

CORVETTE

VOL. 5
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NEWS

Art by Liberty

FOR CORVETTE ENTHUSIASTS



CORVETTE NEWS

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CORVETTE CORRAL



P. 4—42,000 BUFFS ANSWER THE CALL TO ROAD AMERICA

And something new for Corvette devotees comes to Elkhart Lake . . . the Corvette Corral. A perfect spot to park, palaver and look over some exciting General Motors styling cars while waiting for the next sprint.



P. 8—READERS GIVE THE CORVETTE NEWS A FIRST-CLASS CHECK-UP

Take a questionnaire and send it to over 27,000 readers. When you get back some 12,000 responses, you're bound to have a successful appraisal of a magazine. Here's your chance to learn the rundown.



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Check the list for a Club to join in your area. If there isn't one, maybe you'll want to don your organization cap and go to work.



COVER—

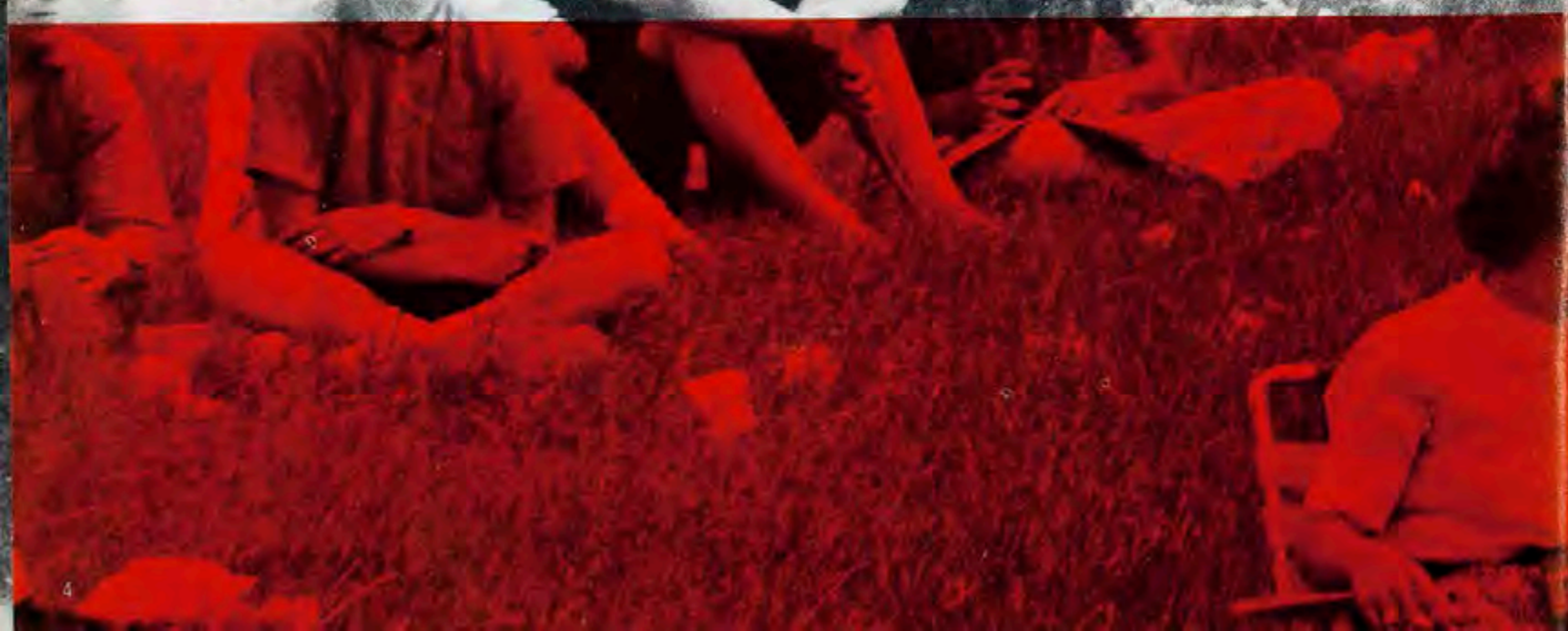
The Route 66 stars—Martin Milner, George Maharis and Corvette—on location at Marineland, California. Photo by Lee Green.



42,000 buffs
answer
the call to

ROAD

AMERICA



Nestled in the rolling Kettle Moraine countryside of Wisconsin, there lies the peaceful, Lilliputian-sized village of Elkhart Lake. Small and serene, that is, except for two whopping weekends each year. Every June and September, avid fans from all over the country make their pilgrimages to Elkhart Lake to view and participate in the competitive festivities of one of the nation's most beautiful and challenging road courses: Road America. Try cramming a record 42,000 enthusiastic sports car devotees into a village normally housing less than 1,000. This was the scene at the 1962 Road America June Sprints.

Friday night, June 15, the influx began. Shortly after the dinner hour, contingents from nearby cities such as Milwaukee and Chicago made their entrances. As the night passed, spectators from more distant points arrived at the scene. Anyone who thought he might get sleep that night was undoubtedly more than a little disappointed. The energetic fans made ample noise to keep the entire town fairly shaking on its foundations until well into the hours of the morning. Within a very short time, Elkhart Lake took on the appearance of another Fort Lauderdale during the college spring-vacation season.

Saturday morning saw a migration of the masses two miles outside the village to Road America itself. The skies were clear and sunny, the track was in top condition and countless newcomers became immediately convinced that Road America is all it's cracked up to be and then some.

The setting was perfect, but the fans had come to watch the competition. As the practice laps came to an end, the crowd began to scurry for the best viewing roosts. Some clambered up trees, others sat on top of station wagons, still others made all-day nests on the rolling hills of the infield. The only real restriction on seating was that the spectators stay behind the safety fences which stretch the entire length of the course. Extreme caution and safety have always been prime considerations at Road America.

Of the three events scheduled for Saturday, one proved to be the most exciting for the Corvette advocates—the ABC Production Race. What was expected to be a tight one turned out to be a walkaway, as Dr. Richard Thompson driving an A Production Corvette left all challengers behind and romped home the winner. Fourth overall, but with a B Production win firmly in his grasp, was Don Yenko in a B Corvette. Not even the most enthusiastic Corvette follower could have asked for more.

