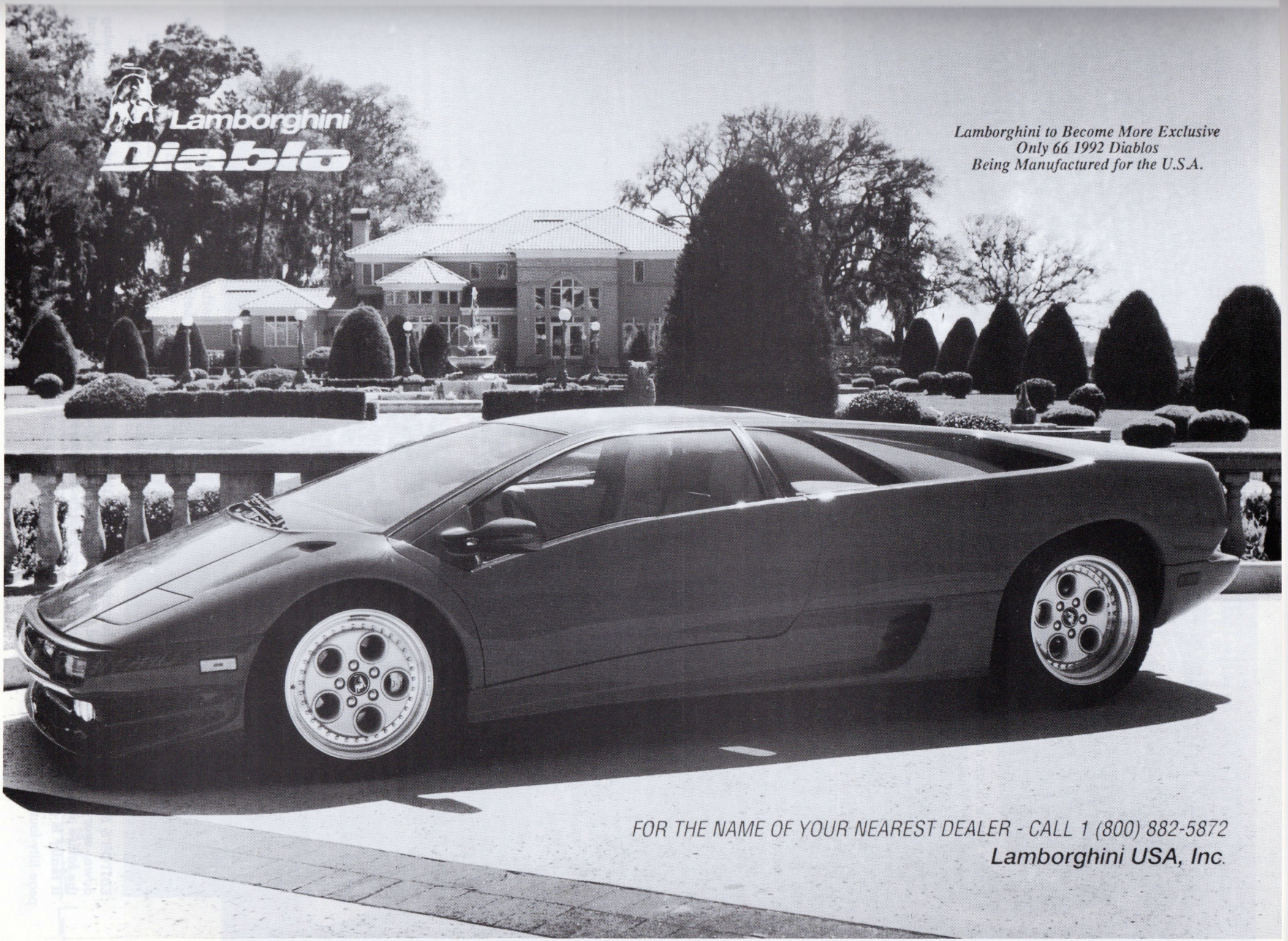
The two Lamborghinis took FIRST and THIRD place in a strong field that included Ferraris, Maseratis, Isos, an Alfa and a Pantera. The two Lamborghini winners were:

FIRST PLACE—1973 JARAMA S-GT
Gil and Vicki Gilfix

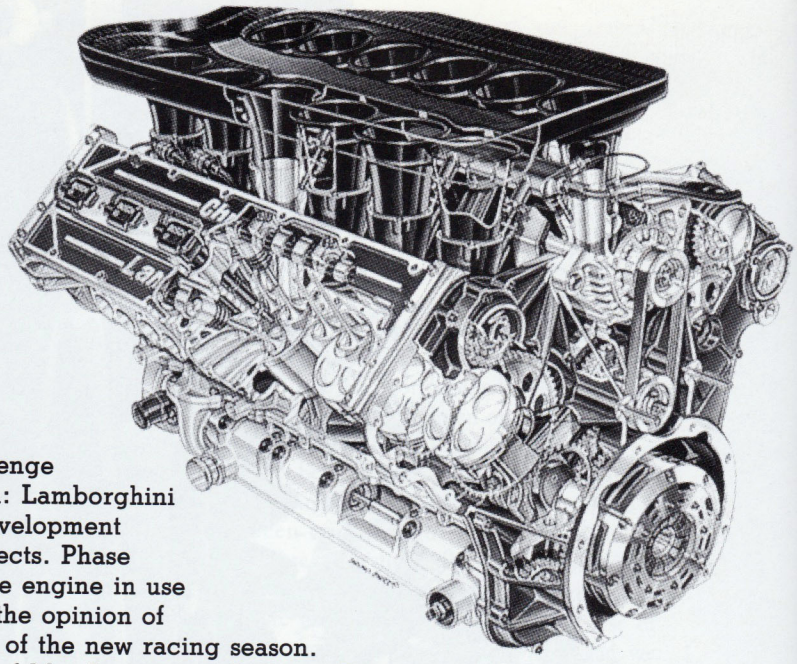
THIRD PLACE—1971 ESPADA 400 GT
Chuck and Fran Charlton

(A beautifully restored 1971 ALFA MONTREAL slipped into SECOND PLACE.)

The "Mystique" of Lamborghini attracted a great deal of attention during the day and as a member of the Hillsborough Concours d'Elegance Car Advisory Council, Chuck Charlton feels that additional pre-1974 Lamborghinis should be entered in Concours throughout the West Coast so that the public gets a better conception of what the different Lamborghinis are like and can see the evolution of Lamborghinis that eventually led to the Countach and the Diablo.


Lamborghini
Diablo
Lamborghini to Become More Exclusive
Only 66 1992 Diablos
Being Manufactured for the U.S.A.
FOR THE NAME OF YOUR NEAREST DEALER - CALL 1 (800) 882-5872
Lamborghini USA, Inc.

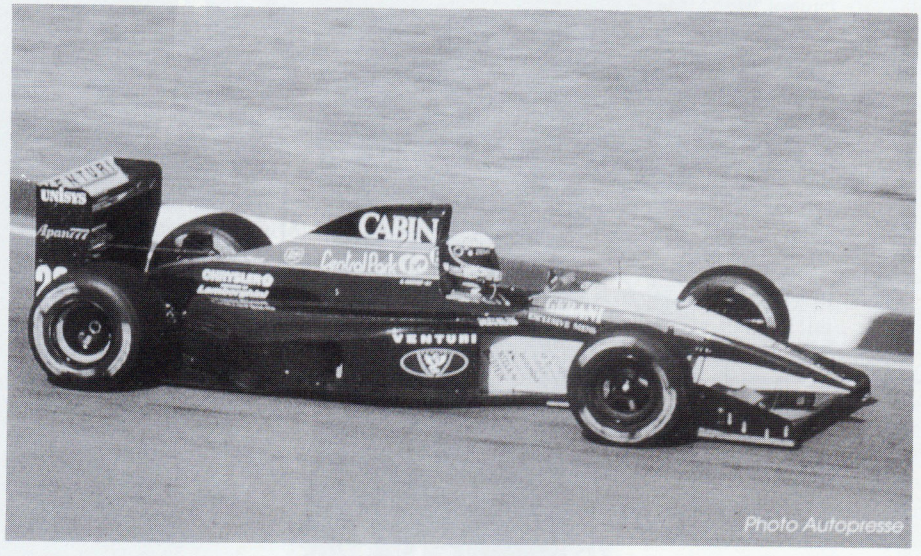
Lamborghini, a top name in the 1992 Formula 1 Racing Championship

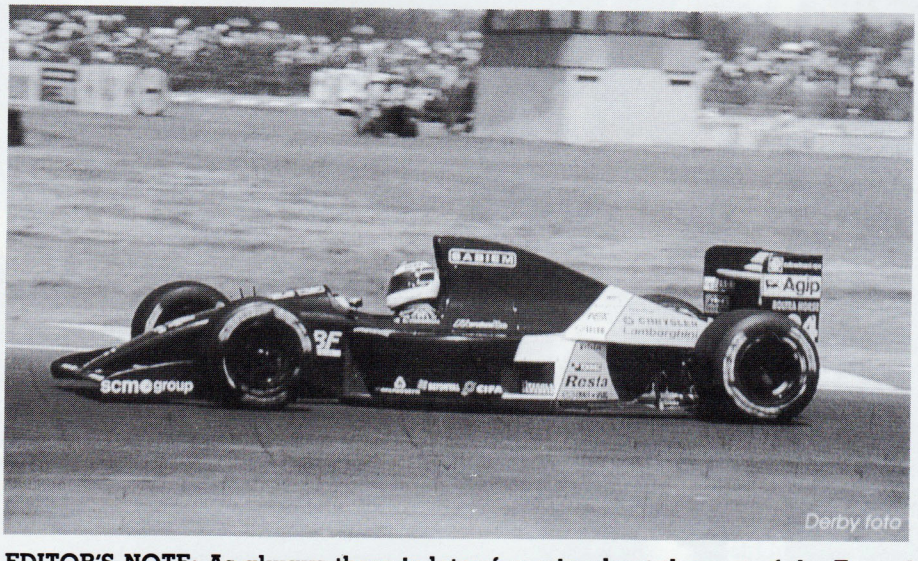


The Engineering Division of Lamborghini started the 1992 Formula 1 Racing Championship at Kyalami in South Africa, supplying engines and gearboxes to the Minardi and Larrousse teams.

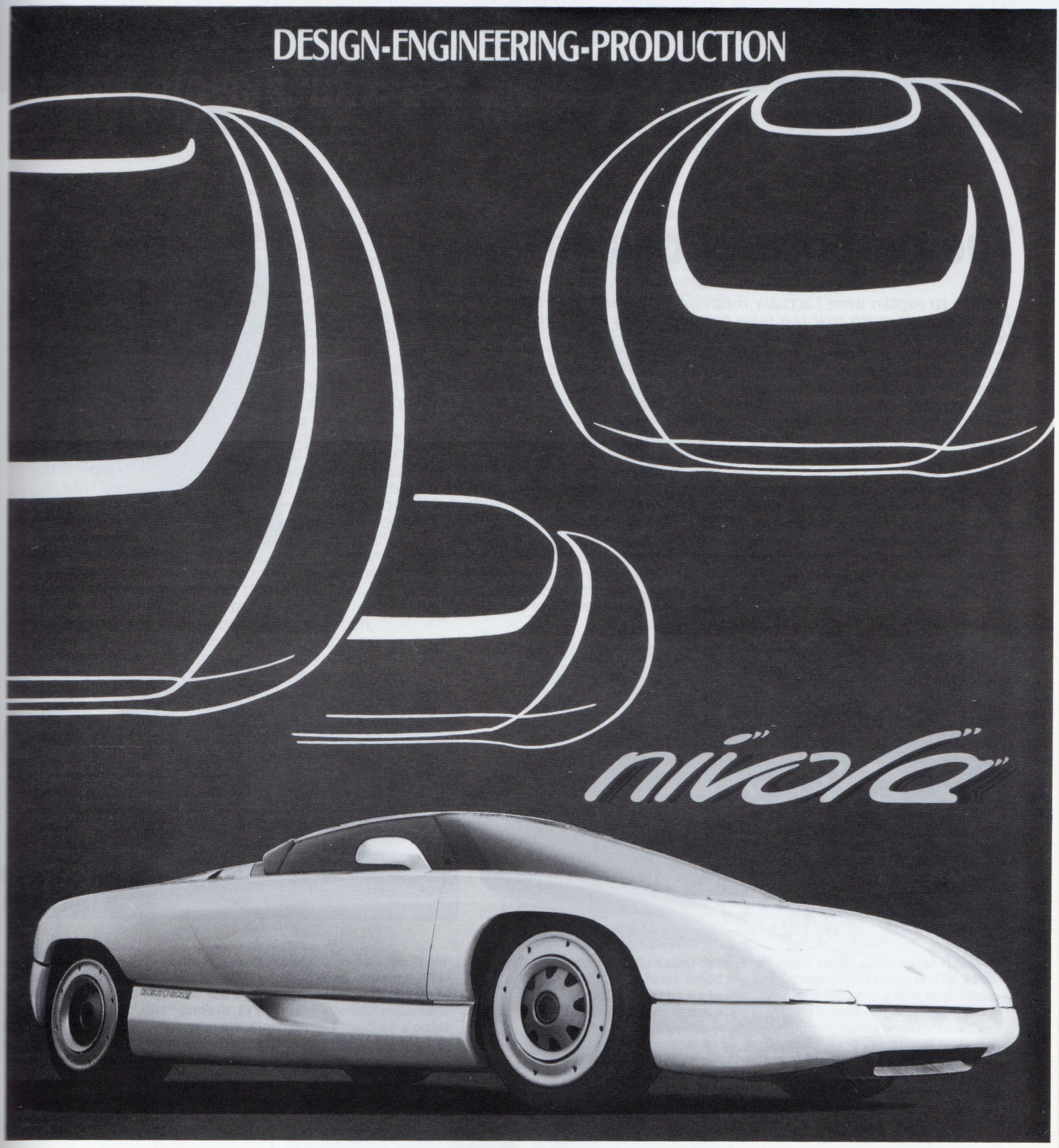
This was a huge undertaking and an exciting challenge based on a new philosophy and lots of enthusiasm: Lamborghini Engineering will concentrate exclusively on engine development without devoting resources and energies on other projects. Phase one of this plan includes the optimization of the 4-valve engine in use at present which has still great potential according to the opinion of the technical staf which was nominated at the opening of the new racing season. Headed by Mr. Royce, an engineering team made up of Mr. Antoniazzi, Bolletta, Guerri, Marguet e Martini worked on the engine to bring its performance to over 700 HP at 13,600/13,800 revs/min. This engine—1992/A debuted at the Brazil Grand Prix.

Phase two of the plan sees another engine with further improvement being used for the second half of the season whilst a third version, radically modified should take part in the Japan and Australian Grand Prix. These should be considered "bedding in" trials so that the engine can run in the 1993 Champtionship without any problems. Gianni Morbidelli, the Minardi Team driver, former pilot for Ferrari, expressed a very positive opinion on the Lamborghini engine which did not deserve last season's placements. Unfortunately the performance and faults of an engine follow the trend of the whole Team's work, which was not up to the competitors' standard in spite of all our efforts. Our hopes that things will improve with the Larrousse and Minardi teams is certainly more than justified. The Minardi cars driven by Morbidelli and Fittipaldi, winner of the latest F 3000 Championship showed outstanding possibilities during the official test sessions... these results were not confirmed by the race results owing to the inexperience of the drivers. Fittipaldi in fact, after a super start in Mexico, was out of the race as the gearbox got damaged against a kerbstone whilst Morbidelli, overtaking Letho lost the grip on the front wheels whilst taking a bend too close to the Dallara car. He lost control and went straight into the sand.





EDITOR'S NOTE: As always there is lots of gossip about the cost of the Formula I program. With sales of automobiles being down, every avenue is being explored in order to cut costs. A spokesman for Chrysler said a decision will be made soon about the future of the Lamborghini F1 engine program. Reports from Europe indicate Chrysler may be wondering how much benefit it really is getting from the expense.



BERTONE

CARROZZERIA BERTONE - Grugliasco - TORINO - Italy

DESIGN & TIE

The purpose of design

I'd like to explain what I actually mean by design, in as much that the term has undergone a rather untidy evolution and extends from product design to graphic design and package design, interior design, set design, fashion design, all the way up to public design, food design, hair design... In the USA, for instance, the engineering division inside a car manufacturing company is referred to as the "design division".

To me, design is synomymous with project planning: the research that defines a product to be manufactured and sold in small, medium or large quantities. Often, design is defined as the decorative finish applied to a product, with no concern for content or technology. In this case it would be better described as cosmetics or decoration and not design.

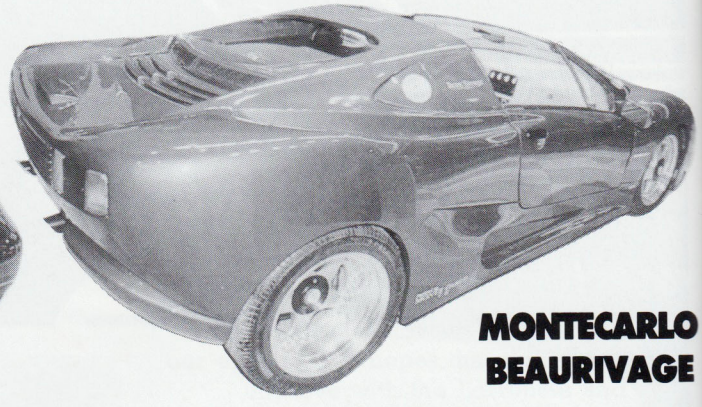
So I don't like confining design to a product's form, separated from its use, entrusted to other disciplines such as engineering, mechanics, physics, electronics, etc. The product is something integrated and unique; form and function must come together in its design.

The designer and the man from engineering, the experts in production methods, automation, materials, etc. ought to form a team right from the start of the programme and the designer, with his understanding of form, should be able to step in, advise, steer the research so that the end result — the aesthetics, the product's function — are optimised to the benefit of its identity, personality and use.

Giorgetto Giugiaro

I.A.D. MAGIA

Now this takes some brass anatomy: British-based design consultant I.A.D. strolled nonchalantly into the home court of Italy's best *carrozzeria* with a creative design of its own. A sports model based on an Italian car, no less. The Magia 2+2 coupe, based on Lancia Dedra 4wd Turbo mechanicals, was wee-received in Turin, with the nose and interior styling particularly cited as outstanding elements. And even if the Magia viewed in profile is merely interesting without being exciting while the view from behind is downright bland, you still have to applaud the courage of these brits!



MONTECARLO BEAURIVAGE

We're still waiting to see the first production model of the Montecarlo GTB (formerly known as the MCA Centenaire), but a Spider model showed up in Turin. It employs the normally aspirated version of the Motori Moderni 4.0-liter V12, making "only" 450 hp vs. the twin turbo's claimed 720 hp. Both the copue and the spider displayed in Turin left bad impressions due to the poor levels of fit and finish in contrast to supposedly rough-and-ready concept cars.

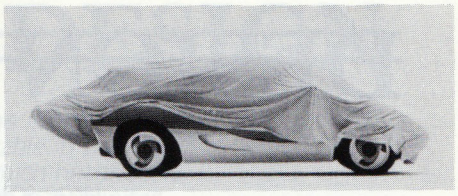
Production technology

European design, especially in Italy, has its own experience that ought to be understood rather than ignored. In many industrial sectors (furniture, interiors in general, lighting), the designer was there from the outset offering manufacturers formal concepts, quickly sketched in sculptures and models. And frequently it was the capacity, the courage, enthusiasm and ability of the companies that then developed the design and brought it to the production phase.

These were cases where a manufacturer accepted the design of a couch, a chair or a lamp because it was "beautiful", its form was attractive, without even thinking of how much it might cost to produce in terms of tooling, time and materials. They began by making temporary moulds, producing small series to test market reactions and decided later to move on to volume production with definitive tooling.

More often than not, the product — be-

SUPERCAR



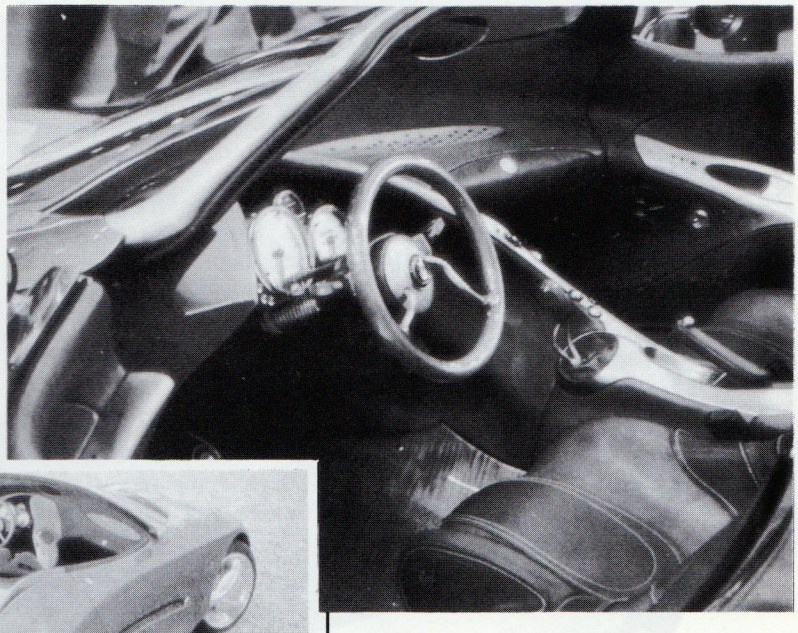
cause of production costs — ended up as an exclusive item, available only to those interested in Design with a capital D. Success in these cases was measured on the basis of the object's attractiveness per se, *coveted and lusted after like a dreamed of work of art. On the other hand, it's easy to see the difficulty today in designing items destined for large and medium scale production. The constraints and the risks are that much greater.*

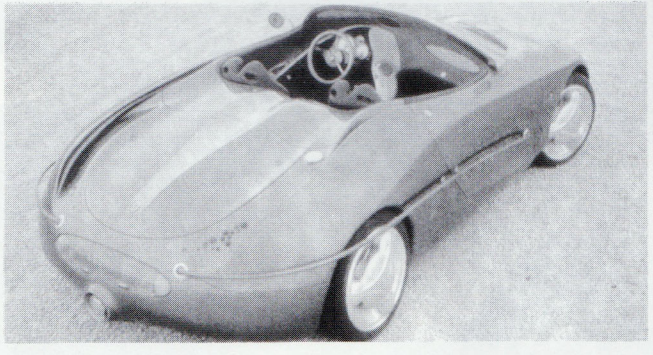
I was lucky enough to enter the world of car design and could immediately appreciate the problems within it. So at a very early age I realised I had to accompany the artistic and figurative drawing I had learned at school — and was so enthusiastic about — with technical drawing as well. That was how I started going to specialised technical drawing courses, in order to understand and improve myself in the discipline of technical-constructive design.

Producing a new auto model requires such complex investment that a new project cannot be given the go ahead without taking into account its destination, the market it's intended for, the minimum number of units to produce per day, the weight and cost of each and every piece and — very important — the special technology adopted by the firm producing it. It may seem strange, but every car manufacturer has its own culture and very exclusive production systems to the extent that the same objective can be realised through methods and techniques that are diametrically opposed.