As the day's competitive activities came to a close, sun-burned spectators made their way back to hotel rooms, motels and tents to get ready for the evening's merry-making. There was still plenty of dancing, singing and toasting to enjoy. Everyone seemed bent on making the most of the entire weekend.

How do the residents of Elkhart Lake take it? They well remember the days not too long ago when business was not so profitable. Once known as a popular resort area, Elkhart Lake had faced a rather steady decline of patronage since gambling was eliminated from the area. Business prospects looked bleak until Jim Kimberly and C. Bayard Shelden persuaded the residents that a competitive road course might be the answer to their financial problems. The result was a 3.35-mile course that wound around the existing lake and through the town.

That was back in 1950, and even then the course was considered one of the best in the country. The first event was so successful that the Chicago Region of SCCA decided to expand facilities the following year. The result was a 6.5-mile course. On race day, "Road Under Construction" signs had to be placed at entrances of all highways into the little village. But the race went on, and Elkhart Lake boomed.

In 1953, famine struck again. Due to an edict from the Wisconsin State Legislature, all competitive events were

forced off the state roads. So the next two years were lean ones for the Village of Elkhart Lake. By 1955, however, rumors were aired in Chicago that one of Elkhart's 572 inhabitants was fostering a dream of a new race course. Skepticism was short-lived when a prospectus was soon distributed and funds began to mount. The man was Clif Tufte, and his dream was Road America.

The first shovel for Road America was turned in April of 1955. In September of the same year, the track Board of Directors played host to its first competitive event. The course was laid out with a cutoff link so that it could be divided into two parts, making available three distinct circuits. To date, however, only the entire course has been used. Four miles of fast and slow corners, rapid straight-aways, well-planned changes in elevation and a countryside laden with towering trees and lush vegetation. Small wonder that many drivers and spectators declare Road America their favorite track. And the venture turned out to be so profitable that it's easy to see why the residents sit back and say "boys will be boys" twice a year when Road America enthusiasts invade the town and keep everybody awake.

One of the newest features of the Road America weekend this year (at least for the Corvette set) was the addition of a parking lot specifically for Corvette owners. Located directly across the track from the pits, the Corvette Corral was one of the largest lots of its kind ever seen at a competitive event. Over 160 Corvettes made use of the facilities each day. As the Corvette owners came into the area, they registered and received a Corvette technical manual, body maintenance kit and complimentary *Corvette News* copy.

As an additional feature of the parking lot, General Motors had on display five special styling cars which proved to be irresistible to the style-conscious buffs of Elkhart Lake. All eyes were glued to the track as the Shark, Sting Ray, Corvair Spyder, Super Spyder and Super Spyder GT made a parade lap around the circuit. It was as fine an assembly of sleek, automotive engineering as any ever assembled on the asphalt of Elkhart Lake. And from the ardent nods of the fans, it was apparent that any one car would have found many proud owners in the grandstands. At night, the cars were moved to the lawns of a local resort for closer inspection by the Road America migrants.

On the second day of the Road America weekend, a record crowd of 42,000 gathered to view the feature event. Included were Corvette owners from some eight states. As might be expected, the Wisconsin delegation was larger than any other. But members of Corvette Clubs from Michigan, Iowa, Illinois, Indiana and Minnesota also showed up strong in the tabulation. With this large entourage, the Corral continually buzzed with interest as the fans discussed Dr. Thompson's sensational victory on Saturday and speculated on the finish of the Corvette-powered Chaparrals in the upcoming feature event.

For the first time in Road America history, the feature race had received the official sanction of the FIA. It was a big step for American automobile racing, and judging by the excitement everywhere, spectators obviously recognized the significance. The competition took on even more significance for Corvette fans after it was over. It was Texan Jim Hall in a Chaparral who first received the checkered flag across the finish line. Harry Heuer in another Chaparral was close behind for second.

The weekend ended as quickly as it had begun. By dinner time Sunday night, Elkhart Lake was but a shade of its former swollen proportions. Spectators and competitors made hurried exits, invading the roads back to their home-bases. Another page in the history of American sports car competition had been written. And before it was even finished, the talk had already turned to the Road America 500 scheduled for September '62.



Two fans from Michigan sign in at the Corvette Corral and receive their free copies of the *News* and Corvette body maintenance kits.

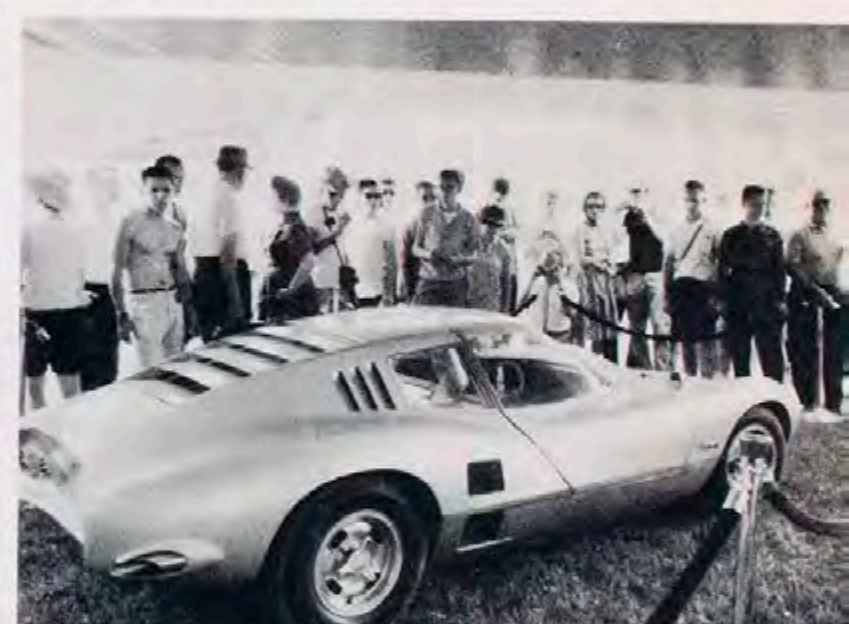


A bit of pre-event speculation as enthusiasts mingle and discuss Corvette's possibilities.

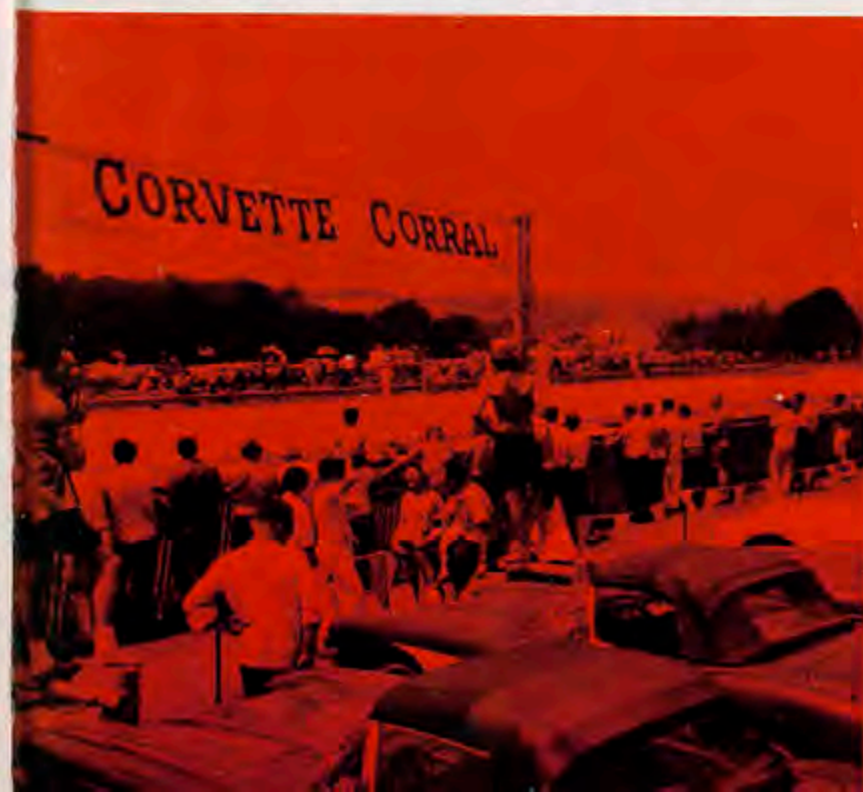
Let's face it, almost everyone's a buff at Road America.

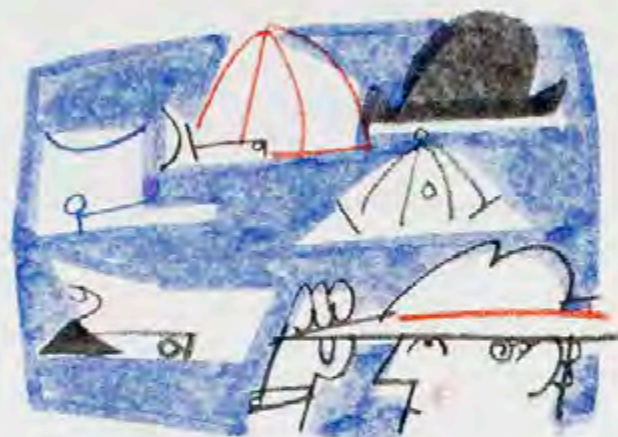


Here they come! Everyone scrambles for a vantage point along the fence.



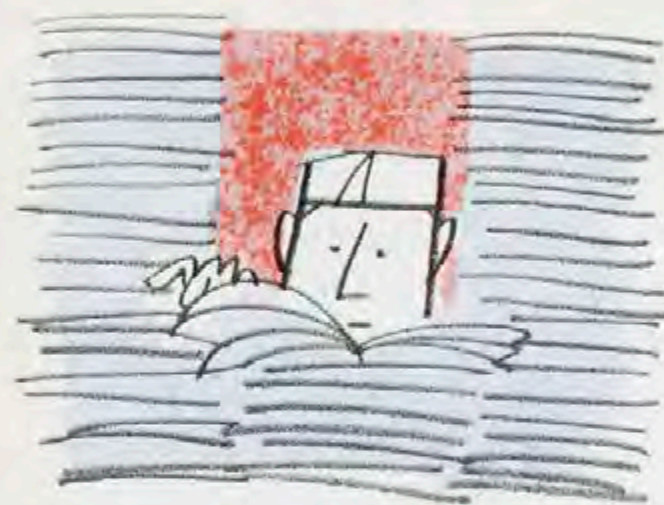
Come early September, they'll be back for the Road America 500.



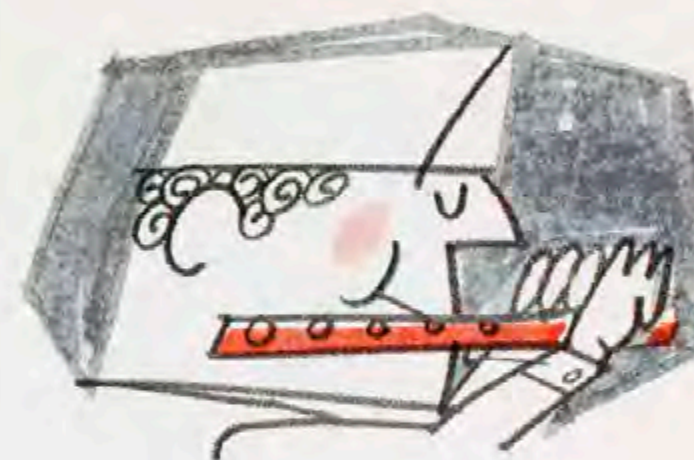


WHAT IS YOUR OCCUPATION?

READERS GIVE THE CORVETTE NEWS A FIRST- CLASS CHECK-UP



WHAT TYPE MAGAZINES DO
YOU READ REGULARLY?



WHAT KIND OF MUSIC DO
YOU PREFER?