For this reason, along with my friend and business partner Aldo Mantovani, we founded Italdesign, a company offering the commissioning client an integrated service starting out from creativity, from the construction of models and prototypes, and extends to the engineering division and production technologies. Italdesign, currently employing over 400 personnel, can supply projects "key in hand" — with a model and a prototype of the proposed car, or even the factory layout — and can advise on the tooling and automation required to reach production targets, the workforce, the cost of each individual component in the car. Essentially, Italdesign makes use of and develops the same programmes as the

JIM FRENAK FILE PHOTO





EDITOR'S NOTE: Time and time again, when you ask a Lamborghini owner, what makes him so loyal to the mark. His reply will usually include the statement "Lamborghini design—driving a piece of art that is always a step ahead of the competition." We have put together a series of design articles, covering people who have had a relationship with Lamborghini, and ideas on design from different angles. What separates the great Italian cars from the common computer perfect Japanese product is the Italian's strength of design. Should the Italians ever compromise that design talent, it would be the end of their exotic car leadership.

large scale industry, but within a more concentrated and flexible organisation capable of supplying the appropriate solutions in decidedly reduced times.

I'll give you a good example. In 1976, when Fiat's top management asked me to research a new utility model, they specified the weight and production costs it ought to have. That's how the Fiat Panda was born, the result of a brief that was both vague and complex at one and the same time. Each detail, each component (glazed surfaces, the assembly system of flank to roof, seating structure, etc.) was decided on according to its weight and manufacturing costs. I maintain that the design of the Fiat Panda is my own and Italdesign's real masterpiece, even though emotionally it may not be so exciting. Its values are intrinsic to the project and largely unknown to the consumer.

I am absolutely convinced that a good designer needs to push himself each day to further his understanding of production methods, assembly techniques, the moulding potential of his materials, etc. without, however, losing sight of the product's general aspect, its look, its appeal. A technical understanding can help the designer to defend his work in the face of those chief engineers who once upon a time were the unquestionable patrons of the project and oriented choices in the direction of their own taste.

The works engineer often tends to defend tried and tested construction solutions. He is reluctant to face the new, for this entails experimentation and risk. It is the competence and enthusiasm of the designer, the informed support he can offer in the areas of engineering and feasibility that often dissolves the resistance of his technical counterpart. The designer must assert himself, climb the company ladder, stand up and be counted so that his own point of view is valued not only in defence of the new product, but at the level of company strategy.

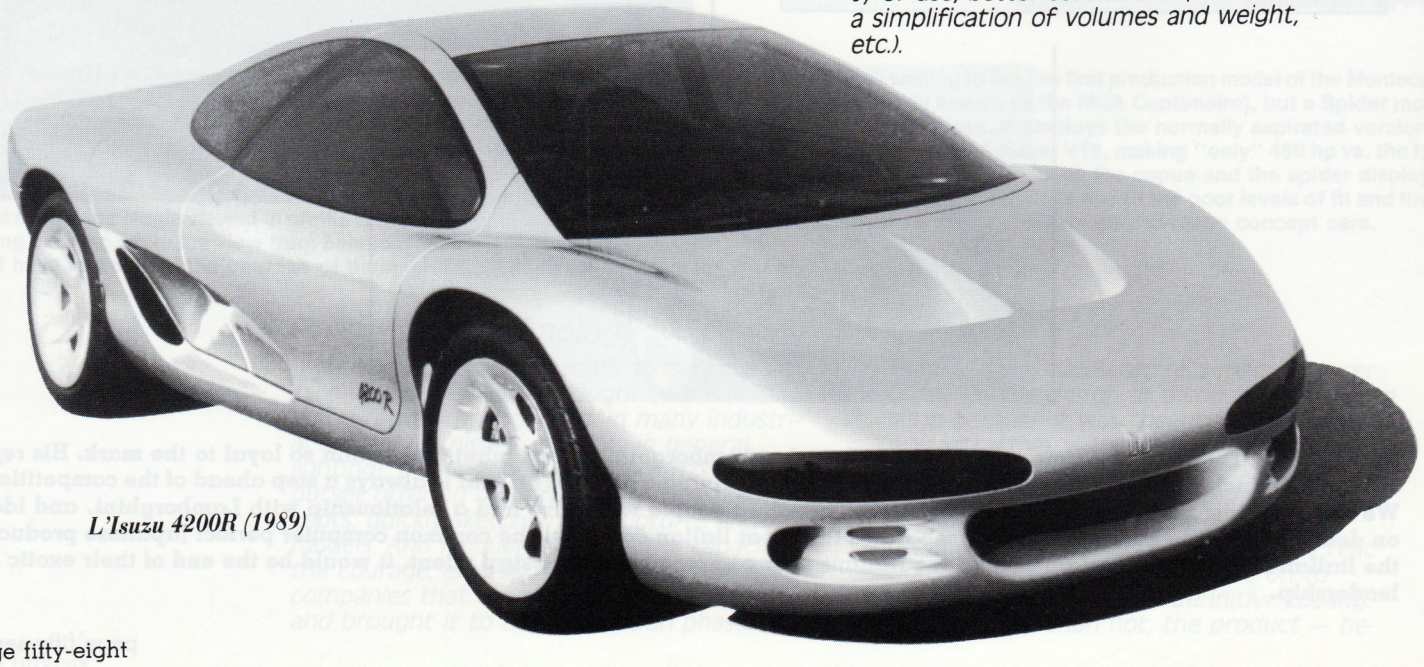
In the United States, the figure of the Design Center chief is inserted into the management scheme at the highest levels. The designer can aspire to the duties of Vice President, seated among members of the board and the team chiefs responsible for products, marketing, engineering and manufacturing. I admit that in my own career I have managed to promote several new forms and solutions for both the bodywork and interior of cars by presenting proposals already engineered by Italdesign's technicians and transferred into three dimensional models. It was the research and concrete examples that overcame the scepticism.

Design and marketing

A marketing man or product manager preparing to work with a designer on the definition of a new product must first ask himself what the company really expects from the new project. Is this an item with innovative content and performance with respect to the outgoing model and the competition? Or is it a face-lift, a cosmetic operation to revitalise its market presence in the light of a natural or premature ageing process?

Whatever the situation, he has to pose himself the problem of identifying new plus points to confer on the project, concentrating on:

- its form (bringing it new, expressive and semantic values, a powerful character and trend awareness)
- its content (adopting new solutions evolved in terms of function and practicality of use, better service and performance, a simplification of volumes and weight, etc.).



L'Isuzu 4200R (1989)

- its retail price (focusing on a general rationalisation of the project in terms of materials, production and assembly techniques, etc.).
- the refinement of marketing techniques.

It is desirable that the new product be presented with the right packaging and P.R. to highlight its more important aspects. Which doesn't mean it has to sever all links with previous models in either substance or form. You can see how cautious European car manufacturers are when renewing their most successful models: the SuperCinq compared with the Renault 5, the Ford Escort series, the first, second and third generation Volkswagen Golf, the formal tradition of Mercedes and BMW, etc.

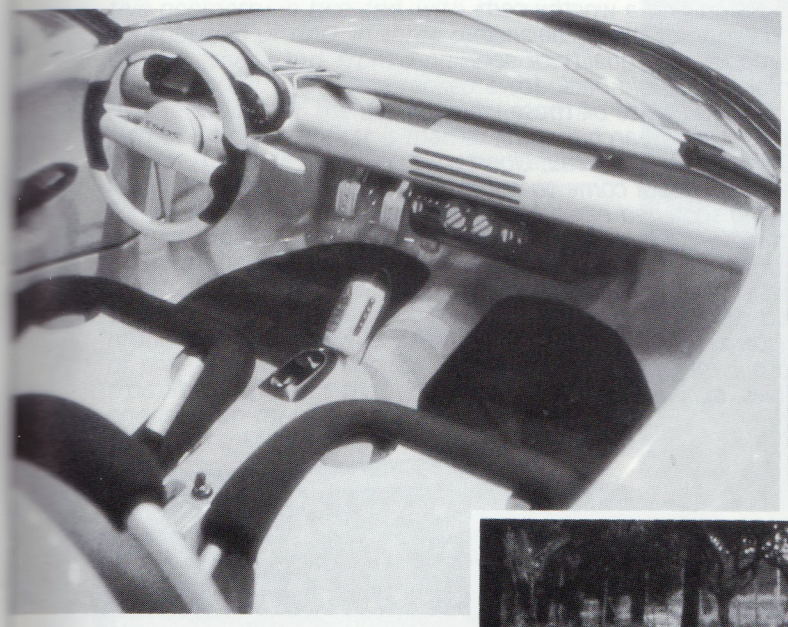
The phenomenon is justified by the caution dictated by the enormous risk in sectors which demand the kind of resources and investments that — if wrongly pitched — can cause disastrously vertical downturns. It's clear in each case that collaboration between corporate structures (planning and marketing) and designer ought to be stimulated in order to identify the content (aesthetic and performance related) and sales elements capable of rendering the new product well-defined and defendible with respect to the wide field of items already on the market or about to be so. Product man and designer will chalk up a professional success if they know how to outline, in the margins of the programme, innovative features transferable in particular to the sales process — which notoriously constitutes the filter capable of precipitating, when stimulated or otherwise, either the success or failure of the new product.

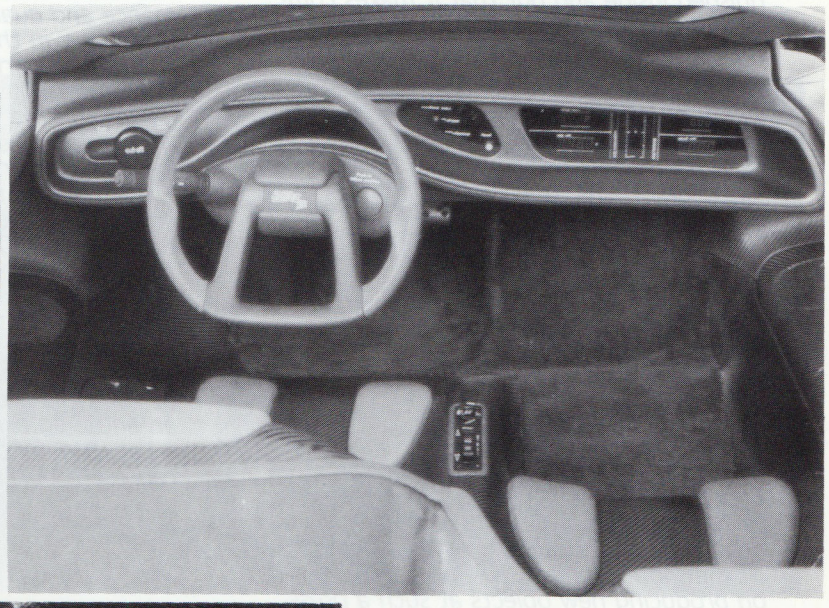
On the subject of marketing design, I admit that when I'm working I think of myself as a marketing man in as much that I always place myself in the role of the purchaser of the product I'm designing. I try to act like the very first buyer of the new model. It has to please me, say something new, be able to convince me of buying it.

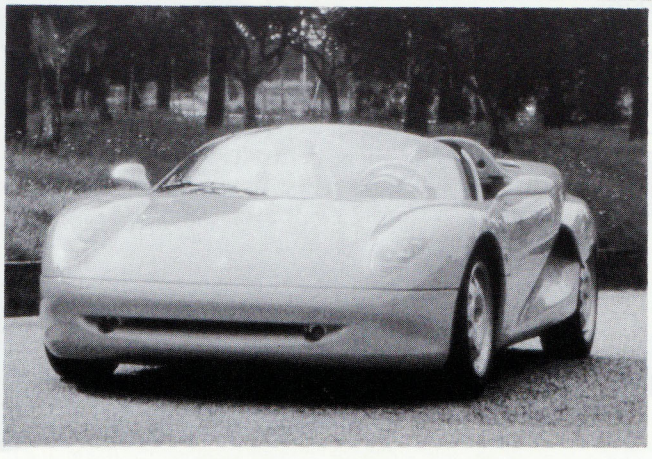
Japan

These days there is quite justifiably a lot of talk about Japanese design. Given my professional involvement with that country, I shall try to express my own feelings on the subject. Design as a discipline, as I have tried to define it, was exported to Japan from the United States and Europe.

But as soon as the Japanese appreciated the importance and potential of design, they buckled down to it, humbly applying their "micro" culture: that perfection and attention to detail, that capacity — so typi-







cal of the Japanese civilisation — to treat things profoundly. Just think of their architecture, hand-crafted products, the art of gardening and respect for humble materials. Modesty, curiosity and perseverance have refined and evolved design and thus brought it to surprising results worthy of the highest consideration.

These are acknowledgements from someone who has personally witnessed an evolution of this nation's taste and capacity in the most diverse industrial sectors and in car design in particular. The Japanese car has gone rapidly from a position of imitation and creative submission to one of leadership. The Japanese car, in addition to making unceasing progress in performance and quality, has been able to recover emotions we thought had gone for ever because of changes in the social context. I find courageous their cultural choice of reproposing the forms of the 1950s and 60s — rounded, sinous and exciting — that by now appear dead and buried to members of the generations who first experienced them, though anything but for their offspring.

Today, Japan is able to offer cars so well finished inside and out that it makes comparisons more with itself than the rest of the world. Market and export wise, it has seized the opportunity of offering large buyerships such as the United States or Europe a range of wares full of intuition, new features and unabashed enjoyment.

Japan instituted a dialogue with the West, first as pupil to master, now as successor and supplanter, concentrating as ever on the innovative and performance aspects. We in the West cannot but acknowledge the appeal of this new civilisation in as much that the result, the industrial product, is a decidedly positive one.

The environment

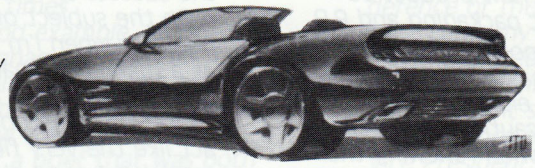
I would also like to mention a topic that in Italy, within cultured circles, is referred to as "the ecology of the artificial universe". In other words, the question that is being put all the more urgently: is it acceptable to go on producing new objects at such a pressing rate? Are we aware of the fact that we are consuming our reserves of raw materials and energy?

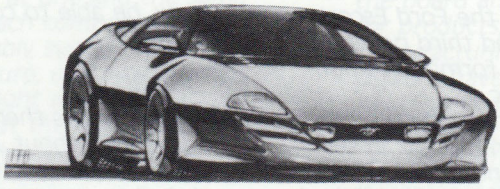
The strategy of updating and changing products at an accelerated rhythm — every six months, once a year — which began in the USA and then spread to Europe and Japan, the "disposable" concept, creates waste and may well lead to ecological disaster, even though research into the recovery and recycling of base materials is making noteworthy progress. There is no doubt that market forces demand the refinement of research and constant improvements in production techniques. Consumerism causes a noticeable acceleration that brings with it noticeable advances in terms of performance and quality as well.

Perhaps, in this domain, the Old World — and Italy in particular — have something to teach us. Let us try to find a worthy compromise in the creation of needs, balancing the quality of product with quality of service. Let us learn anew to hold back, to preserve, with the good taste of those who appreciated the "styles" (in architecture, furniture and fashion). Art Nouveau, Liberty and the Viennese Jugendstil come to mind. Let us avoid leaving scorched earth behind us and learn once more to value quality in the expression of art, craftsmanship and talent, so that these may survive in time. Let us reconcile production with the need for an enduring existence.

Let us defend our memories, for they represent our lives, our very selves.

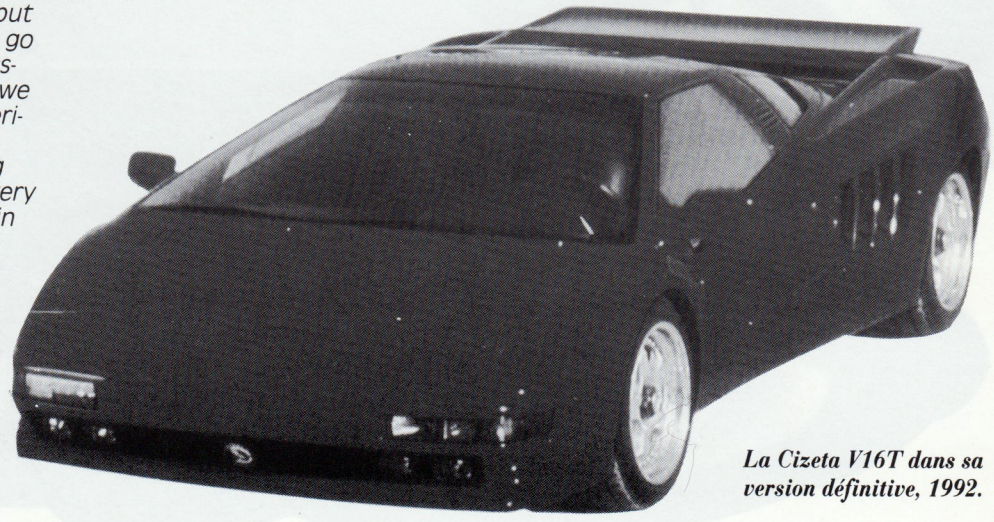
A Mustang at stake





Chris Ito, designer with ASC and graduate of the Art Center College of Design in Pasadena, is the winner of a competition organised by the American news group Petersen Publishing for the best design of a new generation Mustang. Taking top marks, Ito received a 1991 Mustang as his prize.

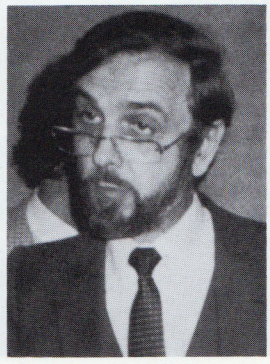
The competition, open to designers worldwide, was announced by the magazines Motor Trend, Car Craft and Hot Rod, Petersen's three motoring titles. Readers, invited to vote by post, chose Ito's design (illustrated here) from six final proposals selected from the more than 3,000 received by the publisher. Second prize winner, Oluf Bendixen, is also a designer with ASC.



La Cizeta V16T dans sa version définitive, 1992.

The loneliness of the car-designer

Michel Harmand



The difficulty of being a designer is that, from a social point of view, designers belong to what is commonly called a "minority" whose training is essentially artistic. This minority is part of a vast community whose training is essentially scientific and technical, whether it is made up of engineers, economists, businessmen or financiers.

Our problem is to find a common language that allows us to communicate and to create an industrial object that is of course based on technology but that still has an aesthetic identity that is more and more marked as time goes by and that finally is almost more important in the public's view, than what I would call the attainments of technology itself.

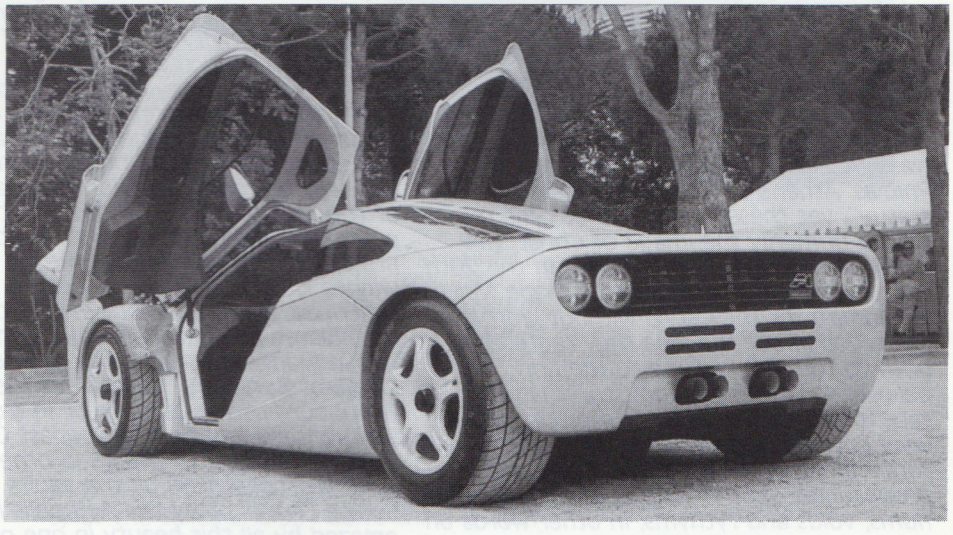
Whether one likes it or not, it is an open secret that most of the general public attaches more importance to the shape than to the very essence of the car object. Its performance is so restricted by legal requirements that it can be said that man's favourite animal has to some extent been castrated, and that only its plumage is left to show what it really is.

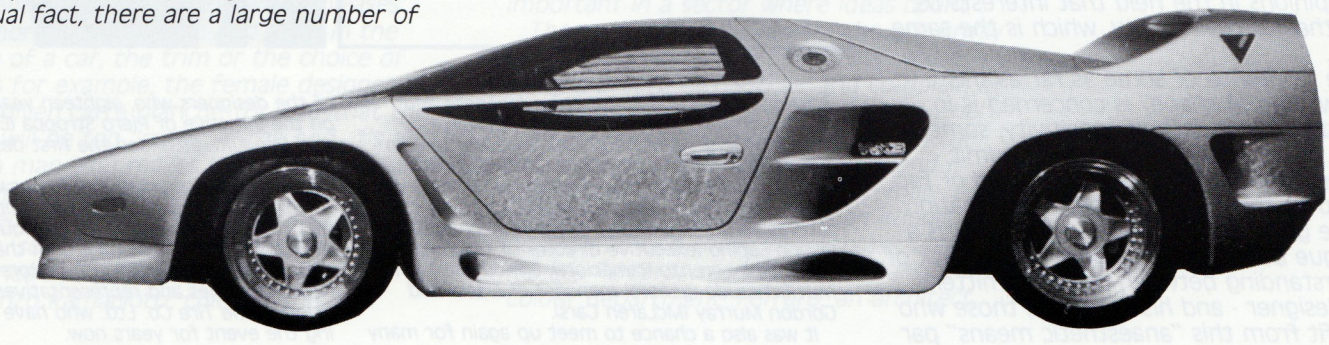
On the one hand, from a practical point of view, this language is composed of a chain of communication aimed at descriptive geometry in two and, with the recent contribution of CAD, in three dimensions. On the other hand, from a philosophical point of view, it is characterised essentially by the subject of the aesthetic interpretation of shape. The first is mathematically precise: we shall waste no time on discussing its objectivity. The second leaves room for all possible intellectual speculation concerning what is subjective.