Last May, the Editors of the *Corvette News* sent out a questionnaire to some 27,000 *News* readers. The purpose of the query was to discover more about the people who read the *News* and to get their frank opinions on the contents and physical make-up of the magazine itself. The overall objective, of course, was to gain a clearer insight into likes and dislikes so that we could continue to tailor the *Corvette News* to reader specifications.

Response to the questionnaire was both gratifying and flattering. Of the 27,000 sent out, well over 12,000 had been returned by the time this report was written. The return rate was so overwhelming, in fact, that we hired a research firm to compile our initial statistical results. The questionnaires were read, data transferred to IBM cards and computers used to put the information into a more readable form.

We sincerely thank all who took the time to answer our questions. And since so many did show such a strong interest, you will undoubtedly enjoy knowing what we have learned so far from the responses. We'll begin with a general look at what we discovered about our readers themselves.

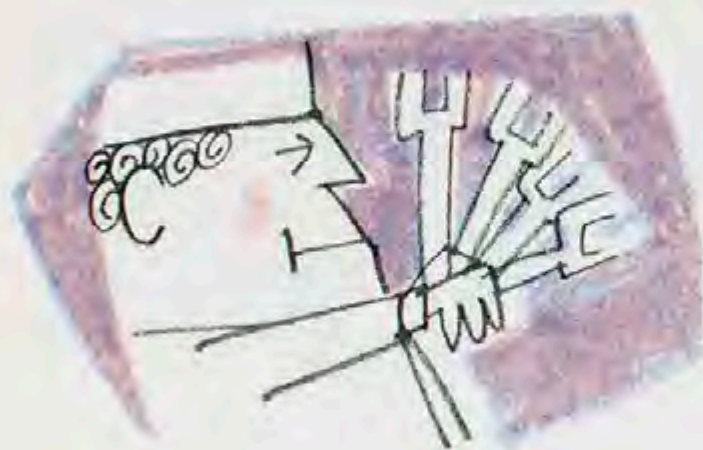
As you might expect, a strong majority of our readers already own a Corvette. And of those who do not currently own one, a great many plan to purchase one in the future. Although we had questionnaires returned from almost every state in the

country, the greatest percentage came from California, New York, Michigan, and Ohio. According to the return, 30 years of age seems to be a pretty good dividing line for our readers' ages. A little more than half listed their ages as being less than 30; the rest were older.

As to occupation, our readers are an extremely versatile group. We received replies from students, servicemen, secretaries, retailers, office managers, doctors, dentists, lawyers, architects and a host of readers from other career fields. Naturally, with a group like this, the income levels varied widely. As might be expected, income seems to rise with age: a great many of those under 30 report holding jobs which pay up to \$7,500, while those over 30 range all the way up to over \$15,000.

Reading habits also tend to vary with age. Our younger readers, for example, seem to prefer automotive publications, while the older segment leans toward general interest magazines and news publications. Musical interests, on the other hand, are quite consistently at the popular or semi-classical end of the scale for just about all ages.

Younger readers also seem to do a great deal of their own Corvette mechanical work. As age increases, however, the amount of do-it-yourself labor drops off. (Careful note was taken, by the way, of the comments on Chevrolet dealer service.) Virtually

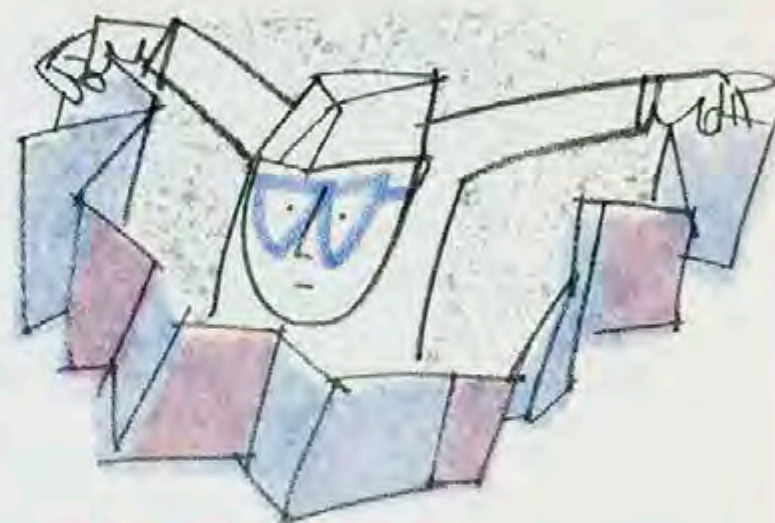


DO YOU DO MINOR MECHANICAL WORK ON YOUR CORVETTE?

half of all those who answered said they have participated in one or more sports car rallies. And the same figure applies to those who have driven the Corvette in some type of a speed event. One out of every five indicates membership in a sports car club, and of these, 46% belong to Corvette Clubs. No wonder the National Council of Corvette Clubs is flourishing.

We received many informative answers on why owners purchased a Corvette. The majority listed power, appearance and roadability as chief factors, regardless of the age bracket of the respondent. Furthermore, the high percentage of people who plan to buy another Corvette seems to indicate that owners are more than pleased with their purchases.

As you can see, the *Corvette News* readers who responded to the questionnaire fall into general patterns according to their respective ages. A similar break-down holds true with respect to their feelings on the physical and editorial make-up of the *News*. Overall, we are pleased that all the groups rate most major attributes of the *News* favorably. We received several comments such as: "Eagerly awaited," "grate-

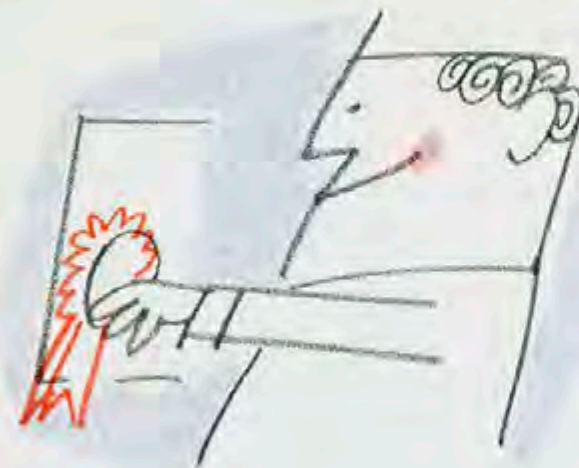


HAVE YOU EVER PARTICIPATED IN A SPORTS CAR RALLY?

ful to have," "wish it could be a monthly." One common reply, in fact, was that the *News* is so fine that it should have more pages and come out more frequently. Some even volunteered to pay for copies of the *News* to help defray the added expense. (Many of you probably are aware that the coverage of the *Corvette News* has been expanded recently. And you can count on longer issues for special occasions throughout the coming year. Most certainly, you will not be asked to pay for the *News* whenever our coverage is expanded.)