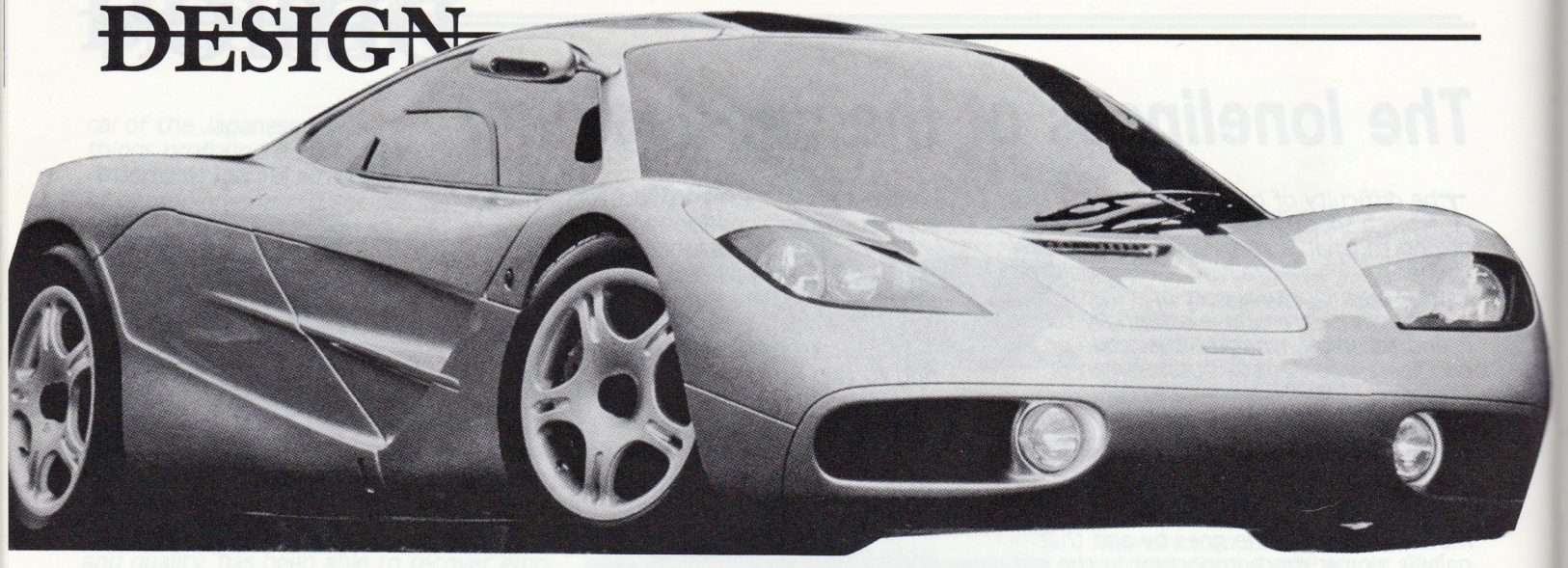
The exchange between the artist and his interlocutors is quite successful in practical terms, but it is made much more problematic on the level of philosophy and of the fundamental choices that derive from it, by the fact that the sensitivity of one is much more articulated than that of the others. Furthermore, a continuous misunderstanding has set in (yet not only in this sphere) that confuses perception of the mark through the shape and the perception of shape itself. The essential questions raised by our interlocutors were above all in the sphere of the mark, often the only one that is intelligible in their eyes. In actual fact, there are a large number of people among these interlocutors whose aesthetic preoccupations are weak.

The famous art historian Focillon perfectly described the semeiologic problem that shape poses summarising it in the following way: "The mark has meaning, but shape is a symbol in itself". Here he was in fact referring to two fundamental aesthetic concepts: Hegel's, which proclaims that "Art is the sensitive manifestation of ideas" and Kant's which states that Beauty is "the shape of the finality of an object when it is perceived without the representation of its aim", in other words that it above all establishes gratuitous harmony.

Most of our interlocutors adopt Hegel's approach when considering the shape of a car, as does the press in general; they appreciate its power, elegance, strength or even its opulence. In their view, it is important that the shape materialises an idea that sufficiently feeds their aesthetic appreciation, aimed essentially at recognising this mark and at delighting, in particular, at what this represents in the eyes of all. The external covering of the car object and to a







lesser degree its passenger compartment, are the trustees of a visual status, of a connotation, of a symbol recognised as being representative of an idea and thus arousing the delight of its admirers through these distinguishing marks themselves.

Quite different, and rarer, is the approach guided by Kant's reflection, addressed to the artist's skill - almost despite him, it could be said - in impressing his style into a shape almost instinctively, as if this were literally a 'transfert' of identity. It is a question of the appreciation of shape as being a content in itself and not just for what it contains, in other words, the very shape itself.

This is what André Malraux explains at the beginning of his "Les Voix du Silence" in this phrase: "A Roman crucifix was not immediately a sculpture, Cimabue's Madonna was not immediately a painting, neither was Phidias' Athene Parthenos immediately a statue", yet these works at that time portrayed primarily the image of Christ, the Virgin or a goddess, while for us in the 20th century they are harmonies of shape which we admire for their style without worrying too much about the idea they represent both to the believer and to the non-believer. Within this industry it is very rare for an exchange to take place on this level between a designer and his interlocutors, I mean on the spirit of shape, of proportions, of line, volume, tensions, plenums, voids and rythyms, in other words on the real spirit of the style. Paul Valéry once said: "Aesthetics is aesthetics", referring to sensitivity and alas it is a very objective statement in recognising the emptiness of the opinions in the field that interests us, or rather of their vanity, which is the same thing.

The ignorance of some as far as this "knowledge of shape" is concerned is in fact due to this lack of sensitivity, something that many do not wish to admit, preferring to cling to details instead of facing up to the evaluation and confirmation of the great lines of shape. The result is a dialogue between the deaf, a fearful lack of understanding between the transmitter - the designer - and his receivers, those who benefit from this "anaesthetic means" par excellence, as Charles Lalo defines it.

In fact, more often than not we are listening to a soliloquy and it could symbolically be summarised, for example, in a sentence like: "Are you familiar with the architecture of Greek temples? Personally, I admire it a lot, apart from the colonnades and the frontals ...." So just imagine the loneliness that the designer feels in his daily environment on hearing such a statement.

Even though we agree with Kant that a "Urteilsgefühl" (a universal "sentiment of judgement") exists, we must not minimise the "Gefühlsurteil" (or "the judgement of sentiment") which is the expression of the personal sensitivity of each one of us and of artists in particular.

A lack of sensitivity: a lack of artistic creativity and, worse still, the lack of valid judgement on this subject. In actual fact, this sensitivity consists of discovering, or rather of decoding the non rational particle of the "knowledge" of shape, in other words that which shape alone is able to express only through its own means. It is a way to knowledge that cannot be described, a way to express what cannot be formulated and that left us breathless one day in front of, for instance, the sublime shape of Bertone's "Carabo" at the Beaubourg centre in Paris, or in front of Pininfarina's "Mythos" at the last Geneva motor show, just as others in other ages were left speechless by the vaults of the Sistine Chapel or by the Acropolis in Athens, amazed by all this beauty in one place.

What a pity that silence is not what it used to be!

Turin show designer's night

European designers met their Japanese and American counterparts at the enjoyable "Designers' Night 1990" get-together held In Turin's Museo dell'Automobile Carlo Biscaretti di Ruffia on April 19 on the eve of the Motor Show. A good time was had by all in the company of such as Sergio Pininfarina, Edgardo Michelotti, Filippo Sapino (executive director of Ghia). Marcello Gandini, Lorenzo Ramaciotti, Enrico Fumia, Helmut Schmude (general manager of Iveco) and Gordon Murray (McLaren Cars).

It was also a chance to meet up again for many of the designers who, eighteen years previously on the initiative of Piero Stroppa (Design Industriel Renault), attended the first designers' dinner.

Doing the honours of the house were the editor of Car Styling, Akira Fujimoto (in the photo as he presents Michelotti with a plaque), the editor of Auto & Design Fulvio Cinti (in the other photo with Sergio Pininfarina), the editors of Axis and Navi magazines and representatives of the Bridgestone Tire Co. Ltd. who have been sponsoring the event for years now.

The female automobile

We needed a concept car like the Renault Scénic to come along and make the automobile a little less macho. Four women — Anne Asensio, Martine Chevillot, Bénédicte De Sainte-Marie and Sophie Milenovich — completely designed a monovolume prototype based on a new concept: the car becomes "an invitation to the journey" intended for the entire family, children included, and avoids a purely emotional approach. Rather than traditional points of reference — distinctiveness, sportiness, power — the four designers worked on a different front, that of function.

The project presented at Frankfurt undoubtedly sparked off debate, but beyond the arguments there emerged a new question that Auto & Design *brought up in the editorial of the last issue: will the car of the future be female? Or rather, can the arrival of the female element in car design bring about the renewal that so many have been waiting for and that finds it so hard to break through? We put the question to the world of Italian design, listening to the opinions of two independent design centres — Italdesign and Pininfarina — and from inside Fiat, one of the big manufacturers.*

The idea of a more "female" car is accepted, encouraged by all, almost impatiently awaited, but unfortunately the gulf between being and wanting to be is a wide one: unanimous opinion states that the woman does not decide, often she enters the creative team in a subordinate position and is not left to make final decisions as happens in architecture and interior design, sectors in which personalities like Gae Aulenti have acquired fame and fortune to equal the men. A sore point is the lack of schools, there isn't enough talent and — it must be admitted — there is still too much male chauvinism around.

The clearest cut in his opinion is Giorgetto Giugiaro. This designer, who in 1966 created the Vanesse (the ideal female car), who — to please the ladies — put the tidy pouch beneath the Panda's dashboard, who continuously seeks to make his interiors more functional, could hardly be accused of masculine insensitivity. But even Giugiaro passes sentence unequivocally: "The car just isn't female. It's something which pleases men more than women. And even in the styling of a car, the trim or the choice of fabrics for example, the female designer is rarely given carte blanche *for fear that the result will be too "cute". In the end, it's always a man who makes the decision. I don't know if this is good or bad. I would certainly expect a "neutral" decision from a woman too, so it could be said that sex has little relevance in this field".*

Lorenzo Ramaciotti, chief of the R&D centre at Pininfarina, appears more open. "I'm not prejudiced", he says, "but I see that everywhere the fair sex is occupied in only some areas of the automobile, such as the choice of colours and materials, analysis of market research or marketing. You don't meet many women in the area of formal conception, planning and design. As for top management in the big manufacturers, they are totally excluded. I believe in equality of the sexes and so I don't think a woman could revolutionise, as such, the concepts of the automobile, although she might well bring a different way of seeing things. The female point of view would be important in a sector where ideas count".

There are those, however, who are firmly convinced that female sensitivity would bring a breath of fresh air and complain of overwhelming male dominance even where women hold responsible posts within the production process. Of this mind (and it could hardly be otherwise) is a female designer who has conquered an important position among those who "think" car, Renata Ferrero, head of the Fiat and Lancia colour department. Ferrero, an architect,

Renata Ferrero, architect and head of Fiat and Lancia's colour department: "When I present my choices I even get some acknowledgement but, at the end of the day, it's always the men who decide...".

Giorgetto Giugiaro: "The car just isn't female. And even in the styling of a car, the female designer is rarely given carte blanche for fear that the result will be too "cute". In the end, it's always a man who makes the decision".

has been concerned with interiors for 15 years and her latest "creation" — specially researched for the female buyer — is the Y10 Mia. For her work she often has to go to fashion shows, but admits she finds herself more at home at an artist's "private viewing". It is no coincidence, then, that her education included an art high school and college of art before university.

"Sometimes they introduce me, " she says in polemical vein, "as the woman concerned with fabrics. But today, behind the choice of a car's interior, there is a mix of industrial design, materials technology, market research, intuition and anticipation of styles. After I present my choices at meetings with male colleagues, I realise that some of them are surprised I didn't just talk about different shades and patterns. I even get some acknowledgement but, at the end of the day, it's always the men who decide...".

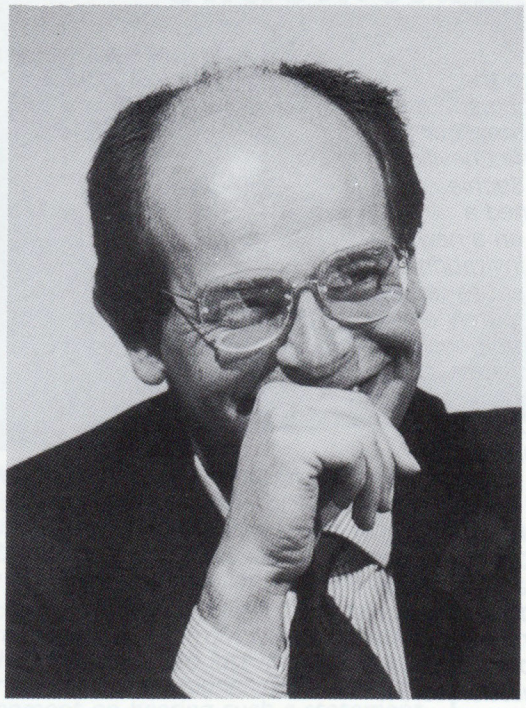
Renata Ferrero's "confession" (she insists she isn't feminist as this, according to her, would mean acknowledging male superiority) more or less sums up what happens in style centres the world over: the final choice means coming to a compromise, and the slightest hint of what might seem "rash" is excluded. Is nothing going to change? Are we condemned to boring grey car interiors? "You can't insert very light shades into the dashboard", responds Fiat's head of colours, "because of the reflection problem that originates with steeply inclined windscreens. But we're studying non-reflective solutions for the glass; we'll be able to work on the black gradually, following the evolution in other sectors such as Hi-Fi".

Lorenzo Ramaciotti of Pininfarina has an interesting theory on the exterior/interior relationship which deserves a mention: "If the car as an object of desire is female, I am convinced that the exterior form represents the first flash of physical attraction, the motivation to buy. But then the interior is more like married life: I have to stay inside the car, I have to drive it every day, I mustn't get bored or find myself irritated. We designers have to insert ourselves into this very female mix of seduction and domesticity".

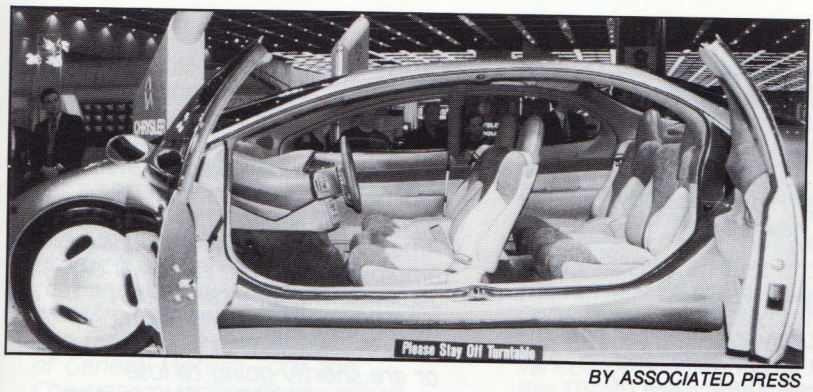
Notwithstanding the pessimism declared from the theoretical point of view, Giorgetto Giugiaro is also convinced of this fact. "Today there are conditions that may bring about some change", he admits, "given that women are much more attentive to the functional details which count for a lot in a model's success. Nowadays the wives decide on their own cars, but they also significantly influence the choice of family car".

Research backs up the claim. In Italy today, one in four new car buyers is a woman (ten years ago the ratio was one in six), while on the road one car in three is driven by a woman. In France, Germany and Great Britain, they represent more than 30% of demand. "On the basis of this market consideration, " Renata Ferrero states, "special series have been created in Japan. And even at Fiat it has been discovered, for example, that the Y10 has a certain feminility in as much that it has functional and aesthetic characteristics which correspond with our customers' needs, 50% of them being women: it's ideal in the city, quick off the mark, easy to drive and handles well; it's refined, elegant, sober, advanced, has class; it has a compact but original, decisive but clean form. Essentially the Y10 exists as a car conceived in the feminine gender and not "sexed" according to the most banal of female stereotypes".

And so, female or not? At Pininfarina there is but a single woman among the 15 designers who operate in the creative area. Lorenzo Ramaciotti explains: "We get a lot of requests, offers of artwork, letters wanting to know how you learn this trade, but few are from women. Maybe it's because there aren't the schools, maybe because they still don't realise the potential of the sector and think it only requires technical skills". But, points out Giugiaro (who already employs some female designers at Italdesign), space there is. "Perhaps we are just late because the car world is a recent one, born barely a hundred years ago, while architecture has existed for centuries. The moment has come, however, to make up for lost time".



Lorenzo Ramaciotti (Pininfarina): "I don't think a woman could revolutionise, as such, the concepts of the automobile, although she might well bring a different way of seeing things. The female's point of view would be important in a sector where ideas count".



BY ASSOCIATED PRESS

Where Cars Are Conceived

L.A. the center of auto design

By E. Scott Reckard
ASSOCIATED PRESS

The last auto plant in town is slamming its doors. Car sales are in the tank. But one thing never changes: They still know how to dream them up in Southern California.

Car after car at the current Los Angeles Auto Show was designed in the area, from Mazda's 1993 RX-7 to Infiniti's new J30 luxury sedan, from Lexus' SC400 and SC300 to Nissan's Quest and Pathfinder. Even the body for BMW's E-2 electric car prototype was created here.

Smorgasbord of Tastes

What's the allure? For starters, the state is the world's largest auto market. Most of its 30 million residents depend on cars to work, shop and play. Designers say Californians form image-based bonds with cars and quickly accept new ideas.

And Los Angeles' multi-cultural mix gives manufacturers a broad sampling of internatinal tastes as they melt down in the new Ellis Island.

In short, it's still the nation's trend setter, even if General Motors can no longer profitably produce Firebirds and Camaros in Van Nuys.

"This is where the music's made, you know," said J.C. Mays, design director for Audi's year-old design studio in Simi Valley

He noted that Audi's German competitors, Mercedes-Benz and BMW, also opened or acquired studios here in the past year.

The Place to Be

"Certainly in America you have to be here," Mays said, "It's really the only way to study consumer trends on this side of the ocean."

Mays gave one of the presentations Thursday at Automotive Designer's Night at the auto show, sponsored by the Industrial Design Society of America's Los Angeles chapter. It paid tribute to West Coast auto design, particularly in the Los Angeles area.

The automobile is neither a fad nor a trend, but rather a natural part of the Southern California life-style," said society member Gene Garfinkle.

There are now 18 design studios in Southern California. The first was not a U.S. company, as you might expect, but rather Toyota Motor Corp., which opened its Canty Design Research studio in 1975. Like other big car companiees, Totyota also designs cars in Japan and Europe.

But the importance of the local operations was underlined last year when Toyota completed a major expansion of Newport Beach-based Canty, in essence converting it from a think tank to a major design center, while opening a separate $46 million research and development center.

Another prominent influence on Los Angeles as a design center is the highly regarded Pasadena Art College of Design, whose graduates are hotly sought after by auto and other design studios.

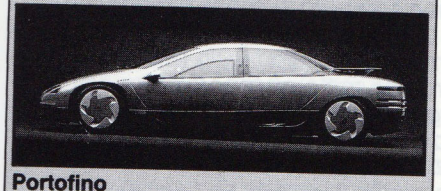
"The California car culture is known around the world and plays an important part in influencing the design of vehicles everywhere," Klaus Faust, BMW's head of electric car research, said in rolling out the E-2 electric car prototype.

The E-2's unusual, highly rounded body was created at Designworks-USA, BMW's studio in Newbury Park.

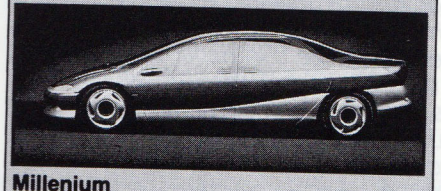
Chrysler's cab-forward philosophy takes shape

How LH's design evolved

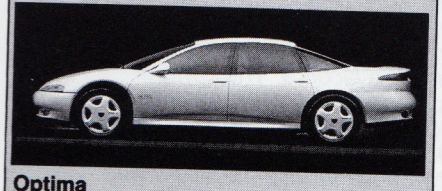
If LH has a familiar look, it's intentional. Under design vp Tom Gale, cab-forward, which emphasizes the passenger compartment, bowed in '88 at the Paris show in the Portofino. It was followed in January '89 and '90 in Detroit with the respective debuts of Millenium and Optima. Eagle Vision fits into a continuum with the new Cirrus concept. ■



Portofino

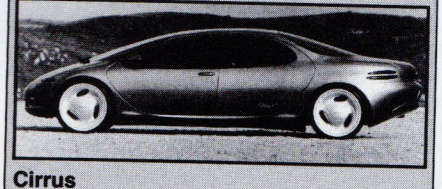


Millenium



Optima

1993 Eagle Vision



Cirrus

All in debt to US design

From Tokyo to Detroit. Japan, late October last year, to define design's contribution to the assertiveness of Japanese cars: USA, early January, to try and understand if American design were in part responsible for the steep slide in sales of cars from the 'Big Three' in Detroit. At the time, the presidents of General Motors, Ford and Chrysler were in Tokyo along with other American tycoons backing up George Bush on the most humiliating mission — in the words of some of the Union's biggest newspapers — since the end of World War II. Details of the meetings in Tokyo, the Americans' requests and Japan's insignificant concessions belong with the pundits. If the state of recession in the USA depended on the outcome of those meetings, the American automobile would stand little chance of recovery. This on the admission of sundry media commentators and more clearly spelt out in the somewhat outraged reaction of Chrysler's historic 'patron', Lee Iacocca. The tone of voice adopted by the papers, magazines and television that reported statements from the automobile industry's chiefs was clearly that of wartime bulletins. "It's like we went back in time to Pearl Harbor", observed a Californian friend I met at the Cobo Center on the night before the opening of the North American Show.

Accusations leveled at the Japanese invader were counterpointed by some ferocious self-criticism. At the automobile congress held in Detroit, Daniel Roos, professor at MIT and author of 'The machine that changed the world', attempted to bring some reason to it all, "Detroit has to stop being smug and change its out-of-date production systems. The Japanese supply a car every 16 hours, the Americans every 25. That's all there is to it". And he explained the new way to make an automobile. Richard Recchia, vice president of Mitsubishi America, didn't mince his words and accused the Big Three, "They have only themselves to blame. Where did the record profits go, reaching 11.2 million dollars in 1988? Why didn't they invest them in technology, research, new plant?".

The black year

The apocalyptic year for the American automobile, and so Detroit, was 1991. Sales of General Motors, Ford and Chrysler fell by 12.6 per cent with respect to the previous twelve months and dropped down to the level of the great 1983 crisis. All together the Big Three have accumulated losses of six billion dollars. Largest responsibility lies with the post-Regan recession that has hit the United States since July 1990, but behind the economic crisis the Japanese industry was waiting to pounce. Honda, Toyota, Nissan and Mazda got a toehold in the US at the time of the energy crisis by punting low and medium powered cars of moderate consumption. Then they dug in deep, favoured by the low yen. Now they have lashed out on the decisive offensive with quality cars and new marketing systems. The Honda Accord is the best selling car in the States, Toyota has a larger slice than Chrysler and, put together, the Japanese sell more than Ford.

But the collapse of the US market in not just American. Europe too has witnessed a decline in sales. One 1991 statistic, regarding the sale of cars over $24,000, starkly exposes the American-European slump and the upsurge of the Japanese. Cadillac and Lincoln have lost respectively 17.4 and 22.9 per cent, Porsche 51.9, Jaguar around 50, Audi 41.8 per cent. Lower, but nevertheless significant, are the losses by BMW (16.2%), Volvo (24.7%) and Mercedes (24.9%). Only Saab has managed to save face with a minimal loss of one per cent. In the same twelve months of the past year, Acura rose by 3.8%, Lexus by 12.1% and Infiniti by a whopping 45.6%. In total, American cars sold in this market segment were about 400,000 against the 490,000 of the year before, Europeans 232,000 (307,000 in 1990) and Japanese 250,000 (226,000).

The crisis of the American automobile is thus linked with Japanese transplants into US territory. It is true that many American workers have found employment in the factories of Japanese manufacturers, but numerically that hardly compensates for those that have lost or are shortly going to lose their jobs (71,000 in GM facilities alone, shutting down 21 out of 125). Robert Stempel, president of General Motors, is still optimistic about a mid-term reprise; he wants to get back to the old days when people said what was good for GM was good for the United States. But the Wall Street analysts shake their heads: "Too little, too late".

The Big Three, meanwhile, have prescribed some shock treatment and are hoping to pull the sales chart back up again. They know they have to rationalise their factories, re-establish productivity, improve quality — a strong point of the Japanese competetion — place more emphasis on the customer's requirements, back new models, project themselves into market niches and stimulate marketing to be more creative and make quicker decisions — as happens in the Japanese industry. After inventing marketing and teaching it to the world, the Americans, with the strange epidemic of conservatism that has afflicted them in the last decade, are being forced to take lessons from their pupils and competitors.

The city of Detroit itself has to recover the image of a liveable city. And it won't be easy, even if its role as capital of the American automobile is still a valid one and is defended, obstinately, by its industry despite the Japanese having created their Detroits in other more attractive parts of the States.

The role of design

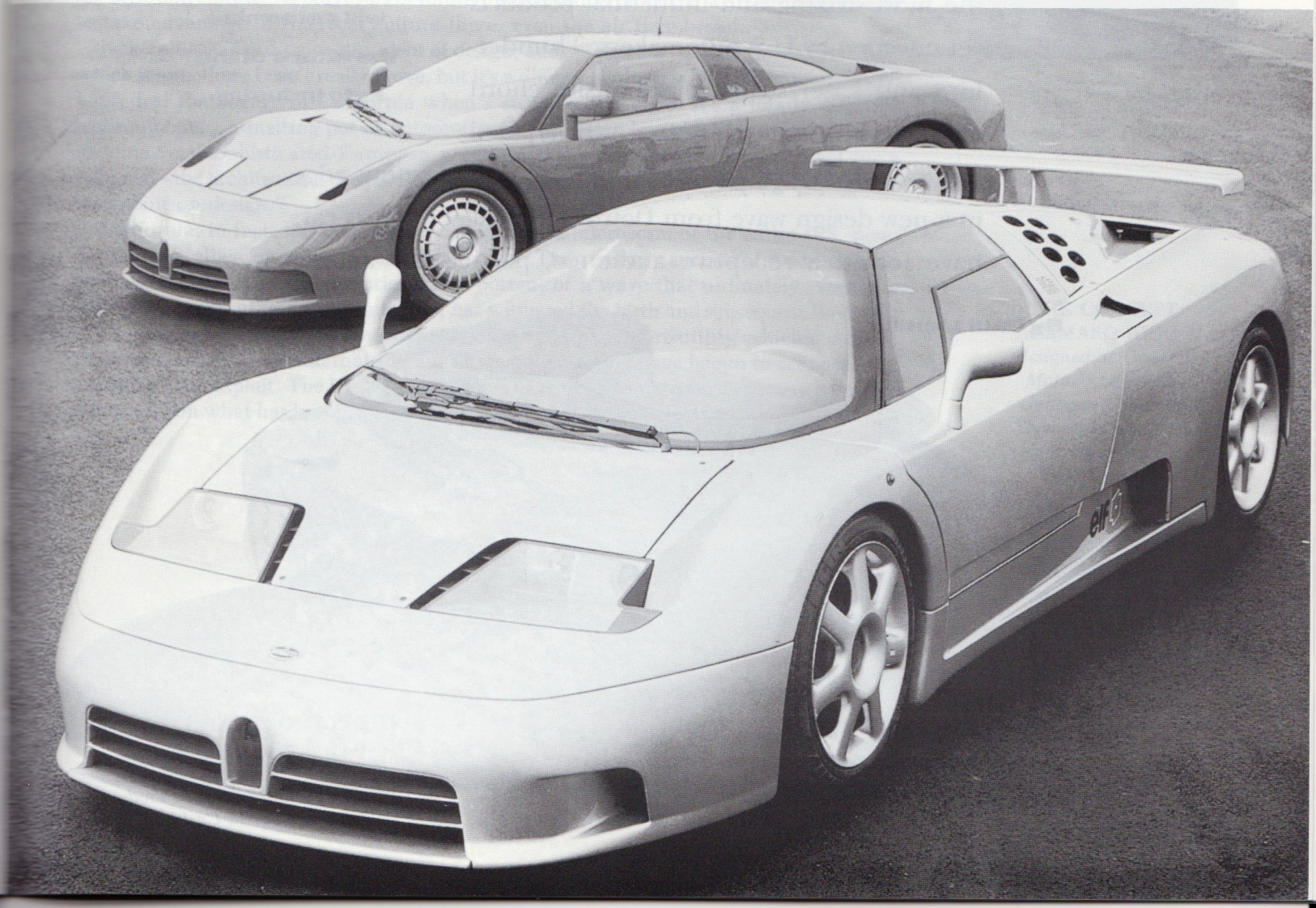
To the explicit question of whether the design of the three great firms is in some way responsible for the diminishing interest in Detroit-developed models, Charles M. Jordan does not hesitate in replying with a hearty "no". In this respect, the vice-president of design at General Motors has,

in six years at the top, stimulated his designers towards renewed and advanced research. The fault, all things considered, ought to be looked for else where: in the underpowered engines of some models, the scant quality of the product, a commercial policy that should really have insisted on more determination and verve.

In reality, the design studios of General Motors, Ford and Chrysler's marques have worked hard to restore vigour to US design — with its great traditions that the whole automotive world is, in some way, indebted to. And their desire for formal innovation has always been more courageous than that of their management. The concept cars developed in the 1980s were more 'future' than their Japanese counterparts, and Japanese design — in the same way it took its inspiration from European style for its volume models and, more recently, for some top ranging cars designed in the image and appearance of Mercedes and BMW — sucked in a lot of their ideas, transferring stylistic trends to their own product. Detroit designers can also be attributed with the merit of having been the first to explore aerodynamic forms, and it is from their research that the Californian school — created first around the nucleus of the Art Center College and then filled out with the establishment of the advanced design centres of the Big Three, the Japanese companies and some European firms — developed the theme. Too often, however, altering it and bringing aerodynamic forms up to point of exasperation.

Another meritable element is coherence. In the development of different generations of production vehicles, there is no trace of mood-changing or revolutionary fervour. All are hallmarked by a rigorous evolution, at times mistaken for conservatism. At Detroit, on-lookers were placed before large sedans expressed in the most typical American style, but in possession of features that declare its perceptible progress. Even the prototypes and the concept cars themselves were more innovative than those proposed by Japanese constructors at the Tokyo Motor Show.

The desire to climb back to the top in world terms and contribute to the reinstatement of the American automobile is loud and clear among those who work in the design field. And how this desire might just influence the creation of a new image for the cars produced in Detroit has been demonstrated somewhat by all the marques — and with particular intensity by Chrysler, perhaps the weakest link in the chain and, as such, the most motivated. The natural function of design is to propose. The solution to the recession that has struck the US auto lies in every American at the moment of choosing. Although today, between two cars constructed in Detroit and one in Japan, they choose the latter, tomorrow, the hardy nationalism that still survives in the Union could turn the tables.

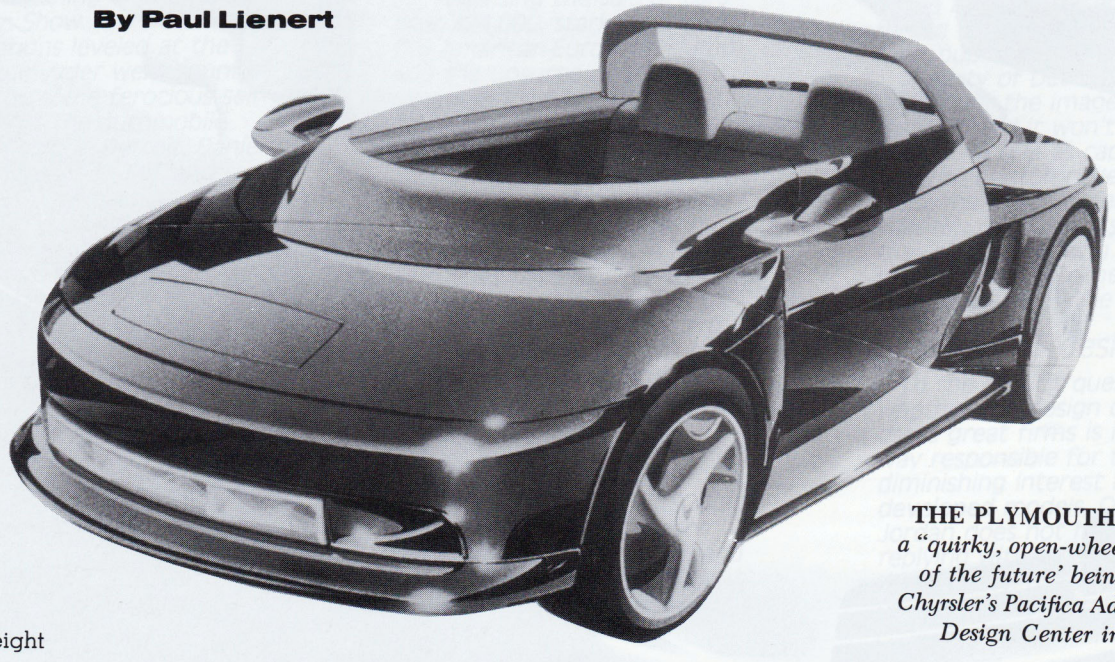


DETROIT'S WESTERN FRONT

By Paul Lienert

When the Ford Thunderbird SC and the Plymouth Laser RS burst onto the automotive scene last year, they drew widespread acclaim from critics and car buyers alike. Acknowledging their superb performance, advanced engineering and innovative styling, Thunderbird was selected Car of the Year by *Motor Trend* magazine, while Laser was named one of the year's 10 best cars by *Car & Driver* magazine. ■ Among the most striking and influential products yet unveiled by U.S. automakers, Thunderbird and Laser struck a responsive chord among enthusiasts who often turn a jaded eye toward domestic cars. Representing the leading edge in a new design wave from Detroit, these sleek sports cars have found a receptive audience, particularly among

California is the beachhead in a battle to capture niche markets that will determine the future of the auto industry.



THE PLYMOUTH SPEEDSTER
a "quirky, open-wheeled dune buggy of the future' being designed at Chyrsler's Pacifica Advanced Product Design Center in Carlsbad.

young, affluent buyers who typically gravitate toward imports.

Their appeal may be traced to their genesis: The initial styling themes for both cars were developed by young American designers on the West Coast.

Such successful niche marketing is becoming a more critical aspect of Detroit's strategy. With the dawning of the 1990s, the auto industry has entered a period of declining sales and soaring production capacity that's likely to last several years. For 1990, North American light truck and car assembly capacity is estimated to reach 14 million vehicles, while sales are expected to be only 12.3 million. To counteract this trend, car makers are seeking to boost demand by targeting ever-narrower niches. Faced with keen competition from the imports, including the Japanese entrance into the luxury class with Nissan's Infiniti line, Toyota's Lexus and Honda's successful Acura series, Detroit is especially keen to develop new products that will be more finely tuned to today's market segments. To spearhead that effort, each of the Big Three auto makers have established their beachheads in California.

Laser and its companion models, the Mitsubishi Eclipse and the Eagle Talon, were born at Chrysler's Pacifica Advanced Product Design Center in Carlsbad, about 40 miles north of San Diego. Thunderbird was hatched at Concept Center California, an independent studio in Valencia which has an exclusive contract with Ford.

Yet another sporty model which debuts this spring. Cadillac's Eldorado Touring Coupe, was developed at General Motors' Advanced Concepts Center in Thousand Oaks. Targeted specifically at luxury-car buyers in Southern California, the Touring Coupe is the first of several "niche" products to be specially tailored at GM's West Coast studio.

Although they've been in operation for more than five years, California's automotive design studios have remained among the Big Three's most closely guarded operations, their activities shrouded in secrecy up till now. But their reason for existing is very simple.

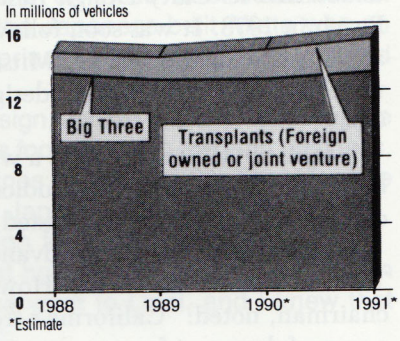
"One of the reasons for being in California is its environmental impact," observes Tom Gale, Chrysler's vice-president of design. "The state has been a trend-setter in terms of life-style and culture. As purveyors of future transportation products, we owe it to ourselves to take advantage of the local culture there, even the air they breath."

Jack Telnack, Ford's vice-president of design, adds: "There is this California mystique, which is something I can't really prove, but it's a different culture with different influences. I just feel the energy in California when I step off the plane. It's a totally different environment. . . a melting pot of automotive design, from low-riders and dune buggies to some very sophisticated European products. It's a very exciting environment for a designer—the architecture, the culture and the pace of life. You're bound to get a different viewpoint on design."

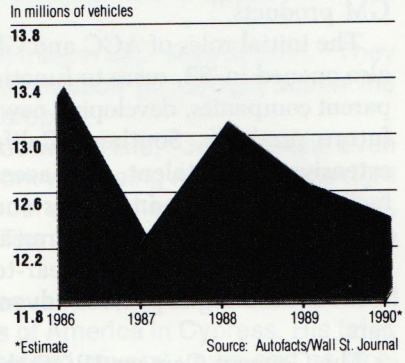
California, in fact, has long been recognized as a microcosm of the entire U.S. new-car market, albeit on a vastly accelerated pace. The runaway success of Asian imports on the West Coast in the seventies was a portent of a wave that ultimately swept the entire country. Southern California, too, has witnessed the birth and subsequent flowering of a number of specialty or niche segments, from compact sport-utility vehicles to exotic performance cars—a trend that the Big Three only recently have begun to acknowledge and attempt to exploit. The U.S. manufacturers have yet to demonstrate they can complete effectively on what has become the imports' turf—a marketing challenge that has drawn

THE NEED FOR NICHES

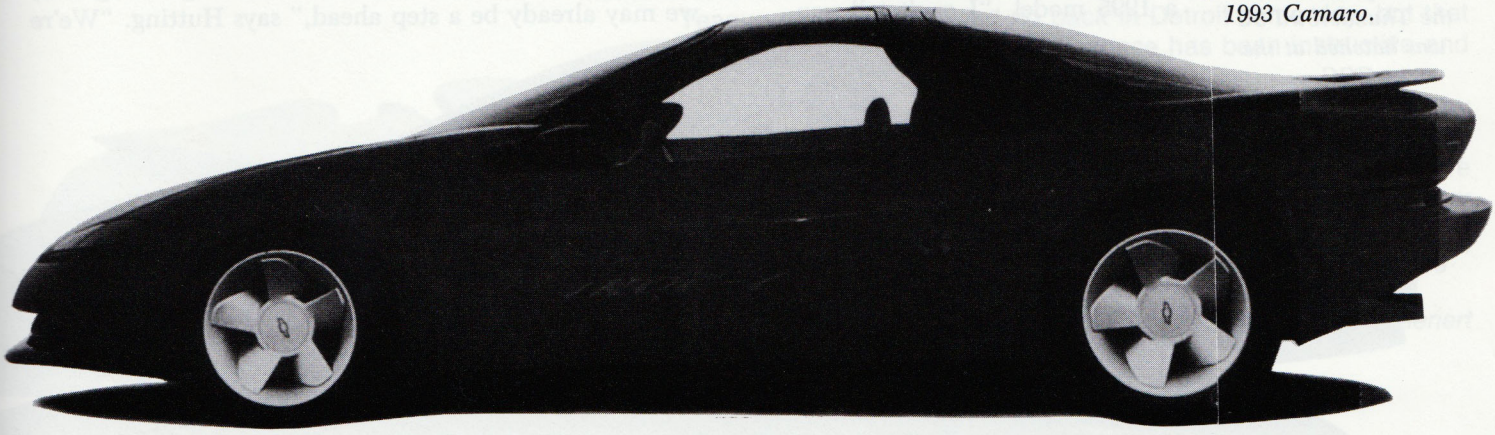
While Detroit's capacity to produce automobiles and light trucks is steadily increasing . . .



. . . sales of those products in the United States and Canada are on the decline.



THE CONCEPT CAMARO IROC *designed at General Motor's Advanced Concepts Center in Thousand Oaks, is the forerunner of the 1993 Camaro.*



the increasing attention of automotive designers, engineers and planners in the Midwest.

Detroit automkers weren't the first to recognize the value of tapping the creative juices that seem to flow in Southern California. Toyota, the leading Japanese automaker, established its Calty Design Research center in Newport Beach in 1973. It was soon followed by such competitors as Nissan, Honda, Mazda, Mitsubishi and Isuzu, all of which now have significant design facilities on the West Coast.

It took the U.S. companies a while longer to realize the benefits of locating satellite studios in what has become the country's most fiercely contested automotive market.

When GM founded its Advanced Concepts Center in Thousand Oaks in 1983, Howard Kehrl, then vice-chairman, noted: "California's trend-setting reputation is a powerful magnet for a company like General Motors. We think [the center] provides an ideal listening post for emerging technologies which would be applied in future GM products."

The initial roles of ACC and Chrysler's Pacifica, which also opened in '83, were to function as think tanks for the parent companies, developing new concepts and themes for future products. Southern California also provided an extensive pool of talent, with access to diversified research facilities, high-tech industries and top design schools.

The scope of these two research facilities has since evolved, focusing more on near-term production vehicles while continuing to provide advanced designs and concept cars.

The Concept Camaro IROC that debuted last Janaury at the Los Angeles Auto Show is an example of ACC's recent efforts. Tipped by Chevrolet insiders as a forerunner of the 1993 Camaro, the futuristic design is described by ACC director John Schinella as "a running sketch in metal."

"The idea was to do a vehicle with reach and risk—leading off first base, if you will, for the new (Camaro)," says Schinella. "That vehicle has been a catalyst, providing some design cues for the actual production car."

Schinella's studio also is constructing a running prototype of an all-new Corvette that's currently slated for production as a 1995 model. "I can't tell you anyhing about it," he teases, "other than it's a knockout."

He adds: "When you're talking about vehicles like future Corvettes, the ante is high, especially when you're running against Ferraris, Lamborghinis, Maseratis and the like. The pressure is tremendous. That's one reason we're here.

"I'm reading a book on military stategy, and the theory is basically the same: You're sitting in the battlefield—the leaders have to be near the action so they know what's going on Out here, the battlefield is really going to heat up over the next 10 years."

Ford also felt compelled to harness Southern California's influence, but unlike GM and Chrysler, it elected not to set up its own shop. Instead, it contracted Richard Hutting, an ex-Ford designer and instructor at Pasadena's Art Center College of Design who established CCC in Valencia in 1984.

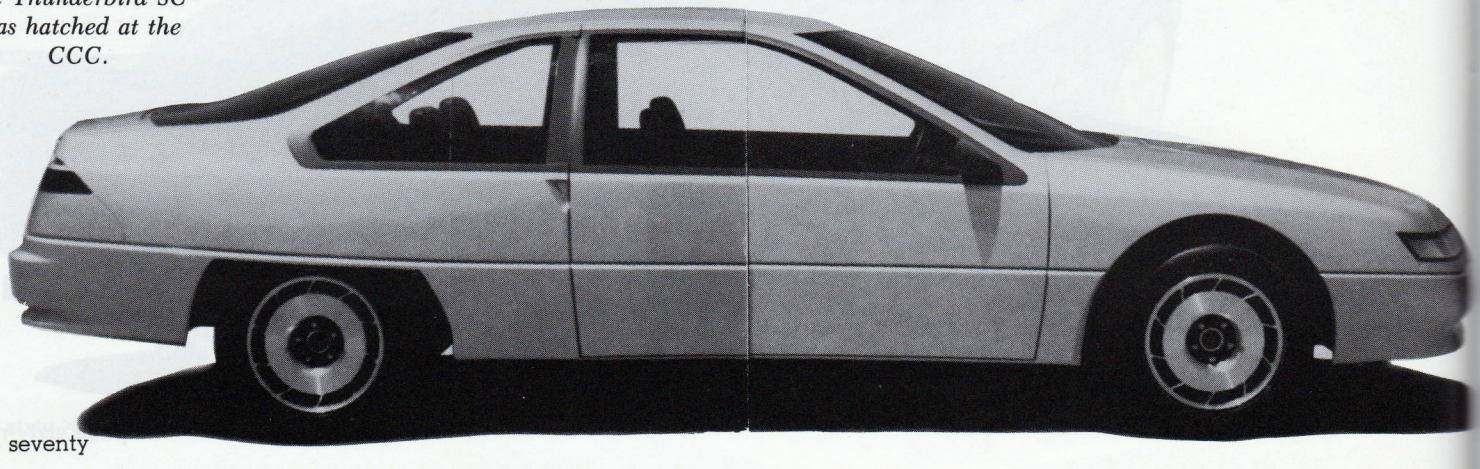
"We decided we wanted to keep (the California operation] a separate entity," says Telnack, an Art Center graduate himself. "It would be completely autonomous, rather than us dominating, so it's been structured in a totally different way.

"The big difference between us and GM [in California] is that CCC is a production studio. It's not a blue-sky advanced group doing stuff for the year 2050. Our theory from the outset was that we wanted California input today. Maybe in 15 to 20 years, California won't be inte 'in' place anymore; maybe it will be Arkansas."

Hutting, whose grandfather worked for such Detroit auto pioneers as the Fisher brothers and Walter P. Chrysler, describes his operation: "We work typically as an extension of the Ford studios in Dearborn or Cologne. We offer alternative design proposals to what they do in-house. And these are all production programs we work on. We essentially parallel their efforts, but approach each program from a California perspective. We don't necessarily design cars specifically for California, but cars for the entire U.S. market, with a California viewpoint."

In addition to its work for Ford's North American operations, CCC has been jointly developing future products with Ford of Europe. Among the key porgrams now under way at CCC are the 1993–94 replacements for the Tempo/Topaz compacts and the German-built Sierra.

"With Ford's vision of becoming a global company and the design community within Ford becoming more global, we may already be a step ahead," says Hutting. "We're



A prototype of Motor Trend's *Car of the Year, the Thunderbird SC was hatched at the CCC.*

already a global design studio. Our work withthe North Amercian and European studios proves that a studio like ours can design worldwide products for a company like Ford."