A great number of the comments were solidly behind our current policies. "A-OK," "well written," "excellent photography" and "good design" give an idea of this favorable viewpoint. Nearly eight out of ten consider the current pictorial content "just about right." Nine out of ten find the annual "Corvette Announcement Issue" informative and helpful. Well over 90% say our material is presented in an interesting and easily understood manner. And the greatest weight of the replies seems to prefer short articles to allow for coverage of more events.

Of equal value were the comments that suggested

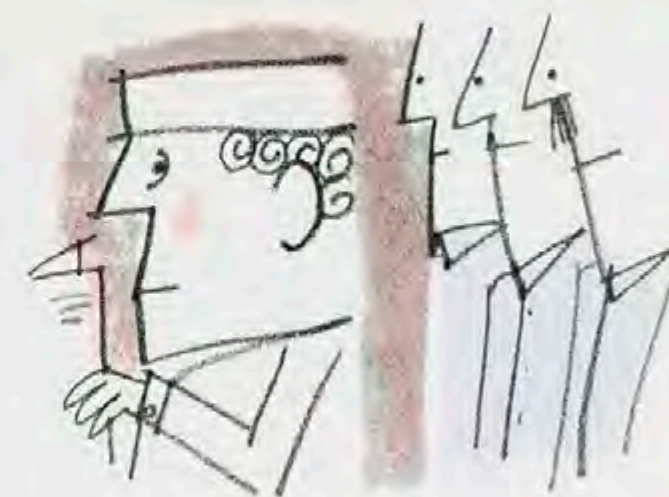


HOW WOULD YOU RATE THE CURRENT PICTORIAL CONTENT OF THE NEWS?

some improvements. "The *News* could use a few color photographs in the content itself." "Wish it had more technical articles." "Would prefer more coverage of Corvettes in competition." Suggestions such as these are most helpful, and you may be sure that they will receive prime consideration in planning issues in the future.

When it comes to the types of events and subjects that respondents would like the *News* to cover, age differences definitely come into play again. Readers under 30 indicate strong preferences for competition news, drag strip racing and rally stories. Interests seem to mellow with age, since the 31 and up group leans heavily in favor of historical articles. Technical articles and maintenance data score at the top in all groups, however, and a high percentage of readers said that they would like to see this type of article in preference to any other kind. Overall, competition news is in the running for a close second; historical articles take the third slot.

Stated preferences seem to concur very closely with readers' favorite articles from past issues of the *News*. "Champs Square off at Riverside" was listed



HOW MANY PEOPLE READ YOUR COPY OF THE NEWS?

as the favorite article with "Tuned and Ready to Take the Checkered Flag" close behind. Two historical features, "Trackdom's Sleekest Iron" and "American Titans Of The Track," occupied the third and fourth positions. Next in the balloting was the "Press-On-Regardless Rally." Again age differences seemed to be a highly significant factor in the voting.

Another interesting finding of the *Corvette News* Questionnaire was the indication of pass-on readership. We were pleased that it seems so substantial. Age is important here, too. Our biggest boosters appear to be readers in the 30-and-under age bracket. From all indications, the older readers seem more content to keep their *News* issues on a personal basis.

So here are the basic summaries from our *Corvette News* study. Naturally, we are currently reading each individual comment and conducting a more thorough investigation of readership trends. Every suggestion will receive our full attention before the job is done. Using all of the knowledge gained, we hope to comply with our readers' desires and preferences as completely as possible in all future issues. Thanks once more for all the responses to our questions.

Corvette Earns the Ole's in EL PRIMER RALLY CENTRO AMERICA-MEXICO

by O'Ce Ritch

EDITOR'S NOTE: O'Ce Ritch cast off from the advertising field three years ago in favor of free-lance writing, his avocation since 1950. He has contributed to many automotive enthusiasts' magazines as well as general interest publications such as *Popular Science* and *Rogue*. His television writing has run the gamut from "Lawman" to "Ben Casey" to "Twilight Zone."

Currently retained as Technical Editor for Floyd Clymer Publications, Mr. Ritch has produced the *Indianapolis 500 Yearbook* and written the *Porsche Owner's Handbook* and the *Corvette Owner's Handbook* (with Bill Thomas). Although he has had to give up racing and extensive rallying due to a lack of time, he still plans to compete in three or four of the most unusual events each year. The Centro America-Mexico Rally which he covers in this story is just such an event.

Pit forty men in twenty cars against nineteen hundred miles of tropical road—with 250,000 pesos at stake—and you have the Primer Rally Centro America-Mexico. In the same way that a small pinch of strong seasoning will flavor a big pot of stew, two ingredients added spice to this First Central American-Mexican Rally and made it an out-of-the-ordinary taste treat. The two condiments were prize money and six countries.

Professional rallies are almost non-existent in this part of the world, and the opportunity to cross even one frontier is seldom offered. The Central American took care of these deficits in a large handful. From San Jose, Costa Rica, near the southern terminus of the Pan-American Highway, up to Managua, Nicaragua . . . Tegucigalpa, Honduras . . . and San Salvador, El Salvador. Then, on to Guatemala City, Guatemala . . . Tuxtla Gutierrez and Oaxaca, Mexico . . . ending at the ancient capital of Mexico City. In all, the rally course embraced some of the most colorful and fascinating land in the hemisphere.