In contrast, Chrysler's Pacifica studio has had a significant impact on several products engineered by Japanese affiliate Mitsubishi, which operates a joint venture with Chrysler called Diamond-Star Motors in Bloomington, Illinois.

The Laser/Talon/Eclipse triplets from Diamond-Star originated at Pacifica in 1984 as part of a conceptual study on a proposed "econosport" model. The Carlsbad studio created another concept model in 1987 that traversed the show-car circuit as the Dodge Intrepid; it has become the inspiration for the 1991 Dodge Stealth, which will be imported later this year from Mitsubishi.

Pacifica also continues to develop experimental vehicles such as the Plymouth Speedster, a quirky, open-wheel design that resembles a dune buggy of the future. An earlier study called Navajo, a direct ancestor of more recent Chrysler show cars such as the Portofino and Millenium, provides the fundamental design studios for the future products.

Taken from CALIFORNIA BUSINESS

LAND OF THE RISING SONS

Mazda's MX5 Miata, a snappy little retro-roadster that evokes memories of the classic Lotus Elan of the 1960s, is one of those rare automobiles. Remarkable in its simplicity and purity of design, the Japanese-built Miata was an instant hit. No small credit is due to one of the car's principal designers, a 35-year-old American named Mark Jordan.

A graduate of Pasadena's Art Center College of Design, Jordan is one of an exculsive fraternity of young designers who traced their father's footsteps into the auto business, but with a unique twist: They left the traditional confines of Detroit's Big Three for one of the West Coast design studios operated by the Japanese.

Jordan's father, Chuck, is vice-president of design for General Motors.

"I remember him doing paintings and drawings at home when he was working on the '59 Cadillac," Mark recalls. "I was 14 when he went to Opel, and I knew that someday I wanted to go to Opel, too." And he did.

With the corporate policy on nepotism posing a potential roadblock to his career advancement, however, Mark left GM in 1982, joining Mazda Research & Development in Irvine as assistant chief designer. Since then, his projects have included the Miata and the highly regarded MPV minivan.

Mazda's home office in Hiroshima "has put a lot of trust in us," says Jordan. "They give us pretty free rein. But there's a lot more competition [in design] within the company now, including Mazda's new studio in Europe."

His biggest challenge? "Keeping winners coming down the line, "Jordan says. Even before he arrived at Mazda, the younger Jordan's work was being noticed by the right people. The late Bill Mitchell, who preceded Chuck Jordan as head of design at GM, once remarked, "His son's got what Chuck has." The highly acclaimed birth of the Miata may have cinched that reputation.

One of Jordan's classmates at Art Center boasts equally impressive bloodlines. Jeff Teague, 33, is senior designer for Mitsubishi Motors of America in Cypress. His fater, Dick Teague, the dean of Detroit auto designers, retired several years ago as vice-president of American Motors.

Jeff Teague joined Ford Motor Co. after graduation in 1978, working in Dearborn on such projects as the Lincoln Mark VII and the Taurus/Sable intermediates before leaving in 1984 for Mitsubishi. "Back then, there was a lot of media hype about the Japanese and how we should emulate them, which sort of ruffled my feathers," recalss Teague. "About the same time, my father was getting ready to retire and move back to California. He's a native, and I feel like a half-native.

"Then I got a job offer from Mitsubishi. They wanted more of an international perspective [in design], and they were looking for someone more familiar with the American market."

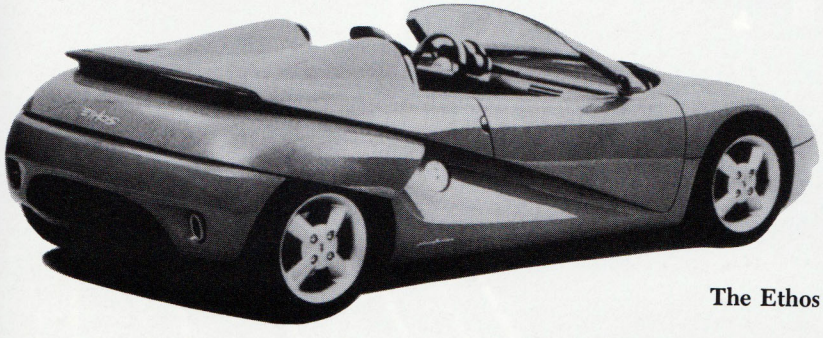
During his tenure, Teague has helped design such products as the Mitsubishi Mirage and its domestic counterpart, the Dodge Colt.

"Since Chrysler works hand in hand with Mitsubishi, we compete with the home offices at both companies, as well as Chrysler Pacifica," he says.

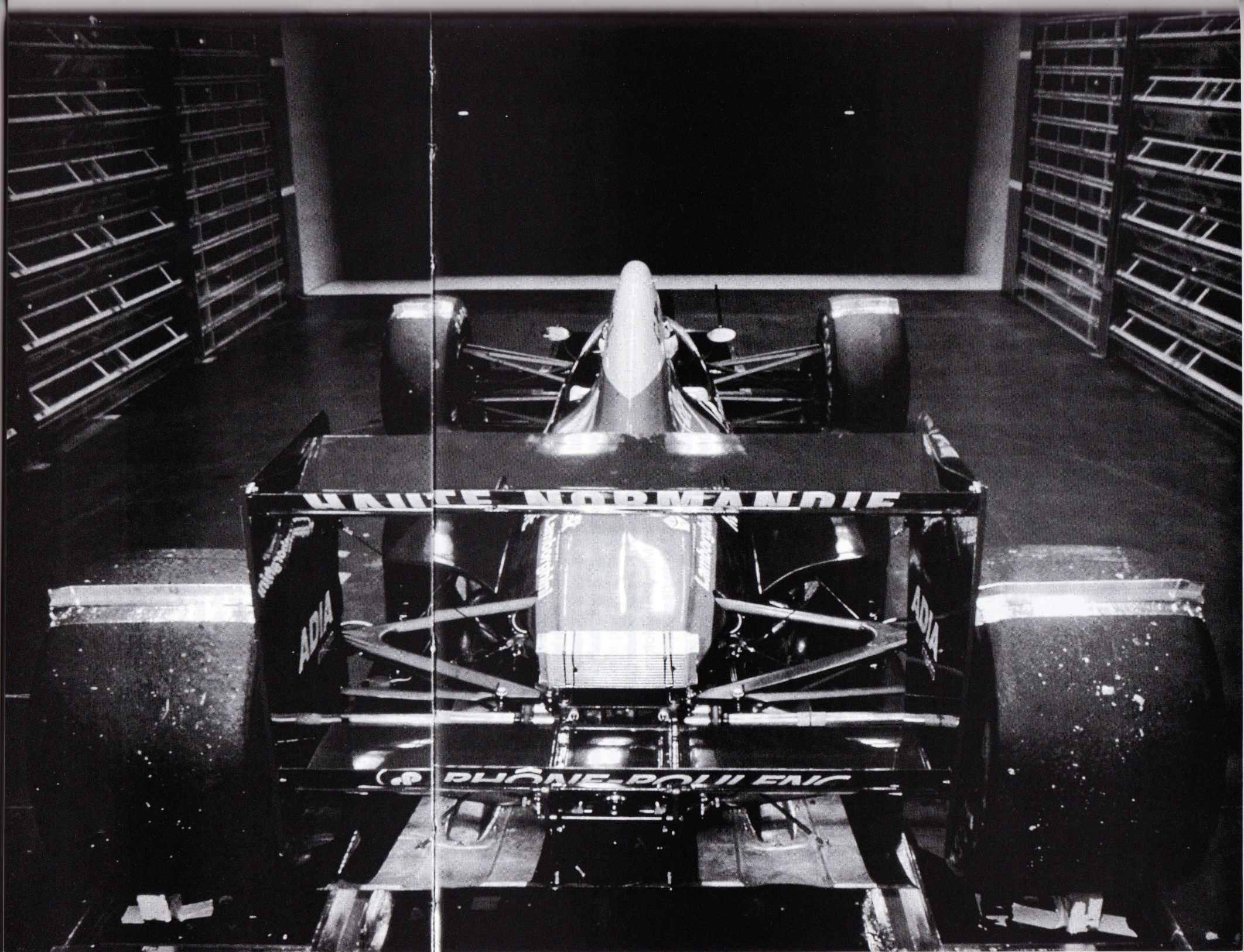
Teague says he may wind up back in Detroit some day, but that working with the Japanese has been instructive and rewarding.

"At times, there are differences in pilosophy and direction. But I admire their intuitiveness. They can be very ingenious. They've also let the Americans here be very creative. I think we've taught each other something."

—Paul Lienert and Anita Lienert



The Ethos


ADIA
ADIA

Phoenix Connection

by Jeff LeBlond

I've got an interesting question for you. If you were going to take and build a vehicle to go into outerspace such as the space shuttle, how would you lubricate the mechanical parts on the vehicle such as doors, hinges, pins and such? All mechanical parts that move have bearing surfaces on them and these bearing surfaces no matter what they are, need some kind of lubrication where the friction points are. Now when you go into outerspace you've got some problems that are just unbelievable compared to what they are here on earth. Such as, one side of the part facing the sun will be a few hundred degrees and the part facing away from the sun will be minus a few hundred degrees plus we're working in a vacuum and where there is no gravity, so dust is going to be an extreme problem. You can't grease or oil because the dust will be attracted to that like a magnet and stick. You can't use seals because of space, weight, and making the part more complex. So what do you use?

The aerospace industry has been very good to motor racing and motor racing sometimes has been very good to the aerospace industry. These two industries are closer connected now then they ever have been in some technologies and now a lot of this technology is available to you. I've had a very interesting past 6 months to a year in forms that I've been connected with a couple of F1 teams, also I jsut brushed the surface and was alllowed to be involved with one stock car team and I learned a lot. What I'm going to tell you here is, I normally don't spread around a name of a particular brand or particular business unless these people are doing a very good job and have something that is very worthwhile I might want to add that I'm not involved with these people business wise other than I'm using their products and it's a big, big benefit to anybody who wants to improve their engines drastically.

Just about all moving parts or friction surfaces on an engine, transmission or differentials of the Lamborghini's, or any car really when it comes right down to it, will benefit highly from what they have been using in NASA and aerospace for many years. Different kinds of coatings! These coatings are either on the surface or penetrated into the metal on just about any type of metal surface you can think of, they will reject heat, will hang on to oil, refject oil, make things slippery, self lubricating themselves, just about anything you can think of. The neat thing about these aerospace coating is that they are available from several companies from around the U.S.

There is a large benefit to the aerospace industry in areas where lubrication or oiling is a problem, but we don't have that oiling problem so they're like a double benefit to us. They're a very good slippery surface to begin with and if you add oil on top of it, it can be even a larger benefit.

Now, for a couple of years I've been talking about having engine components on the exterior surfaces powder coated like on the cam covers, intake manifolds, or whatever, for a couple of reasons. Number one, it stays and looks very good but the biggest benefit is it seals it. I've actually picked up a couple of inches of vacuum in clear powder coating intake manifolds where I've checked it and I know that it works. The other thing is I've seen many engine covers, cam covers that were porous, weeping or leaking oil seal up just by powder coating.

Well, now we have coating to go on the inside of the engine, too, on just about any and all friction surfaces you can think of. By the way, don't forget the gear boxes. The gears, the shafts, everything inside of those things are extreme friction generating devices that create an awful lot of high temperature. These are all subject to this coating, also to make them slippier and reduce heat.

The last couple years the horsepower or just the power level of race engines has just skyrocketed. Now F1 has done some trick things but I look at F1 as it should be happening because of their budget levels. They don't really have a budget, it's—just go for it! The one form of racing that has just intrigued me and I'm just amazed at, is stock car racing. Now you look at stock car engines. They really aren't the latest, greatest state of the art engine. It's the same old push rod engine, basically, as what was made in 1955. They are still using them today with a single 4-barrel carburetor and they're making almost the same horsepower as the F1 engines. Granted the F1 is only 3.5 litre and the stock car engine is almost 6 litre, but still the stock car engine is an antique and a dinosaur when it comes to engine design as far as basics go.

One of the ways they have taken and created so much horsepower, or power period, is through friction fighting. Lowering the friction levels! One simple way to see that this is true and has been happening is look at the radiator opening on a present day car versus a car 5 to 10 years ago. Today's car the radiator's openings are probably 1/4 the size and in some races they actually start taping them up, closing them off because they don't need the cooling and this improves the aerodynamics of the car, making it go faster. My point is, they don't need near the radiator to cool the engine. If you're not running the engine as hot, that means friction has been cut, it's very simple.

I might add there are a number of F1 teams that are also doing an awful lot of these coatings. There are a number of teams that are not using these coatings and I think probably should be using them but everybody in the racing world has gotten very big into coatings. Polydyn Performance Coatings 4116 Siegel, Houston Texas Phone Number 713-694-3296. This company I have been working with for a while now, and it is so nice to finally find a company that will do exactly what they say they are going to do and deliver exactly what they say they are going to deliver. When I do find a company like this, I gladly pass on their name to anybody who would want their products. If you're thinking of rebuilding your Lamborghini engine I highly suggest you call these people and talk to them about coating the inside of the engine parts and pieces. Just about everything you can think of, there's a coating made for it. It will last a lot longer, your engine will run an awful lot cooler and you will make a lot more horsepower.

Some of the parts we are talking about are, take the cylinder heads and have the combusion chamber, the faces of the valves and the exhaust ports coated with a ceramic coating. They now have these coating to where they not only work a lot better but they stick and stay on. You can also take the same ceramic coating and coat the dome of the piston. Your going to block a lot of the heat that now goes into the cooling system and the engine oil. Other places where coatings work real good in Lamborghini engines is the valve springs. They have a coating that actually goes a couple of thousands deep into the metal and it does two things—it is very slipper and it attracts oil. Put this on your valve springs, your valve spring retainer, your cam shafts, the washer underneath the spring, just about any palce else you can think of where there is a high friction high load problem such as your cam drives, your sprockets, your gears, anything.

Carl Benton is the president of Polydyne, he's an ex Exxon chemist, he did a little work for NASA, he has done some aerospace work, (working on jet engines), he's worked a little bit with people who drill for oil in Texas, and as ahoggy he got into automobile racing. Well now the auto racing a lot bigger than I think he ever thought it was going to evolve into. The product and service he sells I highly recommend to anybody. The reason why is his coatings work and work very well. For instance a new valve spring installed in an engine by the time it gets lubricated and running can lose up to 30 pounds of pressure. Coat the spring with these coatings and oil it good before it goes into the engine, you lose almost nothing plus the spring will run a lot cooler and last a lot longer. That is one of the weakest points I find in the Lambo engine—the valve train, the springs.

They actually coat crankshafts to reject oil, to spin the oil off to them. If you think about it, when a crankshaft is spinning at a high RPM it has a big rope of oil going around it. This is what it looks like, it's a high drag point, it foams and aerates the oil, causes friction and heat, and the oil temperature goes up, which is bad all the way around. If you have some way to stop that or make it cut down, it's only a big plus.

The connecting rods are the same thing, you can even get your engine bearings coated before you install them in the engine to make them better. Do you know what the highest load point of a piston engine is? In case you didn't know, it is the wrist pin. It's the pin that connects the connecting rod to the piston. Why not coat these things? I do! I'm sure at one point or another in your life you have put your hand on a pump and felt the heat that is generating. Well, why not coat the gears in the oil pump with this coating? If they can reduce friction, they can reduce cavitation and swirling of the oil think at how much less heat the thing is going to generate and how much less horsepower it will take to drive the pump.

How many Lamborghini owners have been driving and all of a sudden notice their temperature gauges are rising way too high. I'm sure it's happened to every one of us, I don't know of anyone who it hasn't happened to at least once. How would you like to have the opposite problem? Having to run a thermostat so you can generate temperature. Think about these coatings, they work and work very well.

While we're on the subject of lubrication, let's talk about motor oils and additives. Something that I have been asked about several times by different club members. It is a real touchy subject, it is a real hard subject to talk about. There are many products out there, especially additives, and I can honestly say I don't know one "can" that isn't what I would call snake oil. Now, before I get somebody real upset about this, let me explain. There are probably hundreds of different types of engine oil additives out there and as far as I'm concerned, there isn't one of them that does totally 100% of what they claim. They all do something, most of them do something good but are they really needed?

Very basically speaking, there are three groups of oil additives out there. You have the treated nonpetroleum oils, such as linseed oil, vegetable oil that's been treated one way or another. You then have plastics and then you have teflon. Just about every oil additive you can buy on the market is one of those groups or combination there of.

Now the reason I'm telling you about this is the latest, the greatest oil additives all have teflon in them. They don't always say that on the label. The reason being—DuPont owns the name Teflon and you cannot use that name on the product unless you get their okay for it. Just about everything on the market has this in it. It is a very good additive for the engine oil except for one problem, the finest they can make the particles of teflon is about 16mil. The problem is in doing that your oil filter traps particles down to 5mil. In other words, you put in a can of additive, first time it goes through the oil filter its going to get trapped and blocked by the oil filter. After running the engine for a few minutes, guess where all of your oil additive is? Right in the oil filter. How can you get around it? Don't run an oil filter. Problem is with that now you are going to lose your engine bearings because of all the contaminates that are going to wind up going through your bearings. There are other additives that work but sometimes go too far.

Graphite is one thing they were trying for awhile as an oil additive and that wound up to be an abrasive or being so slippery that if you let the engine sit for a long time, such as the cylinder walls, the oil would slip off the graphite. The graphite is not a preservative like oil, and moisture can go right through it and cylinders would end up rusting. Some of the other products are nothing but plastic.

There is a new product on the market. Although I have never seen it before, it has been around for a little while. But it si a very nice secret and hopefully a few Lamborghini owners will take advantage of this secret, its called TX7. It's sold by Polydyn and it is a teflon. The difference is his teflon is milled down to a 5mil base. In other words, it is going to go right through the oil filter and it will lubricate the engine. The big advantage to this product is very simply—a lot of the Lambos sit for a long time.

Lately, I have noticed a rash of bad camshafts. The cam lobes themselves are worn out. This happens for lack of lubrication when the engine is started. Here again, if this thing had the coatings on them and this oil additive, (TX7), I think a lot of cars would be able to sit a long time and would not have a galling problem with the engine insides when it first gets started up. Teflon is some very slippery stuff, it works, it works very well, it does not last forever though, like a lot of manufacturers claim. This stuff will last easily as long as your oil changes but it will not last 50,000 miles or so on or so forth like some the manufacturers claim.

If I was going to take a Lambo and rebuild the engine, I would take and put all of these coatings on the internal

parts, after the engine got broke in I would definitely run Formula TX7, this additive, the other thing I would do is add a pre-oiler to it. There are several manufacturers out there that make a small electric pump that forces the oil through the engine so you get your oil pressure up before you start it. If I had a choice, if I had to say which one is more important—I would honestly say the coatings I feel are the most important. Then I would go with the pre-oiler, but I would alos run the additive.

In stock car racing, one of the more abused parts on the engine are the valves and valve guides. This is just about all teams' and all engines' seems to be their weak point. Like I've said on Lambos, the weak point is the same thing, valves and valve springs. Well guess what? Between the coatings and this TX7 they can now run 500 miles and they don't have a valve or valve guide problem at the end of the race. Like I said, there are some good products that have come along and I highly recommend it.

Without blood, our bodies will cease to exist and needless to say, without engine oil or grease in the gear boxes, either one of those components is going to cease to exist in your Lamborghini which brings us to another critical point and touchy subject. Almost all race teams are advertising or saying that they are using a synthetic motor oil. This is Indy cars, F1, stock car, just about everybody, and they are. They are using a synthetic motor oil but it is specially and specifically blended for them. The other thing you have to remember is in a race they are going to preheat the oil before they start the engine. They will run it anywhere from 125 to 500 miles, and they are going to dump the oil. They are not going to leave it in there. A little bit of difference between what you and I do with our Lamborghinis. We have it sit there for a long time, it will get hot and cold many times, moisture is a big problem, metal contaminates, carbon, gasoline, everything gets down in that motor oil. Don't forget that!

One part where synthetic oil shines, is in it's capability to withstand a lot of heat. Most synthetic motor oils do not contain sulphur or a lot of sulphur, therefore, there is nothing in there to give an ash or to leave a sludge inside the engine. I've taken apart a couple Lamborghini engines that have been running the synthetic oil and the one thing that I have always noticed is how extremely clena they are on the inside. There is no sludge, no varnish, no build up of any kind. The problem is every engine I have taken apart, being it domestic or Lambo, that has been running the synthetic oil has had the high load level parts worn out. Now, I can't say that this is going to happen to every Lamborghini, but it has happened to the ones that I've torn apart. I've found wrist pins, cam drives, chains and sprockets, the bearings and pins that support those chains and sprockets are all highly worn out, to the pint I am wondering if the synthetic motor oils cannot take the loading that a standard good petroleum product can.

Now I have written more than one synthetic motor oil company wanting information on their products and I give them specific information that I want and most of them will send me back there normal propaganda sheets which does not cover the information that I am requesting. One company in particular and I hope there is an executive out there that is going to read this article is Mobil 1. I've asked them three different times for specific information on their product and I have yet to receive any information from them, ever. So, I cannot really recommend any synthetic oil and of right now, for your Lambo, as far as a motor oil goes, I would just say with a major brand of good old dependable petroleum product and if you want to throw in a quart or two of TX7 with the teflon in it. I think you will find this is a very good product.

I also want to add, I do own one vehicle where I am running Mobil 1 synthetic oil in it. It is a turbo charged car and it's a different application than the Lamborghini's, as far as the results of what is going to happen. Hopefully, in the next year or so, I'm going to tear this engine down and see what it looks like inside. As for right now, the only thing I would recommend of synthetic motor oil is for a Turbo application because of the heat in the turbocharger.

In the past three or four years there has been tremendous advancements in engine design and associated technologies. The time has come when many of the technologies can and should be applied to our Lamborghinis. In this article are some that can be applied today and shows that the saying that says "if it ain't broke, don't fix it" doesn't always apply!

EDITOR'S NOTE: We are indebted to Al Miller for bringing to our attention the upcoming new technical rules on automobile dimmer switches. These rules could affect your car.

STATES OF CALIFORNIA AND NEW YORK DEPARTMENT OF INSURANCE

160 East 32nd Street, New York, NY 10013 • Phone: (801) 569-8031 • FAX: (801) 530-0778

P. WILSON, *Governor*
State of California

BULLETIN #876-91-92 (California)

BULLETIN #315-91-92 (New York)

M. CUOMO, *Governor*
State of New York

DATE: February 23, 1992
TO: All State Insurance Agents, All Dealers of New/Used Lamborghini/Ferrari/Audi Automobiles
FROM: State Department of Insurance
SUBJECT: AUTOMOBILE DIMMER SWITCHES

1. Pursuant to the interstate D.M.V. Act #876-91-92 all Lamborghini/Ferrari/Audi vehicles sold in the above two states after January 1, 1993 will be required to have the headlight dimmer switch mounted on the floorboard. The dimmer switch must be mounted in a position accessible to the operator by pressing the switch with the left foot. The switch must be far enough removed from the left pedal to avoid inadvertent operation by pedal confusion.

2. Included in the above acct, and beginning April 1, 1993 *ALL* other vehicles with steering column mounted dimmer switches must be retrofitted with a floorboard mounted dimmer switch of the type described above. The steering mounted dimmer switch must be disabled and removed from the vehicle. Vehicles whch have not made this change will fail their 1993/1994 state safety/smog inspections.

3. It is recognized that this will cause hardship for the driving public; however, this change is made in the interest of public safety. D.M.V. Act #876-91-92 will revert all above specified motor vehicles to the prevalent dimmer system in use in the USA prior to the influx of foreign vehicles. Ths act was prompted by the recent study entitled "initiation sequence in night time highway traffice accidents" jointly conducted by the department of public safety, the state department of motor vehicles, and the universities of Berkeley and New York State combined departments of research. It is clearly shown in this tudy that as many as 95% of all Lamborghini/Ferrari/Audi night time highway accidents are caused by a blond getting her foot caught in the steering wheel.

Lamborghini Club America Accessories

A B C D

C

G

E&F

H

J

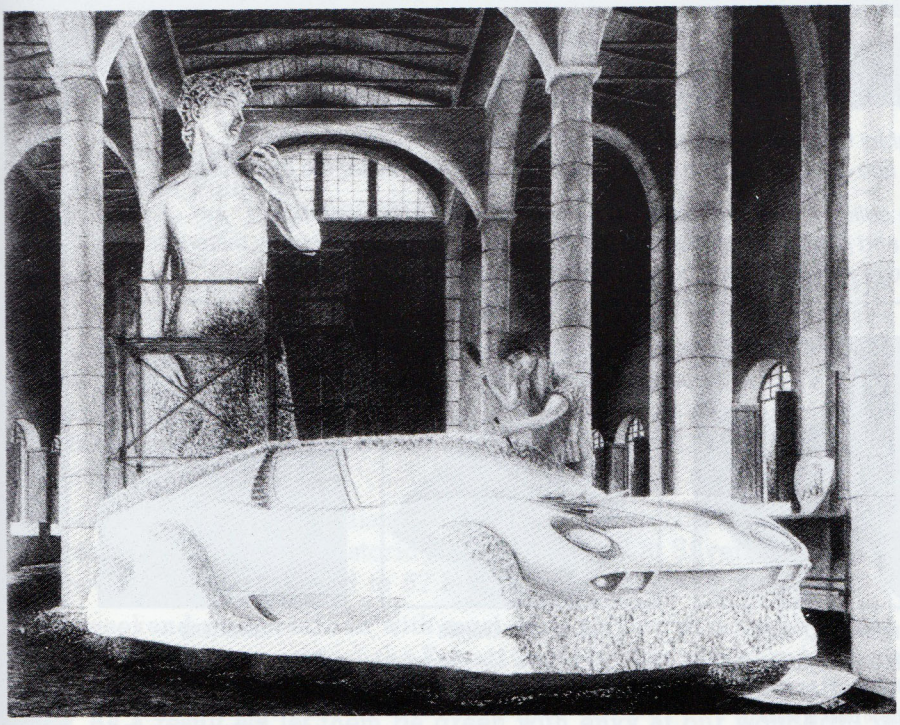
I

K

HOW TO ORDER

	ITEM	PRICE	ORDER FROM:
B	**Wine Glasses**	see flyer	Jim Fox—see flyer for details
	Club T Shirts	see flyer	and Jim's address.
C	**Club Pins**	$5.00	Jim Heady
D	**Blazer Club Patches**—gold thread with 3 clip-on pins, lays flat, moveable! No sewing required!	$5.00	170 Monte Vista Rd., Orinda, CA 94563
A	**Club Patches**—specify sew-on or iron-on	$45.00	Add $1.00 per order (*not* per item) for
E&F	**Key chain**	not yet available	shipping and handling.
G	**Decals**—specify if you want stickum on face or back of decal.	$3.00	
H	**Gold Club Medallions**—Choose your own chain and embellish with gemstones as you wish.	$350.00	Jack & Elise Riddell 9810 Eucalyptus St., Spring Valley, CA 92077
I	**Club name tags**—black over brass with a club pin on the name tag. Specify how you would like your name to appear	$10.00	Vicki Gilfix 800 Rebecca Privada, Mountain View, CA 94040
J	**The Lamborghini Gold and Diamond Ring**	$1,200	Lamborghini Club America
K	**The Lamborghini Gold and Diamond Pendant**	$2,500	170 Monte Vista Rd., Orinda, CA 94563 *Close up pictures now available for better detail.*

PLEASE NOTE: All of the above items are available only to Lamborghini Club America members for their own use and enjoyment, and are not offered for sale to the general public. Orders for resale will not be honored.



ITALIAN SCULPTURE

Ken Browning 1976

Now available as a limited edition print, photographs of this painting hang in the offices of Nuccio Bertone and the museum of Ferruccio Lamborghini. Each of the 250 prints is numbered, titled, and signed. They measure 19 x 23½ inches (48 x 60 centimeters) overall with a small margin for framing.

Edition Release: December, 1990
Numbered Edition of 250: US$ 70.00
CDN$ 80.00

Ontario residents add 8% Provincial tax (No G.S.T.)
U.S. and international orders payable in U.S. funds.

Add $7.00 per print for shipping and insurance.

We reserve the right to limit quantities.

Autographics International
P.O. Box 543
Tillsonburg, Ontario, CANADA N4G 4J1

The Lamborghini Club watch . . .

- Model 100 features a black bezel with numerals at "9", "12", "3", and "six" spelled out.
- Model 300 features a gold bezel with notches in the bezel marking each hour.

Both models come with a black leather band. All watches have a quartz movement and are guaranteed for one year.

The perfect gift for your favorite Lambo owner!

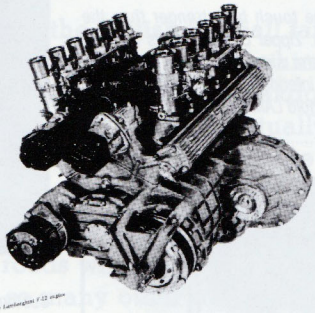
only $44.50 *including postage*

Specify one of the 2 models, men or women's size and send to:

Jim Fox
5606 Park Oak Place Hollywood, CA 90068

A beautiful book containing the first 8 issues of The Lamborghini Club! Read about the history from 1978 thru 1980. **A MUST** for any Lamborghini collector. A very rare book created by our first president, Don Tognotti!

LAMBORGHINI TIMES



$45.00
including postage

Send to: **Lamborghini Club America**
170 Monte Vista Rd., Orinda, CA 94568

This is a very limited edition! when they are gone, that's it—no more.

LAMBORGHINI COLLECTION

The items selected for the Lamborghini Collection are produced exclusively and in limited numbers. Virtually one-of-a-kind, they are at once fine collectibles and exceptionally thoughtful gifts for the enthusiast.

Our "Private Label" assures the collector of the integrity that is traditionally ***LAMBORGHINI****. The finest accessories are hand-selected and produced with custom detail and with the highest quality materials by the most skilled artisans...these articles reflect the elan that is uniquely* ***LAMBORGHINI.***

2-PIECE CASUAL OUTERWEAR SUIT

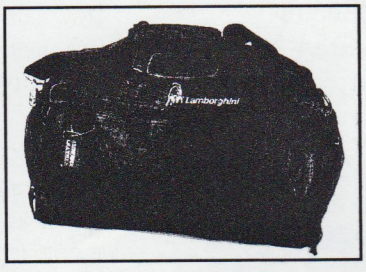
Custom designed for LAMBORGHINI COLLECTION, "Private Label." Made of 100% cotton with a soft outer shell and a 100% nylon lining that is uniquely stamped with the LAMBORGHINI Logo.

Zippered pockets within pockets have Velcro closures. The jacket is available in small, medium, large and extra large.

Jacket LC461 .....$86.00

Nylon-lined pants with 12" zippered legs and Velcro closure pocket. Available in small, medium, large and extra large.

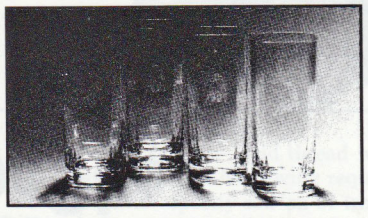
Pants LC462.....$54.00



TOP-GRAIN CLUB BAG

Butter-soft to the touch but stronger than the toughest workout. Zipper compartments on each end and along the side. Top zip allows easy access to roomy interior. Includes shoulder strap. Custom metallic gold LAMBORGHINI embroidery.

LC900 .....$119.00 each



CUT CRYSTAL BEVERAGE GLASSES

24% full LEAD CRYSTAL, each glass individually deep-etched with LAMBORGHINI Raging Bull logo. Two styles and two sizes to choose from.

Set of four $58.00

Contemporary old-fashioned glasses.....LC121
Contemporary beverage glasses.....LC122
Cut Crystal beverage glasses LC123
Cut Crystal old-fashioned glasses LC124

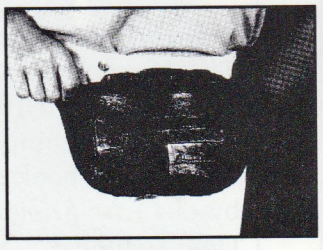
FULL FABRIC GOLF CAPS

Designed with sewn eyelets, leather adjustable back strap and sweatband.

Available in black or white.
One size fits all.

White Golf Cap LC304.....$12.00 each

Black Golf Cap LC305 .....$12.00 each



LEATHER HIP PACK

Companion to our LAMBORGHINI Top-Grain Club Bag. Perfect for the mini trips or sports minded.

LC140A.....$24.00 each

RACING JACKET

Custom designed for Lamborghini Collection "Private Label."

- *Black Antron Nylon or White Satin*
- *100% Nylon Lining Stamped with Lambo logo*
- *Embroidered back & front*
- *Mandarin Collar*
- *Piping on arms, chest & back*
- *Zippered Closure*
- *Lots of Zippered Pockets*

S, M, L, XL — $97.00
Black LC500 — White LC500A

HIS 'N' HER FAVORITE

Golf shirt in 100% combed cotton. Pique knit features fashion collar, rib cuffs and vented tail.

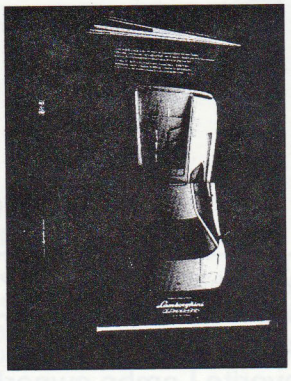
Custom metallic gold embroidery on black or white

S, M, L, XL, XXL.....$34.00

OFFICIAL DIABLO DIE CAST MODEL

Each 9" model emblazoned with the world-class marque of "LAMBORGHINI." Door, hood and trunk opens and closes.

PM101 .....$25.00 each



LAMBORGHINI DIABLO
art & car edition

German/English translations by Jurgen Lewandowski. Each book is a numbered collector's edition. 160 pages of illustrations and text from the archives of Giancarlo.

LC614.....$246.00 each

SWEATERS

Newest look of tone on tone or custom metallic gold embroidery on this 100% preshrunk cotton sweater. Features crew neck. Smooth lines allow versatile coordinating for his 'n' her wardrobes.

S, M, L, XL $65.00
White tone on tone.....LC00775A
Red tone on tone LC00775B
White with gold embroidery.LC00775C
Red with gold embroidery .LC00775D

SWEATSHIRTS

Dynamic look of "Tone on Tone" on this favorite his 'n' her sweatshirt of 50% Cotton/50% Poly. Features crew neck, dropped shoulders. Custom embroidery with subtle sheen.

S, M, L, XL, XXL

White LC00700.....$39.00

LAMBORGHINI EURO T-SHIRT

- *Custom-designed car bursting through Italian flag*
- *100% Cotton*
- *Silk Screened*

S, M, L, XL, XXL,

LC00465 .....$18.00 each

LAMBORGHINI COLLECTION
1-800-882-5872
LAMBORGHINI USA, INC.

NEWSLETTER

Lamborghini CLUB UK

MAY/JUNE 1992

TO: Jim Heady
FROM: Piet Pulford
DATE: July 28, 1992

Well Jim, times are tough over here in England. We still have a major recession with a property crash and banks pulling in their credit lines all around (hope you don't mind no postage stamp on this letter!). You will understand that this is not really the time to be seen too often in something as dramatic and ostentatious as a Lamborghini, and I guess that is why we are having a relatively quiet year. Anyway to get the bad news over, (at least for those who want to or need to sell their cars) values are low with as an example an Anniversary Countach available for perhaps L65,000! Worst of all in March the sole UK Lamborghini dealer, Portman, went broke so we have had no official presence here since spring.

Through these dark and dismal days the UK club (LCUK) continues to flourish despite all this. As I write this, I am recovering from the Historic Racing weekend at Silverstone where this year we had 32 Lamborghinis (I know, its a poor turnout compared to 67 last year, but at that time we had support from the dealer!)

The weekend was great fun with most of us staying at a nearby hotel on Friday and Saturday. Much discussion took place as to how to upstage the Ferrari Owners Club who were having a 25th birthday party. Most of the suggestions verged on being criminal and all were certainly immoral, after all you should never kick someone when they are down! As a result we let them be green with envy at our wonderful real cars.

One of the events of the weekend (before the serious racing for the likes of 250 GT, 450S, 250F, M8, T70, 8CM) was the opportunity to do a number of parade laps of this great circuit. Now last year we were sent out in an Italian mixture of Maserati, Lancia, Ferrari et al.

The official instructions of "no overtaking" were adhered to by the LCUK on the approach road only and once on the track many "upmarket Fiat" drivers could be seen with their blood pressure in excess of their oil pressure. By the end of 3 laps one of our members in his Anniversary Countach who had started at the back of the parade had reached the pace car and the rest of us were not far behind so we were all led off the track.

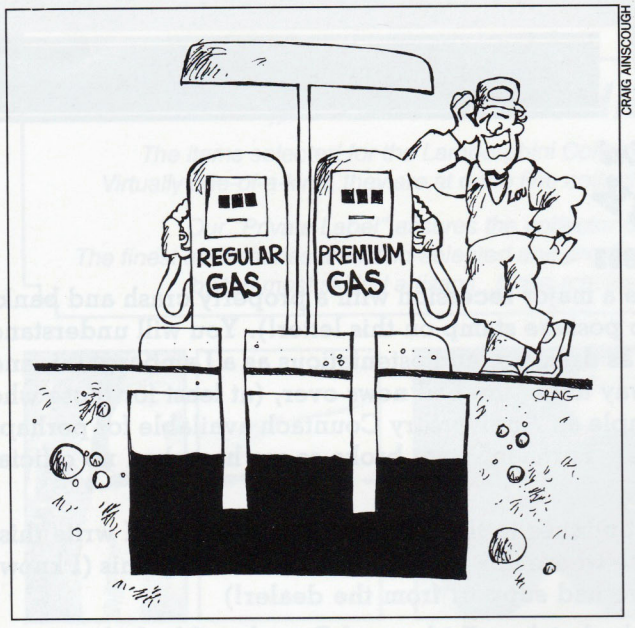
This year they separated us and so 20 owners of Diablo, Miura, Espada, Urraco, Silhouette and of course Countach were given a license to go out to play on our own. Ufortunately it was all over too soon but the scream of those V12's with throttle fully open on the main straight is quite unforgettable.

Afterwards we returned to our "plot" where the 32 cars on display and the Alpine display trailer with its 4000 watt sound system and bank of TV screens showing the Hockenheim GP ensured a large crowd. Not as large a crowd, however, as one of our members, Claudia who arrived driving her lilac colored Diablo complete with high heels and mini skirt. This made my lime green Miura and Jeff's bubble gum pink Countach look a bit dull in comparison. Her car had been a special color chosen to match her favorite blouse—we are serious about our cars over here.

Earlier in the year a number of us braved the EEC (you may have heard about the British football fans in Europe, well British Lambo fans have more impact but in fewer numbers) and took our cars to the Lamborghini Club Suisse meet at Sinsheim in southern Germany. There were the inevitable problems of mechanical breakdown (fixed by Valentino who happened to be visiting Bonn) and losing members of the convoy (all found eventually); also Peter Hay losing his brakes at 150 mph when a lorry pulled out in front of him on the autobahn (no damage except a few more grey hairs) and Stephen Hoyle whose Miura refused to allow his luggage to be got out of the trunk ("open sesame" does wonders).

Other than these, the experience of a few too many glasses of Stroh and roads with no speed limits (before the Stroh of course) it was an uneventful and enjoyable trip. It was great to see so many other owners (with their cars from the Swiss and Bavarian clubs and the incredible aviation and motoring museum at Sinsheim. Also it was nice to see again Stefano Pasini representing Italy but minus his Silhouette which had developed an inexplicable brake problem. Lamborghinis are funny like that and I would be prepared to bet that when he got home in his***(and Stefano, if you offer enough I won't tell anyone what type of car it was) the brake problem will have disappeared. Either that or it will be traced to faulty wiring on the cigarette lighter.

So Jim, as you can see, life over there ticks over as normal with our regular monthly pub meetings, occasional newsletters and rarer magazines but with the tremendous affection and devotion of our members to the marque. As always if any of your members are over here they will be welcome at our events: if they call or fax me I will let them know what is up and coming.



GT AUTOMOTIVE SPECIALTIES
9356 Cabot Dr. • San Diego, CA 92126

(619) 566-2570

Restoration • Metal Fabrication • Collision & Paint Work

UNIQUE CAR LOGO PRODUCTS AND TAILGATING ACCESSORIES

Umbrellas (golf).....$19.99
Umbrellas (patio).....$59.99
Wool Travel Blankets....$49.99
Directors Chairs.....$69.99
Directors Chair *covers only*...$29.99
Logo Plaques
& Clocks.....$19.99-$39.99

For more information or to order, call
1-800-CAR-1099

EXOTIC MOTORCAR ACCESSORIES

While in Norfolk, visit our showroom.
5121 Va. Beach Blvd., Norfolk, Virginia 23502

Other Items Available

- Leather & Nylon Bags
- Mink Key Chains
- Models
- Country Flags
- Crystal Cars
- Rally Suits
- Pewter Tailgating Mugs • Coffee Mugs
- Posters • Hats
- Sheep Skin Throws

Other Marques Available:

- LAMBORGHINI
- JAGUAR
- MASERATI
- MERCEDES
- MORGAN

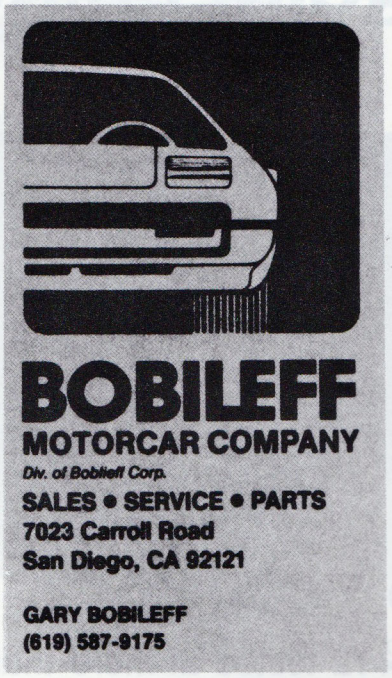
. . . and more!

Pacifica Lamborghini

Orange County's Authorized Lamborghini Headquarters
Specializing in new and used sports cars.
We are buyers of most types of low mileage, one owner exotics.
Traders welcome!

We have reserved two Diablos for inventory.
Prices and delivery dates on request.

445 East Coast Highway • Newport Beach, CA 92660 • (714) 650-3200 • FAX (714) 759-1990



BOBILEFF
MOTORCAR COMPANY
Div. of Bobileff Corp.
SALES • SERVICE • PARTS
7023 Carroll Road
San Diego, CA 92121

GARY BOBILEFF
(619) 587-9175

Clock-Wise™
BEVERLY HILLS
BEVELED GLASS GIFT & PROMOTIONAL CLOCKS

Clock-Wise™, Sebastopol, CA
707-823-1382
Call For Your Special Price

MO MOSCOVITZ

available to introduce principals
to exotic car sellers and vice versa

Over 7 years
dealership experience.

Hundreds of references.
Enthusiast oriented.

Cash buyers in the immediate market promptly serviced!

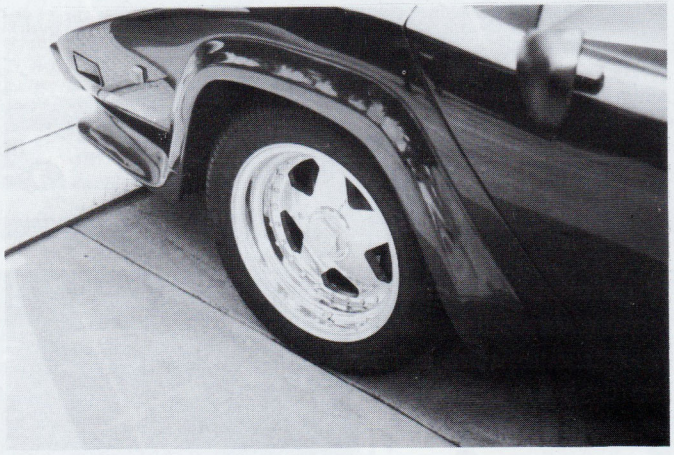
Fees appropriate to transaction.

408-476-2557

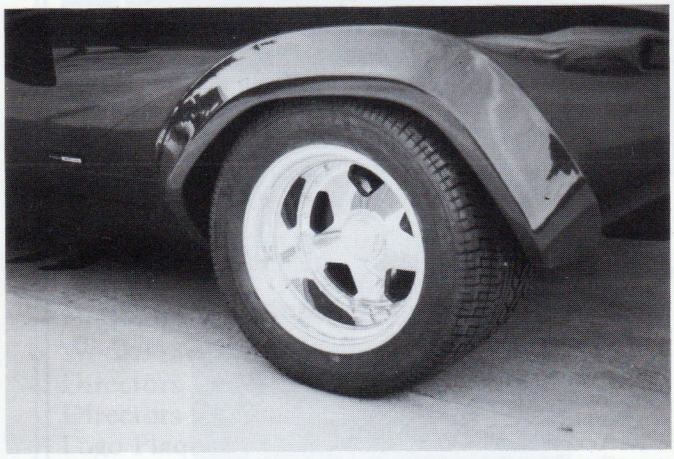
LAMBORGHINI a specialty

AL BURTONI'S V-12 ENGINEERING

Member S.A.E.



Front Wheel



Rear Wheel

Al Burtoni Design wheels front 15 x 9, rear 15 x 12 tested at more than 200 mph. Wheels are made from solid billet aluminum.