A first prize of 25,000 pesos (\$2,000), plus generous awards down to \$800 for a class win, made it strictly pro and assured the entry of experts. This double lure would seem strong enough to hoist many an enthusiast out of his north-of-the-border easy chair. But, as it turned out, my partner Bob McKay and I represented the United States alone—against nineteen crack teams supported by eight factories or automobile distributors.

That we survived the high-speed 1,960-mile trail, finished first in class and cut a 10,000-peso slice of the awards is now a source of amazement to us. It is also a tribute to the ruggedness and great performance of our car: a 1962 Corvette.

The unvarnished truth about the "completed" Pan-

American Highway is that it is still uncompleted for approximately 300 miles south of Mexico. In places the road disappears into two boulder-strewn ruts. Other paved portions are narrow, twisty and fraught with such unknown hazards (in the U.S.) as flocks of sheep, herds of cattle, strolling burros, "dead" ox cart drivers, truckers who prefer the wrong side of the road and innumerable *zopilotes* (buzzards who are determined not to leave their mid-road feast merely because a car is approaching at a great rate).

Over the highway and through these deterrents (plus the added attraction of hundreds of small villages with scattering children, dogs and pigs; big cities almost immobile with traffic jams; central plazas filled with Holy Week throngs), rallyists were supposed to average up to 130 kilometers per hour (80 mph)!

To arrive more than 20 minutes late at any control was to be disqualified. Penalty points were assessed at the rate of one per second (early or late) at each control. And for more than 450 kilometers (300 miles), secret timers kept track of progress where given speeds might change as often as every kilometer (.6 mile).

You will search a long time to discover a more demanding event than this week-long joust. Certainly nothing this side of Europe can touch it for varied conditions, customs and experiences.

Our own entry was a last-second affair, and a couple of oversights cost us dearly (in addition to adding a fantastic touch to the whole proceeding). First, Bob and I went to Mexico without passports, using our Mexican Tourist Cards (good for one entry and exit only) on the assurance of the organizers that papers clearing us across the various borders would be issued in Mexico City. Needless to say, there were no such papers. And, second oversight, I had left my birth certificate at home. To say that this made getting tourist cards for the other Central American Republics difficult is a profound understatement. Sauer and less stubborn people would have gone home. We forged ahead.

By displaying our California driver licenses, spinning a heart-breaking story, pleading, wheedling, cajoling and shelling out quite a bit of "*tiempo extraordinario dinero*," we somehow managed to acquire enough credentials to get us to Costa Rica and back . . . the Corvette, also. (Its papers had been retained by mistake at a frontier early in the game.) All this cost us many hours of sleep since we necessarily spent our days haggling with Consulates, leaving only the nighttime for driving.

We had felt that the drive down from Mexico would help us familiarize ourselves with the route of the rally. Our notes, however, were only vaguely usable at times

on the return journey because many of them had been made at night when daytime landmarks are invisible. We did spot re-fueling stops, however. This was highly important later when we were forced to gas up on our own time. The Corvette was not equipped with optional fuel tank and our cruising range was somewhat short.

The car had actually been chosen after we decided to enter. We selected the 250-hp model because we knew that low-octane fuel is the rule and the lowest compression available would be best. A 3.55 Positraction rear end was fitted, seat belts installed and the engine tuned for "regular" gasoline here in the States. All get-ready and service were performed by our Los Angeles sponsor, Harry Mann Chevrolet Co., a leading Corvette dealer and staunch supporter of Corvette competition on the West Coast. Work was under the direction of Frank Milne, Manager, and Jimmy Vedenoff, top Corvette handler. The firm also provided us with a spare kit of fan belts, water hoses, brake fluid, gaskets, etc., which, fortunately, we never had to open.

Our shakedown cruise, the 4,000 miles from Los Angeles to San Jose, proved that the Corvette is an admirable GT automobile. Only once did we encounter trouble. A high-center rock on the "Tapon" (the unfinished road in Guatemala) caught the oil sump drain plug and put a tiny crack in the pan. This dripped slightly until we were able to apply some epoxy resin and, later, have it welded.

In San Jose, Costa Rica's mile-high metropolitan capital which sits in the midst of a fertile banana growing area, the air is clear and crisp and, seemingly, all the women are beautiful. The Dutch, British, French and German blood which flows in the majority of Costa Ricans' veins produces a fair-skinned race which is so American that one expects to hear English spoken. Language and traditions, however, are Spanish. The monetary unit is the "*colon*" . . . for Cristobal Colon (Columbus), discoverer of the New World. Exchange rate is 6.2 to the American dollar, a rather difficult conversion to make mentally.

Palms were waving in the crisp air, and a rewarding number of beautiful women were in the throng which crowded the plaza and the cathedral steps for the start of the first leg. Of the twenty cars which lined the curb, six were Renaults: three Gordini-modified Dauphines, and three of the new 1100 cc models. Both versions are light, fast and sure-footed. A pair of support *camiones*, Peugeot station wagons, and several technicians from the Renault factory in France were in constant attendance on these cars. They also had the top drivers in Mexican rally circles: Hector Rebaque and co-driver, Carlos Salas; Fernando Murphy, winner of the big Acapulco Rally two seasons ago; Guillermo Aneira and Jose Rubio; the Agebeurre brothers, Carlos and Jaime; plus solid, respected chauffeurs of lesser reputation.

A Dodge-Mexico contingent, consisting of a Plymouth, a Valiant and a Simca, comprised another entry team. Three Volvos constituted an additional strong team. Independently sponsored by distributors were the Mercedes of Carlos Panama/Roberto Reyes (internationally known sportsmen-coffee growers from San Salvador) and the Sunbeam Alpine, crewed by Raul and Alfonso Romero. A Fiat, a Panhard and our Corvette were among the singles.

Of all the brilliantly painted entries, the Corvette attracted by far the most attention wherever we stopped. Crowds would descend on it like ants swarming to a cube of sugar. The rally lettering and route map which had been painted on the rear deck were finally almost obliterated by the thousands of fingers which spelled out the



Twisting mountain pathways and high average speeds thoroughly tested men and equipment.



"Highways" and passing cars make little change in the way of life of most hillside natives.