HIGH PERFORMANCE AND RACE AUTOMOBILES REBUILDING, RESTORATION AND MODIFICATION

We offer the following in house services:

- ★ Specialty Engineering Services
- ★ Computerized Engine Development
- ★ Computerized Engine Dynamometer Testing
- ★ Computerized Camshaft Development
- ★ Flow Bench Testing
- ★ Chassis Dynamometer Testing
- ★ Design & Manufacture Components
- ★ Fully Equipped Machine Shop
- ★ Complete Welding Facility
- ★ Suspension Design & Modification
- ★ Carburation Modifications
- ★ Weber Carbs Expert Since 1968
- ★ Mechanical Fuel Injection Modifications
- ★ E.F.I. Design, Modifications & Testing
- ★ Fuel Curve Programming
- ★ Body Modifications in Aluminum
- ★ Body Modifications in Fiberglass
- ★ Custom Fitted Interior
- ★ All Work Performed to Highest Standards

We have the latest in technology and the best in experience. Al Burtoni has 30 plus years of engine rebuilding and high performance modifications experience.

IF YOUR PERFORMANCE OR RACE AUTOMOBILE NEED ANYTHING, CALL OR FAX US FOR MORE INFORMATION.

TEL. (408) 847-8732 **FAX (408) 847-3738**

GILROY, CALIFORNIA

Absolutely Beautiful!

1967 (titled)
1968 (built)

Miura P400

Gold lacquer,
tan interior,
#3468, engine #1890,
34,000 kms, Xwx's,
looks and runs great.
Manuals, records
and extras.

$109,000 / offers

Ask for Jack

Phone (214) 827-4415 (Texas)

Lamborghini

of San Diego, Inc.

AJ USA

AJ-USA, INC.
5225 Gaines St., San Diego, CA 92110
(619) 297-9070 Factory Authorized

MOTOR TECH inc.

Lamborghini

Introducing The 1990

Diablo

Chicagoland's
Exclusive Dealer
New and Pre-Driven
Countach/Jalpa/LM-002

LM/american

Factory Authorized Sales
Service/Leasing/Parts
136 W. Northwest Highway
Barrington, IL 60010

708/381-3920

Lamborghini of Pittsburgh

Lamborghini Countach, LM002
and Jalpa
Sales, Service and Parts
Authorized Dealer in PA

4627 Baum Blvd.
Pittsburgh, PA 15213

ELVIDIO GRANDE, President
(412) 687-6700

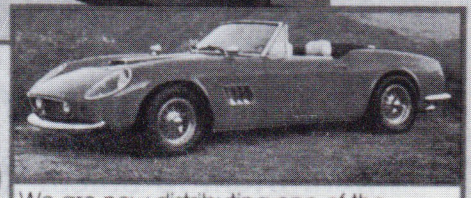
LOTUS-LAMBORGHINI OF BEVERLY HILLS

8850 Wilshire Boulevard, Beverly Hills, California 90211

Lamborghini

Always a complete selection of pristine motorcars, including exotic sportscars of every type.

1955 T. Bird
1965 Corvette Roadster
1967 Shelby G.T. 500
1971 Maserati Indy
1985 Porsche 911 Carrera
1988 Lotus Esprit Turbo (White)
1989 Maserati Spyder (New)
1989 Maserati 430 (Demo)
1989 Range Rover



We are now distributing one of the most sought after neo-classic roadster convertibles — "The GT 250 Spyder." Call for prices and details.

Call John Madden or Craig Redwood: (213) 659-6441. FAX: (213) 659-4434

ADVERTISING RATES:

One-quarter page	$ 75.00
One-half page	$125.00
Full page	$250.00
Full page in color	$1,000.00

ARTICLES, news items and photographs are welcome. Unsolicited material cannot be acknowledged or returned unless accompanied by return postage and self-addressed envelope. We cannot be responsible for material sent, but every safe-guarding effort will be taken. We reserve the right to edit material submitted, solicited or unsolicited. Send materials to:

LAMBORGHINI CLUB AMERICA

Lamborghini Club America Magazine is published quarterly. Editorial and business correspondence should be addressed to: Jim Heady, 170 Monte Vista Rd., Orinda, CA 94563.

BACK ISSUES AVAILABLE

34 through current issue	$15.00 each
21 through 41 *except 31* ($10)	sold out
1 through 20 and 31 (Xerox)	$3.00 each
1 through 8 in book form	$45.00 total

LAMBORGHINI CLUB AMERICA MEMBERSHIP APPLICATION

Please mail to: **Jim Heady**
170 Monte Vista Rd.
Orinda, CA 94563
(510) 254-2107

This Club is organized for Lamborghini owners and enthusiasts. The magazine is published quarterly. Yearly dues for Club membership and magazine are $60 for U.S. and Canada. Add $15 for postage outside U.S. and Canada. U.S. currency only. Please make checks payable to Lamborghini Club/America.

Name _____

Address _____

City _____ State _____

Zip _____ Country _____

Type of exotic car, if any.

Year _____ Model _____

Serial Number _____

THE MOTOR COACH

The finest automobiles.
The finest automobile service.

SCOTT MOTOR CARS INC.T/A

LOTUS ESPRIT SE
LOTUS ELAN
LOTUS TURBO ESPRIT

LAMBORGHINI DIABLO
LAMBORGHINI COUNTACH
LAMBORGHINI LM002

World Class Service, Sales, Parts for Lotus & Lamborghini

PRE-OWNED ROLLS-ROYCE, FERRARI, JAGUAR, LAMBORGHINI, LOTUS
BMW, MERCEDES, ASTON MARTIN, MASERATI, CORVETTE, PANTERA, ETC.

3636 BRENBROOK ROAD • BALTIMORE, MARYLAND 21133 • (301) 521-4525

Lamborghini Northeast

factory authorized sales, service, parts, leasing & financing available

servicing all Lamborghinis

Mario Gerardi
Service Director

803 taunton avenue, east providence, r.i. 02914
telephone 800-333-8622 fax# 401-434-4018

Protect Your Investment

The Zymol system preserves and protects your automobile's interior and exterior, naturally, without abrasives, solvents, or harsh chemicals.

Zymol products are respected and recommended by serious enthusiasts around the world. **Accept nothing less!**

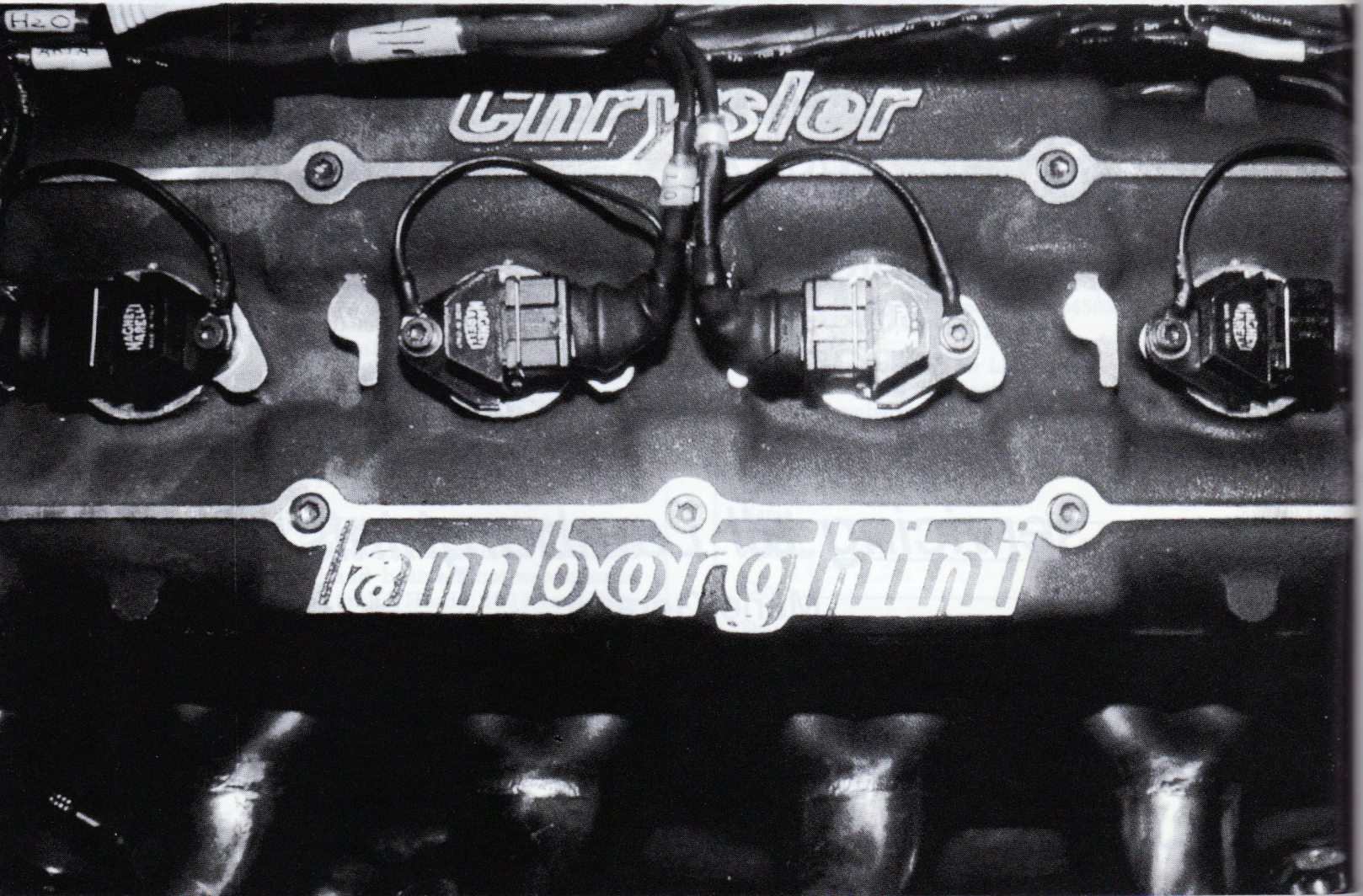
Free Catalog
"Proper Car Care"

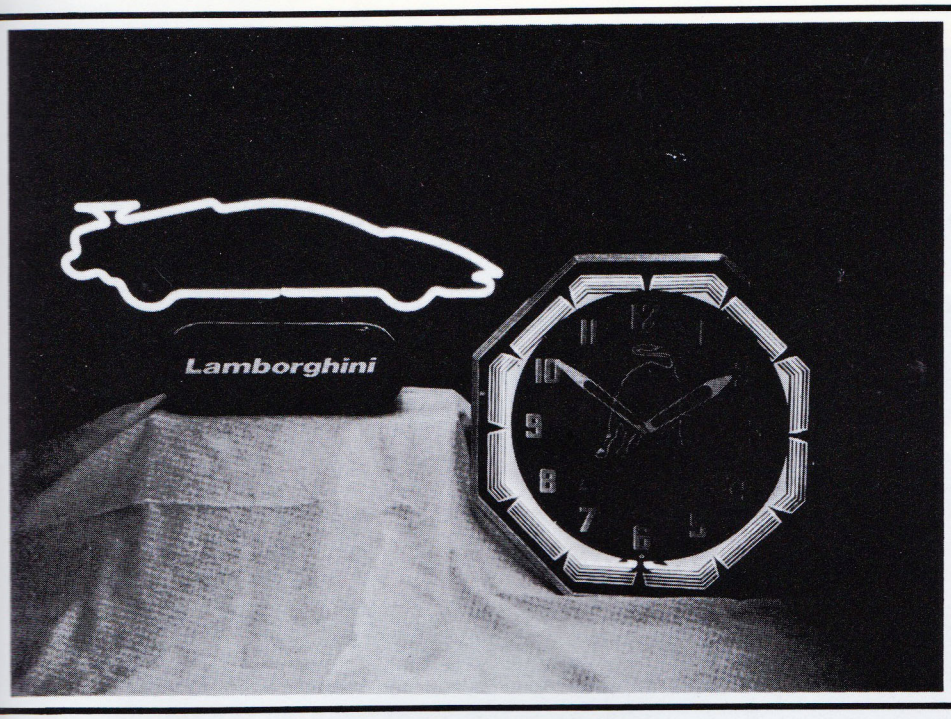
24 Hour Shipping
Quantity Discounts

800-628-7596

Classic Motoring Accessories
5008 W. Linebaugh, Ste. 44
Tampa, FL 33624

CONTACT: **DESERT STORM EXPRESS**
12 Shakespeare Rd., Nashua, NH 03062 • FAX 603-888-6225





MAX MARKETING

"Neon In A New Light"
Custom Neon Art
Functional Neon Products

ED GORALEWSKI

(313) 773-5000
FAX: (313) 772-6224

FRANCORCHAMPS OF AMERICA, INC.

ROD DREW

Specializing in exotic car service & restoration.

4360 Campus Drive, Suite G • Newport Beach, CA 92660 • (714) 852-0248

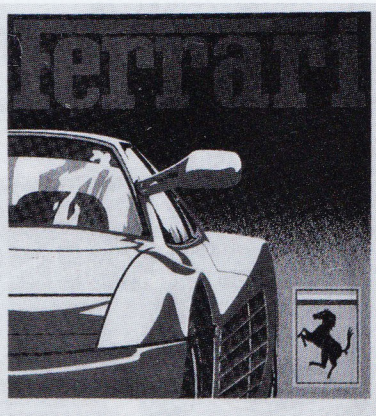
AUTOMOTIVE T-SHIRTS

30-101 DIABLO $14.95

CAN'T AFFORD THE CAR? HOW ABOUT THE SHIRT? ALL OF OUR DESIGNS ARE DIRECT SCREEN PRINTED ON HEAVY 100% AMERICAN COMBED COTTON T-SHIRTS. THEY'RE AVAILABLE IN MEN'S SIZES MEDIUM THRU XL, FOR ONLY **$14.95**; XXL **$16.95**. TO ORDER, CREDIT CARD HOLDERS CAN CALL OUR TOLL-FREE LINES. OR, SEND A CHECK FOR THE CORRECT AMOUNT PLUS **$4.00** SHIPPING AND HANDLING FOR UP TO 4 ITEMS. CA RESIDENTS PLEASE ADD 7.75% SALES TAX. WE ACCEPT VISA AND MASTERCARD.

MAKE CHECKS PAYABLE TO:
KWB, DEPT. RT, 1260 N. HANCOCK,
UNIT 109, ANAHEIM, CA 92807

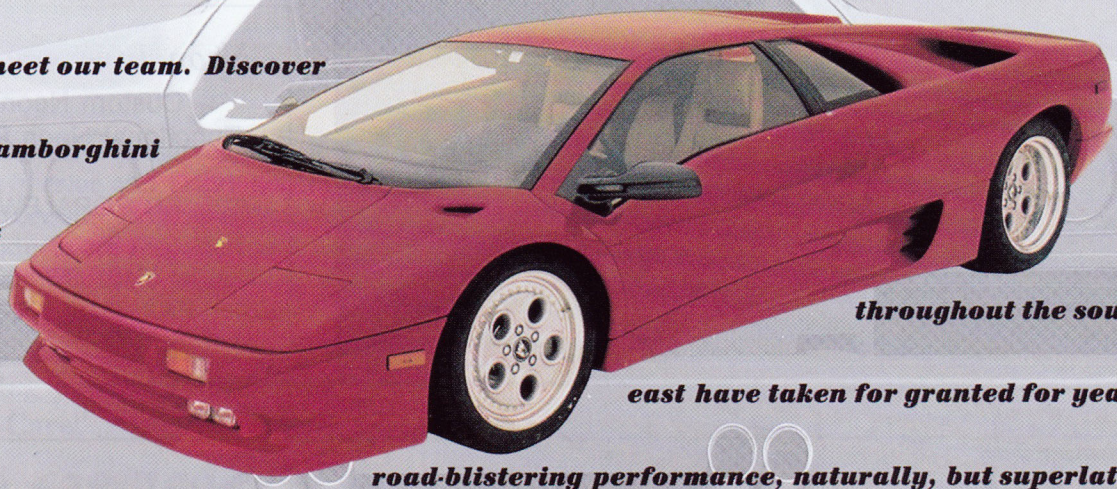
30-103 FERRARI $14.95



ORDER TOLL-FREE
800-892-6611

SALES AND SERVICE OF THE MAGNIFICENT DIABLO...

Ultimate puts the world's most exciting driving machine on the road. We keep it there with service excellence as spirited as the titan itself. If you're considering Diablo ownership, come meet our team. Discover what Lamborghini owners throughout the south-east have taken for granted for years: road-blistering performance, naturally, but superlative maintenance as well, that assures Diablo's investment potential.



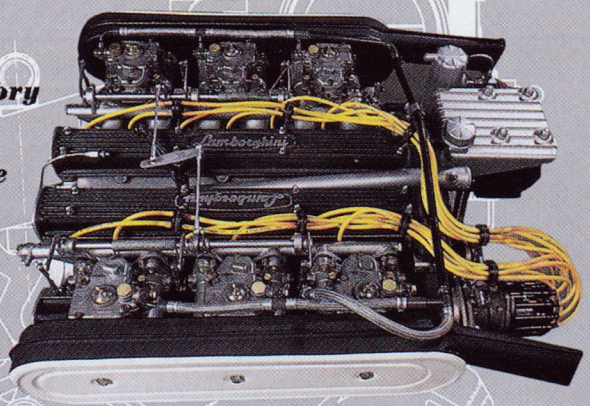
ULTIMATE MOTOR·WORKS

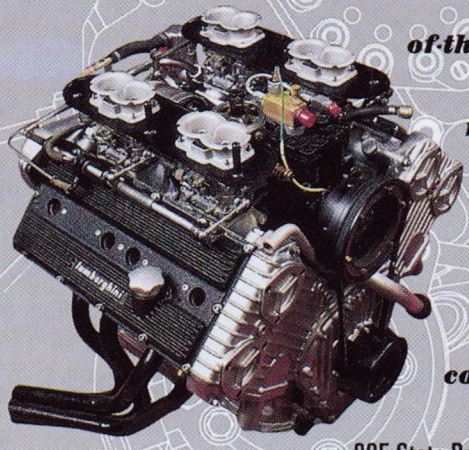
895 State Road 427 North · Longwood, Florida 32750 · 1-407-339-3443 · FAX 407-834-4002

Lamborghini BOSCH SERVICE

...AND WE BUILD ENGINES.

Your plan may be total engine restoration with factory blueprint specifications. Or an all-out assault on the record books. Bring the plan to Ultimate. Our Bosch authorized technical team stands ready with state-of-the-art diagnostic and repair equipment to meet your objective. Able to return your Lamborghini powerplant to its dazzling peak-performance capabilities. You'll experience the kind of professionalism coveted reputations are built on.





ULTIMATE MOTOR·WORKS

895 State Road 427 North · Longwood, Florida 32750 · 1-407-339-3443 · FAX 407-834-4002

LAMBORGHINI USA, INC.
Jacksonville, Florida

For your nearest authorized dealer, please call
1/800 882-5872

CLASSIFIED ADS

The following ads are from Club members as well as other sources. We, also, recommend calling the dealers listed below, as well as checking such publications as the duPont Registry and Hemmings.

The Lamborghini Club America is unable to verify the information submitted for these ads. It is up to the buyer to be knowledgeable about the car or product you are buying. We advise that you become aware of Federal, state and county laws as they apply to you. The registration of a Lamborghini can be different than registering a domestic automobile. Know the law before you buy!!

The Club has three members that publish newsletters that track the current prices of Lamborghinis or features up to date info on used Lamborghinis: the CPI (Cars of Particual Interest) a comprehensive price list (301-317-4228), Tower Report published in Berkeley, CA (415-540-6084); and the Dupont Registry (800-233-1731). Some of their classified ads appear below.

The following are Lamborghini dealers and may have previously owned Lambos:

Formula One Imports, Inc.-404-350-0000
Lamborghini of Beverly Hills-213-659-6441
Lamborghini of San Diego-619-297-9070
Lamborghini/Pittsburgh-412-687-6700
F.C.Kerbeck & Sons-609-829-8200
Meadowlands Imports-201-866-4448
Lamborghini Northeast-401-438-4341
Prestige Imports-305-947-1000
Ultimate Motor Wks-407-339-3443
The Motor Coach Ltd,-301-521-4525
Lambo by Motor Tech.-708-381-3920
Pacifica Lambo.-714-673-0900
Sports Car Ex.-313-581-6222
British Motor Car-415-776-7700

The following auto dealers may have previously owned Lamborghinis:
Joe Alphabet-714-842-8589
Bruce Canapa Motors-408-423-5454
Cherry's of Saratoga-408-741-0400
Exotic Car-916-427-1676
Milano Imports-408-847-8732
Walnut Creek Ferrari 415-947-1800
Fantasy Junction-415-653-7555

CARS FOR SALE

350 GT

350GT 1965. blue/black, 2 seater, aluminum body, ex-John Block poster car, $103,500. 508-580-0010.

400 GT

400GT 2+2 1967. black/tan, wire wheels, 70,000km, V-12 rebuilt, excellent driver, $105,000 OBO. Flecher Pond, 619-225-1644 evenings.

400GT 2+2 1967. blue/black, one owner last 15 years, excellent mechanicals, wire wheels, $68,000. Jim Kaminski, 813-823-3536.

Miura

Miura P400 1967/68. See display ad on page 83 of Issue #40.
Jack, 214-827-4415.

Miura P400 1967. red/tan, restored, S-upgrades, perfect. $140,000.
510-370-2218.

Miura P400. red/black (new leather), excellent condition. 36,753 KMS.
$180,000 OBO. Bob Poteete, 213-376-3484.

CARS FOR SALE CONTINUED

Miura P400. yellow/tan, SV rear wheels, $120,000 OBO. Steve Craig, 407-626-3883.

Miura 1967. white, mint, 14,000 miles. Deana Kulke, 203-438-7060.

Miura S 1970. factory updates, many new parts, needs finishing. Al Burtoni's Milano Imports - Sales & Service Since 1968. 408-847-8732. FAX 408-847-3738.

Muira S 1970. red, Jota mods., lots of new parts. Al Burtoni's Milano Imports - Sales & Service Since 1968. 408-847-8732. FAX 408-847-3738.

Islero

Islero 1968. 225 built, yellow/tan, a/c, 35,000 miles, unique factory side vents in front fenders, the car can be seen in the following: poster car for overall Automobile Quarterly Lamborghini poster; page 37, volume 23, #1 Automobile quarerly; pages 100-103 & 105 of the Complete Book of Lamborghini by Pete Lyons; page 25 of Comsumers' Guide, Lamborghini Illlustrated #1 and others; run but unused for past 8 years, but it's all there; $75,000. 310-425-0784 evenings, 213-719-5804 days, leave message either number.

Islero 1969. VIN16M148310M. Number 124 of 125 built. Red/black, no body damage, strong engine, doesn't smoke, $30,000 or best offer. Ron Hanner, 408-272-3966.

Islero 1969. charcoal/red, new paint, new leather interior, rebuilt engine, new hydraulics, new tires, exhaust. $42,000 or best offer, must sell. 512-295-4556 or FAX 512-295-4459 or 512-847-3402.

Islero S. 1970. medium anthracite lacquer exterior, taken to bare metal, all chrome and stainless steel polished, excellent original cranberry leather interior with silver velour inserts, new silver carpets, new synchos, bearings and seals in transmission, heads redone including new seats, valves, guides. Brakes redone including new calipers and pistons, new retractable seat belts, new XWX tires, engine removed and entire compartment detailed, 78321KM (48666 miles), VIN#6483. $75,000. Call 714-796-4258.

Espada

Espada 1969 Series I. Needs full restoration, no rust, $13,900. Conny Klintare, 818-882-4435. SEE PICTURE BELOW.

Espada 1970 Series II. new down to metal, paint, third owner, complete documentation, original bill of sale, OBO, $48,000. Jim Roehm, 208-263-9000.

CARS FOR SALE CONTINUED

Espada 1970 Series II. Rosso Rubino/ blk, 58,000 mi.,good throughout. $28,500. Fantasy Junction, 510-653-7555.

Espada 1970. White/white, new blue cartet, excellent mechanicals, knockoffs. $47,500. Jim Kaminski, 813-823-3536.

Espada 1971 Series II. red/black, $42,000. Jim Weinstein, 304-623-3566.

Espada 1972 Series II. slv/blk, 34,000 mi., body good, interior needs rest. $17,000. 708-968-6301 ext. 241.

Espada 1973 Series III (#9332). Original *bleu notte* exterior with camel leather interior, custom made sheepskins in front, all new stainless braided fuel line throughout, professionally maintained since new, excellent condition, Alpine and ADS stereo system, Ungo box alarm, 50,000 miles. $47,500. Victor Brunnmeier,916-361-7411.

Espada Series II two - one without engine or transmission and one partts car with engine and transmission, both for $22,000. Vicky Robinson 602-488-3682.

Jarama

Jarama S 1973. red/black, consistent concours winner, mechanically prepared by Al Burtoni. Featured in Road & Track Special Lambo issue and latest Book on Lamborghini. Interesting offers considered. Gil Gilfix - 415-493-8483, days.

Jarama 1971. red/black, extremely fine condition, 41,500 mi., must sell now, 517-663-8452.

Urraco

Urraco P300 1979. black/tan 15,000 ki., European version, good condition. US $45,000. Victor Yong-604-435-9372 - Canada.

Silhouette

Silhouette 1977. red/black-grey, 4,400 miles, Ultimate Motor Works, 407-339-3443.

Silhouette 1978. red/black, 1800 original miles, 1 of 2 U.S. models with total production of 53. Original owner was Luigi Chinetti. Car is totally restored. $225,000. Joseph Alphebet-714-842-8589, FAX714-843-2042.

Silhouette 1978. yellow/black-brown, 45,000 miles. Ultimate Motor Works, 407-339-3443.

Jalpa

Jalpa 1983. red/tan, new paint, runs great, 60,000 miles, $40,000 OBO. Tony Laquidara, 913-574-8900.

Jalpa 1985. black/black, excellent condition, 20,000 miles. Joe Vaichunas, 215-384-1735.

Jalpa 1986. red, black wing, $48,000. 708-354-4435, evenings.

Jalpa 1988. red/tan, 3,8000 mi.. $59,500. Pacifica Lamborghini, 714-759-1870.

CARS FOR SALE CONTINUED

Countach

Countach 1973. green/tan, this is the first production Countach sold to the public, phonomenal condition with 5,600 mi., rare, $385,000. 804-973-8567.

Countach 1975, series #002, periscope. Red/black, converted S.V. by Bob Wallace, twin turbo charged. $150,000. Robert M. Rusie, 718-895-0194.

COUNTACH 1978 LP 400 S. Red/tan, special engine, 15 KM, with factory papers describing high performance work completed on car.
Robert M. Rusie, 718-895-0194.

Countach S 1979. white/black, one of only 26 produced in 1979, a rare, fast, early car without ugly bumpers, excellent condition, 6,700 miles from new. Stauffer Classics, 608-437-5410, 608-437-3000.

Countach 5000S 1984. burned car, this is the perfect do-it-yourself project, or off-the-wall custom recreational or modified race car. All body work done, title clear (DOT, EPA), engine and gear box complete.
Mark Gerisch-414-793-4999.

Countach 1985 5000s. red/black, F.I., Calif. car, Burtoni care, $150,000. David Jones, 7440 Shelborne Dr., Loomis, CA 95650, 916-791-2674.

Countach 1987. red/ tan, US car, every option including rear wing and side skirts, only 6,500 miles, $109,500. Motorcars by Corporate International-417-886-6000.

Countach 1988 1/2. white/black, wing, factory side pods, low, low miles, one owner. #12279. Al Brutoni's Milano Imports, Sales & Service since 1968. 408-847-8732.

Countach 1988 1/2. white/tan, one owner, documented 2,000 mi. $139,500. Motorcars by Corporate International-417-886-6000.

LM-002

LM-002 1988. black/black, USA version, 2,900 miles,brand new one owner, private party. 508-939-5053, 508-460-0471.

LM-002 1990. silver/red, new, full factory warranty, approximately 300 producted, with American appearance package.
Ultimate Motor Works, 407-339-3443.

LM/AMERICA. Lamborghini By Motor Tech, Inc., factory authorized dealer, 708-381-3920.

DIABLO

SEE LISTING OF AUTHORIZED DEALERS ON PAGE 1 OF THIS CLASSIFIED AD SUPPLIMENT

"If you are interested in selling your Lamborghini, I'd be interested in purchasing it; and if you are looking to buy one, I'd be happy to sell you one or help you find one." - Randy Simon - 617-353-0513 (phone), 617-266-7826 (FAX).

Mo Moscovitz: "Available to introduce principals to sellers and vice versa. Seven years dealership experience. Numerous references. Enthusiast oriented. Cash buyers in the immediate market promptly serviced. Fee appropriate to transaction." 408-476-2557.

CARS, PARTS, ETC. WANTED

Wanted - for LP400 Countouch, original owners manual and complete tool kit with jack. Ralph 714-534-4554.

Wanted - Lamborghini models and brochures. I have items to trade or will purchase. Jim Fox - 5606 Park Oak Pl., Hollywood, CA 90068 - (213) 462-2272

Wanted - LAMBORGHINIS - all models, any condition. We need cars. Realistic prices please. Contact Bruce Haley 516-365-1923, FAX516-365-2831.

Wanted - two rear quarter side glass windows and frames for '72 Jarama, preferably for sun roof car. Allen Goumas, days 206-488-8300, evenings 206-488-7277.

Wanted - set of 4 matching Miura wheels. Ron Hanner, 408-272-3966.

Wanted - parts for '74 Espada; series II steering wheel (wood grain rim), early chrome bumpers front and rear (series II), exhaust pipes and mufflers, gas cap rubber gaskets or seals (both sides), Weber carburator parts, new rubber weather stripping for doors/hood/rear hatch. Louis Lombardo, 25940 Bellis Dr., Valencia, CA 91355 or 805-254-6429.

Wanted - 3 383 Borrani's for a 35-100 GT. In any condition. Brian Gladdish 213-493-1785.

Wanted - Radiator cap for silver Anniversary Countach. Athony Capparella, 1086 S. Tamiami Trail Ste. 348, Osprey, FL 34229.

MISCELLANEOUS FOR SALE

If it's Lamborghini parts you need, we keep a large stock on hand! Other items include: Lamborghini car covers, custom made, custom fit for each model, special price of $87.50 to Lamborghini Club members. (Please mention this ad when you call). Lamborghini Logo 2' silk screened on cover. Aluminum front bonnet skins, super structure/sub-frame assemblies. Also available are electric motors and regulators for Miura headlight units. Bill Young @ GT Car Parts 602-275-7677, FAX 602-275-7689.

Hard To Find Parts - Berny S.A., Switzerland - 091-463340, FAX 091-466197.

400GT chassis, engine, drive train, wheel, and minor body parts. Call for price. Ron, 408-272-3966.

350GT gas tank, left and right, reproducted factory unit, incl. baffels, factory fitings & banjo bolt. Scott Brooks Auto, 602-798-3834.

Countach 1989 exhaust system - complete original American system, almost new. Nuts, bolts, tubes and new oxygen sensors included. Will ship COD anywhere, asking $1,200. J. Dixon Fletcher, 919-758-3611.

Radiator Scoops - for 25th Anniversary Countach. Paid $1900 for the pair. $1250.00. O.B.O. Leave message - 714-945-2160.

Leather for one Espada front seat, tan, perforated, good ondition. Bob Lees, 314-447-1878.

Sales Brochure - illustrates Muira P400S, Jarama 400 GT 2+2, Espada 400GT. Joe Matt-215-699-6774.

Miura KM/H speedometer taken from the '67 Miura (5981 KM on it) in odometer Jaeger Italia MPH box. $2000/best offer 708-848-1188

MISC. FOR SALE CONTINUED

Countach car cover (without rear wing), $75. Ron Hanner, 408-272-3966.

Aluminum doors for 1968 400GT 2+2, good condition, no dents, with some hardware and passenger window, $2,000 for all or ?. Alan - 415-695-1806.

World's largest collection of Lamborghini toy cars, mugs, pins & posters too numerous to list, all for $30,000. James King, 619-951-9805.

Desert Storm Poster!! As seen on page 14 of issue #40 of the LAMBORGHINI MAGAZINE! Contact Desert Storm Express, 12 Shakespeare Rd., Nashua, NH 03062, FAX 603-888-6225.

Jazz up your dull garage walls with original hand created "Lamborghini Art". Purchase direct from genuine "starving" Lamborghini artist. Lamborghini owners "GARAGE WALL COMMENTS" are signed, numbered, framed and ready to hang (no mechanic needed), $45 each. Two different designs available. Guaranteed to arrive before your Diablo does! Call "Hungry Al" at 213-256-1794.

Miura Parts for sale. Don Kayko (313)623-1748.

Exotic Engine Gaskets - Lamborghini V12, all gaskets. Bill Stewart - 213-475-4367.

Wine glasses--Lamborghini Club America. 6-1/2 oz. wine glass with Italian stripes and 4 color Club logo (same as Temecula glasses without Temecula and date) or 8 oz. wine glass with 4 color logo only. Six glasses for $40.00 including packing and shipping. Allow 4-6 weeks for delivery. Send check to:

Jim Fox
5606 Park Oak Place
Hollywood, CA 90068.

Air filter Screenprinting done for Lambo V-12s using FF filter (400 GT, Espada, etc.). Very original and professional appearance. Louis Herrin (309)662-3633.

Reprint manuals, all are top quality professional copies of rare originals, money-back guarantee of satisfaction, write Jim Kaminski, P.O. Box 7214, St. Petersburg, FL 33734. (813)823-3536.

Woodeye Productions will reproduce the 350 GT Lamborghini with base and gold plated plaque if I can come up with 50 orders. Call Dale Beitler - (203) 729-3630.

Stainless steel exhaust systems, Stainless Steel Muffler Corp., (716)893-2116, FAX (416)566-1689.

Lamborghini windshields at wholesale, including Countach w/radio antenna. Kreimyer Co. - 405-755-7353.

Lamborghini Countach space frame, a true piece of modern automotive art, displaying technical insight, ingenuity and Italian craftsmanship, $8,000. (804) 296-2335, VA.

Models: an excellent source, recommended by Jim Fox, for Lamborghini model kits is: John Hubbard, 6822 Foxborough Ct., Yorba Linda, CA 92686 (714) 970-8328.
John has (in addition to a number of others) the Fujima 1/24" scale Diablo at $23, A.M.T. 1/25" scale Diablo at $8, A.M.T. 1/25" scale Aero Diablo at $9, Testers Italeri 1/24" scale Diablo at $15, Testers Italeri 1/24" scale Countach 5000S at $16, Hisegawa 1/24" scale ESPO Larrousse Lola LC 90 1990 F-1 car at $17.50, Monogram 1/24" scale Countach 5000S (American version) at $8.50. Also the Onyx 1/43" scale (built): 081 Lotus Lamborghini (Warwick) at $21, 082 Lotus Lamborghini (Donnelly) at $21, 089 Larrousse Lamborghini (Bernard) at $21, 090 Larrousse Lamborghini (Suzuki) at $21, LC Larrousse Lamborghini at $17. Kyosho 1/10"super scale Diablo radio controlled car; retails at $300, however, if John gets enough orders, he will try to offer a discount. Book - "Lamborghini Countach - The Complete Story" by Peter Dron at $35. All of these items ar available from John Hubbard.

Posters for sale. These posters were purchased in bulk so they could be offered to the Lamborghini Club members at a considerable discount. "Lamborghini Evolution" poster showing all production models from the 350 GT to the Anniversary Countach with technical information. These posters were offered by "Road & Track" at $14.95 + $5.00 postage. Club member price $5.00. "Pirelli" poster showing front view of a black Anniversay Countach lit from the inside. These posters were offered by Pirelli at $12.95. Club member price $5.00. With each poster order, we will include free of charge, an Alpine Diablo poster, while the supply lasts, courtesy of David Black of Alpine Electronics. Send poster orders and make checks payable to: Jim Fox, 5606 Park Oak Place, Hollywood, CA 90068.Please include $3.50 per order to cover the cost of packing and shipping.

SPECIAL INTEREST
Camaro 1978 including very special licence plate - see below.
Brian Clarke, Gundes Cars, 1400 Garnet Ave., San Diego, CA 92109.

SPECIAL INTEREST CONTINUED

CAR COLLECTION FOR SALE

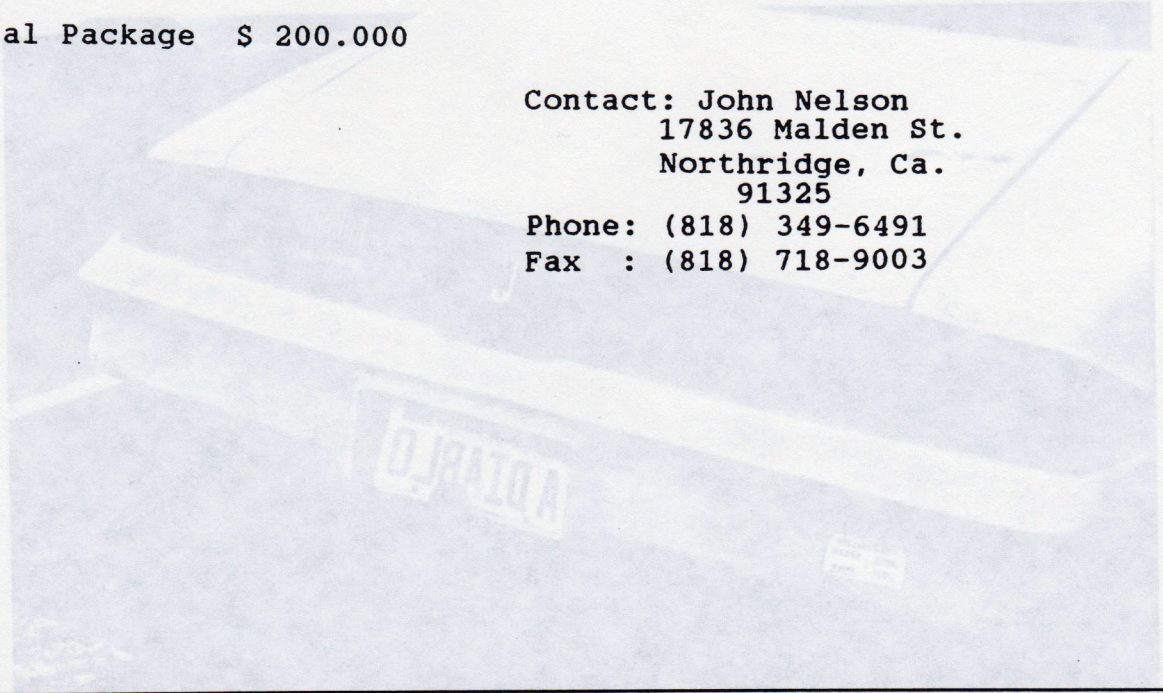
The following vehicles are now available for sale at an extremely attractive price if purchased as a lot. I will also consider selling them individual, but will then price them at market value of each car.

1967 Alfa Romeo GTV
1971 Alfa Romeo GTV (Weber Carburetors)
1961 Chev. Corvair Cpe. (automatic trans)
1963 Chev. Corvair Monza Cpe.
1963 Chev. Corvair Turbo Spyder Convt.
1969 Ferrari 365 GT Covered Headlights & Borrani`s
1972 Iso Lele (Marlboro Car) Vette Engine,5 speed
1962 Jaguar XKE Roadster (2 tops)
1974 Jensen Healy Roadster
1971 Lamborghini Espada Series 2
1969 Lincoln Cont. Sedan (suicide doors)
1971 Maserati Indy
1977 Maserati Merak SS
1967 Renault Caravell (2 tops)

For the most part, on the scale of 10 to 100 they will rate at 90 to 95 points. On the package deal for the cars, there will be included several thousand dollars worth of Various parts for the cars as well as a 2 ax Car hauling trailer with ramps,brakes and electric winch.

Total Package $ 200.000

Contact: John Nelson
17836 Malden St.
Northridge, Ca.
91325
Phone: (818) 349-6491
Fax : (818) 718-9003



"PLEASE LET US KNOW WHEN A CAR IS SOLD OR YOU WANT YOUR AD REMOVED."
We will run all ads one time only, then if we don't hear from you, we will remove the ad - Jim Heady - 510-254-2107.

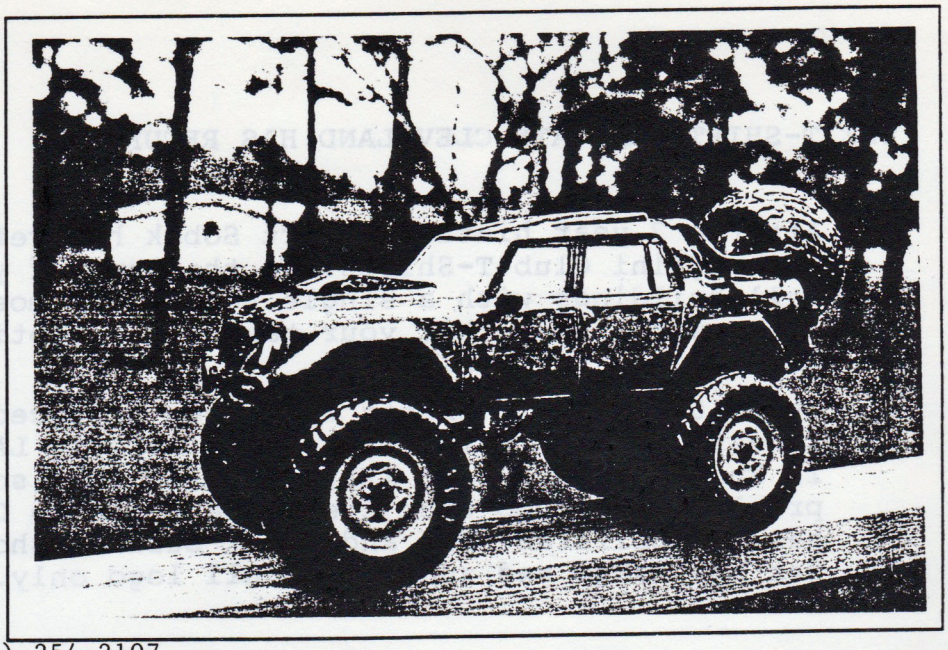
Handpainted Ceramic Exotics

Diablo	$150
Countach	$130
Anniversary Countach	$140
LM002	$225
LM002 (American)	$250
Jalpa	$130
Ferrari F40	$140
Jaguar XJ220	$140

Choice Of Colors
Numbered and Signed

from the
Patrick Barry McGee
collection

For Info: Call Jim Heady (510) 254-2107



CONCOURS AUTO REPAIR

SERVICE SPECIALIST FOR

Ferrari AND Lamborghini

(213) 697-4188
FAX: (213) 697-0414

541 W. Lambert
La Habra, CA 90631

JOSEPH SAN PAOLO
Owner

Lamborghini

EXOTIC CAR MODELS

1/18th Scale Die-Cast Metal Models

Lamborghini: Diablo in Black/White/Red/Yellow
Lamborghini: Countach in Black/White/Red

From $25.00

Other 1/18th Exotics:

Ferrari: F40
Testarossa
GTO (288 & 250)
Daytona (Coupe & Spyder)

348 Ts & Tb
330 P4
275 GTB4

Also: Mercedes 500 SL
BMW 850i
Porsche 911 Speedster
Jaguar E Coupe &
Convertible
& Many More

CALL EXOTIC MODELS TOLL FREE AT 1-800-348-9159

AMEX / CODs / CHECK OR MONEY ORDERS

THE T-SHIRT THAT ATE CLEVELAND HAS RETURNED!

After a 2 year hiatas, Stuart Sobek has returned with the ALL NEW Lamborghini Club T-Shirts. Be the envy of your friends, leap from tall buildings with a single bound, but most of all, let the whole world know that your tastes run exotic. You can do it all with these new T-Shirts.

Only 100 of these shirts have been produced. All shirts are the finest quality, white only, available in LARGE or EXTRA-LARGE. If Enough people want XXL, then I'll get some made for you, no problem. The logo over chest reads" Lambo Club America" and has the brilliant red and black bull as shown below. The back has the large red and black bull logo only.

order now! Please specify size and quantity. All shirts are $ 15.00 each, Ill take care of all the postage, etc. ENJOY !

STUART SOBEK
42080 Osgood Road
Fremont, Ca. 94538
PH: (510) 490-9154 H
(408) 436-3669 W

CLUB T-SHIRTS

At last. . .our own Nuova Lamborghini Club T-Shirts. These are the same as the Palm Springs-Temecula T-Shirts.

LADIES

COLORS

- Beige w/brown logo
- Blue w/brown logo
- Red w/yellow logo
- Yellow w/red logo

SIZES

- Medium
- Large
- X-large

FRONT

BACK

MENS

COLOR

- Beige w/brown logo

SIZES

- Large
- ~~X-Large~~

Pocket on sleeve

FRONT

BACK

Note: Sizes run a bit small. You may want to get **one size larger than** normal for you. Men's size and color are limited because the shirt was discontinued from the line and had to be **made special** with a minimum of two dozen of each size and color.

ORDER FORM

LADIES—$10 each	Quantity	Size	Amount
Beige	_____	_____	_____
Blue	_____	_____	_____
Red	_____	_____	_____
Yellow	_____	_____	_____
MENS—$12 each			
Beige	_____	_____	_____
Plus $1.50 each for postage and handling			_____
Total			_____

Mail form with check to Jim or Terry Fox
5606 Park Oak Place, Los Angeles, CA 90068
(213) 462-2272

Name _____

Address _____

City _____

State _____ ZIP _____

Phone _____

Allow 30 days for delivery.

LAMBORGHINI CLUB AMERICA
MEMBERSHIP APPLICATION

Please mail to: Lamborghini Club America, 170 Monte Vista Road
Orinda, CA 94563 (new address)

The Lamborghini Club America (formerly Nuova Lamborghini Club) is a not-for-profit organization of owners and enthusiasts, operating solely on dues paid by members. The LAMBORGHINI MAGAZINE is published quarterly; you receive four issues for your annual membership dues. Annual dues are $60 for U.S., Canada and Mexico. All other countries, $75 U.S.. Please make your check payable to "LAMBORGHINI CLUB AMERICA".

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TYPE OF EXOTIC CAR, IF ANY _____

YEAR _____ MODEL _____

DAYTIME PHONE _____ EVENING PH. _____