Rallying Corvette had to shoulder the road when passing the ox carts, Costa Ricans' mode of transporting logs, produce and materials of commerce.

words or traced the lines on the map. Our Corvette was admired, photographed, patted and wished "buen viaje" by more people than the other nineteen put together.

Most of the rest were equipped with mechanical navigation aids, such as the Halda Speedpilot, but we relied on the same simple rally equipment used by novices in the United States: a circular slide rule type of calculator and (later on) rally tables set forth in kilometers, plus a dual electric recording odometer.

The odometer problem caused us the most worry at first, since everything south of Laredo is measured in kilometers, and a conversion step is just another chance for error. But, Larry Sullivan, the enthusiastic owner of Sullivan's Speedometer and Tachometer Service in Los Angeles, gave up a Sunday and built us a kilometer unit. Highly accurate and placed directly in front of the navigator, it is a superb piece of equipment.

For the first four legs of the rally, navigational equipment was only of theoretical importance. Each entrant was given an allotted amount of time to reach the next control. If you arrived early, you were permitted to wait until your chronometer told you to cross the line. As mentioned, mistakes were penalized at a point a second, however, and twenty minutes late disqualified.

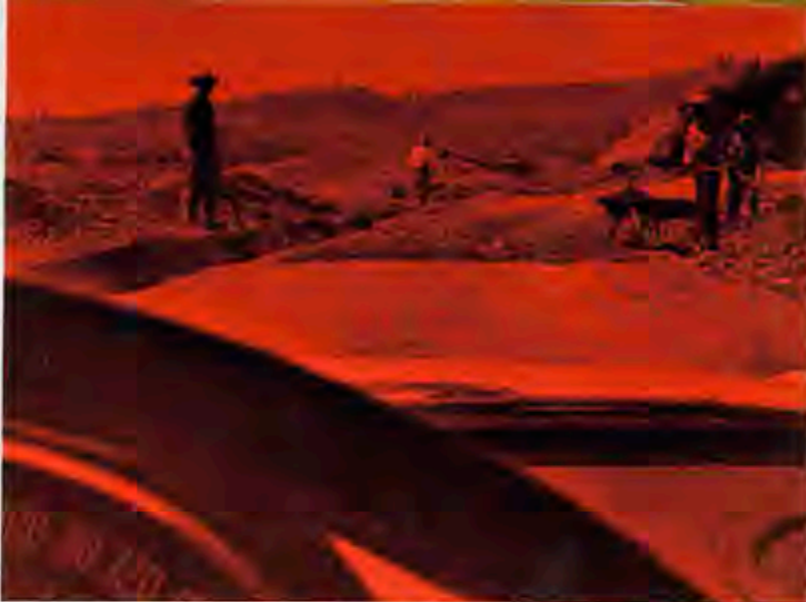
This may sound like a snap, but the required average speeds increased according to engine displacement. The pace was fast for the nimble Renaults, so you can imagine the nearly impossible averages the Corvette was supposed to maintain. Our first section, San Jose to Penas Blancas (the Nicaragua frontier), figured out to 100 kph (62 mph) average. Bear in mind that San Jose is a mile high in the mountains and the border is near sea level 250 kilometers away. (The same stretch took us nearly four hours on the trip down.) Narrow road, sharp curves, a great number of populated areas and the omnipresent cattle were interposed. Here the rally had its first casualty. Manuel Espinosa of Mexico blew his engine on the sea-level (and extremely hot) highway trying to make up time lost in the mountains. We stopped, gave him a can of oil and promised to send back help, but the car was finished . . . which gave us a taste of what trouble could be like here, miles from repair facilities.

Into Nicaragua and en route to the capital of Managua, the highway skirts the huge, fresh water Lake Nicaragua which is unique for two things: sharks and volcanoes. Concepcion Volcana was in eruption as we passed, an awesome spectacle of billowing smoke, sweeping down over the water around the island it dominates. After reaching the *meta de llegada* (control) outside of Managua, the cars were led through the city to the central plaza by speeding police with sirens wailing in a highly dramatic entry. This seemed to satisfy the waiting crowds, anticipating, no doubt, something more invigorating than the actual finish provided.

A complex tie developed on this first day with many of the cars arriving without penalty points. To break up this condition, the organizers instituted an unscheduled "sprint" into the center of Tegucigalpa, Honduras, (following the normal arrival at the next control some five kilometers away from Tegucigalpa's plaza). An arbitrary time limit of three minutes was set for all cars regardless of class.

Here we lost two more entries: Julio Azcarraga/Enrique Barrena whose Valiant succumbed to engine failure and the Volvo of Signoret/Jouanen which crashed into a bridge abutment. The car proved to be repairable, but its out-of-line condition ruined any chance of being on time at succeeding controls.

Although we had arrived at Tegucigalpa without penalty for the leg from the border, it had been at the



Much of the Pan-American Highway in Guatemala is still unpaved and boulder-strewn . . . barely passable, especially at a 40 mph average.



Holy Week celebrants were plentiful. Here, some purple-garbed clerics stopped to survey rally entrants.



In Central America, the cattle, burros and horses have the right of way. Rallyists stopped several times to permit herd and shepherd to cross the road.

Raw forests are burned over to clear the land for cane or maguey cactus crops. A rather primitive backdrop for a fleet of sleek, modern rally cars.



expense of tires. Our Pirellis, six-ply types selected especially for rough going, were showing the effects of the high-speed mountain driving. The following day's run, Tegucigalpa to El Salvador, would be down the mountain, across the desert and up another mountain; so we called Los Angeles and asked for a set of tires to be air-freighted to Guatemala. Speeds were going up and it didn't take an expert to envision the consequences of bald tires.

This is hot, dry, barren country, for the most part, with few habitations. The tiny pueblos which do subsist, somehow, have almost no facilities. Service stations do not stock tires, and the tempo of life and commerce is so slow that to obtain the needed size might take days or weeks. So we drove rapidly, yet gingerly, across Honduras and squirmed uncomfortably each time the necessity for maintaining the elevated average caused a squeal of rubber. The final 75 km into San Salvador, where the highway twists around Lake Ilopango, caused us the most anguish and brought us down to a few millimeters of tread.

The others were having difficulties of their own. The Sunbeam had been using spark plugs as though they were going out of style; a Volvo was beginning to experience gearbox trouble; and many miscellaneous ills had plagued the Fiat. Outside of a precautionary change of points and plugs in Costa Rica, the Corvette had required nothing in the way of mechanical attention.

A day of rest in San Salvador, the most modern and attractive of all Central American capitals, was consumed in attending the First International Sports Car Grand Prix. It was held on a round-the-houses circuit laid out in a beautiful residential area. This race, attended by some 50,000 people, marked the beginning of Easter vacation for everybody. From Wednesday till the following Monday, not a single stroke of a business pen would be made. This condition caused us to make what proved to be a costly decision.

Fearing that we would not be able to retrieve the Pirellis which had been sent to us at Guatemala (the next stop), we bought tires just before the noon closing hour in San Salvador. On the following morning, exactly on time and close to making the first control *en punto*, the tread flew off two of the "new" tires. With only one spare, we didn't stop to change but drove slowly on the thumping carcasses. With five of the six plies worn through, we reached the control just under the wire to avoid disqualification.

Although still in the race, our situation looked hopeless. With half a day's drive ahead, we were still short a tire and it appeared that we might be stuck in the steaming border-crossing. But, back to the cajoling, we conned a passing tourist into loaning us the spare wheel from his 1959 Chevrolet. It was a 14" rim, a bald recap, but it was a tire! We took a deep breath and set out up the mountain.

Unable to maintain our average without the risk of losing everything, we arrived late in Guatemala. The combination of the two penalties dropped us far back. However, we still had a grip on class, so with new tires fitted again, we charged off with the rest of the survivors over the *Tapon* the following day.

Our route through Guatemala's high coffee-and-sheep country is one of the most picturesque I have ever seen. Flitting through the clouds at 13,000 feet on a dirt road one car wide, winding around the rim of ice-blue Lake Atitlan and down into pine-shaded canyons, it is a photographer's paradise. But we didn't have time for photos. The unfinished road (paved with rocks and bridgeless in places) was a major part of the challenge,



Merely a rope and two posts mark the boundary between Mexico and Guatemala. But the lack of a modern guardhouse certainly didn't cut away the red tape of getting Corvette across.

Corvette pilots O'Cece Riich and Bob McKay give the victory sign in Mexico City's Zocalo after snaring their win.



and our average was about 40 mph. More rally cars (and a support vehicle) blew up. Only 13 arrived at Tuxtla.

Beginning at Tuxtla, starting point for the famed Carrera Panamericana of previous years, a series of regulated sections taxed the navigators to the utmost. Here, in a number of 150 kilometer segments, hidden timers clocked the cars' arrival at various kilometer posts. Speed changes, as mentioned earlier, were as frequent as every kilometer. They jumped from, say, 76 kph to 90 kph at random, with seemingly no regard for road conditions. Terrain between Tuxtla and Oaxaca and thence to Mexico City is almost wholly mountainous. Our highest given speed during the regularity sections was 96 kph; the slowest, 66. After starting in last place for each of the final two days, we were required to be first at the control. This meant passing all the entrants, no small feat in the mountains.

In spite of this handicapping and a totally unmarked detour into Mexico City, we arrived without disqualification and survived to win Class A (GT over 1600 cc), although only tenth in overall standings.

The winners, Rebaque and Salas, incurred only ten penalty points for the entire trip! It took the final regularity section to break a four-way tie. And the fourth place car suffered only 16 points at that! Truly fine rally technique as well as excellent driving under all-out conditions.

The *Primer Rally Centro America-Mexico* fulfilled every expectation for being a novel, exciting and different type of event. It provided us with adventure, was relatively accessible and not overly expensive. As an added fillip, we were able to rack up another first for Corvette: Our hardtop model was the first sports car to make the round trip between the United States and Costa Rica over the Pan-American Highway. That it can be done without breaking up the car should be of interest to those who seek out the most difficult rallies.

If there is a *Segundo Rally Centro America-Mexico*, arm yourself with a Spanish-English dictionary, a lot of goodwill and take off!

PANNING THE SPORTS CARS

(photographically, that is)

by Don Sudnik
(as told to a
Corvette News
staff writer)

EDITOR'S NOTE: For some time now, Don Sudnik and his cameras have been providing the *Corvette News* with excellent photographic coverage of some of the country's most important sports car events. Possessed with an uncanny sense for being in the right place at the right time, Don's ability as a sports car photographer ranks him high among the nation's best.

Employed with GM Photographic, Don has recently been appointed Assistant Manager of its Advertising Studio. Before joining GM Photographic in 1955, he held photographer assignments with Acme News Pictures, the *Kalamazoo Gazette* and *The Detroit News*. During World War II, he served as a photographer with the U.S. Air Force.

We hope this article will serve as a creative guide for readers who list both sports cars and photography as major interests.

I suppose there are numerous pet peeves connected with almost any occupation. Photography is certainly no exception. There is one peeve, however, which is almost certain to send me into flurries of sarcasm. It begins with the individual who, upon seeing me burdened down with camera gear, says something to the effect that he bets I

can really get good pictures with "all that expensive equipment." I occasionally reply, "If I gave you a collection of the best pens made, would you become a great writer?" Sometimes they're offended, but they *always* get the point.

Sports car photography is an art . . . and a good photographer, an artist. He can use an inexpensive camera and come up with dramatic shots that the poor photographer couldn't get with the best equipment in the world. This is not to say that a good photographer must be a professional. Some of the most effective sports car shots are taken by creative amateurs. How do they do it? Well, that's what I hope to start you thinking about with this article.

Let's talk about equipment first. As I've already said, you needn't have the most expensive camera. Prices range from a few dollars all the way up to several hundred dollars. You can get pictures that would please even the best critic with a camera that doesn't cost over \$100. For a good piece of equipment, this is considered moderate, and there are quite a few that fall into this price category.

To get the most out of sports car photography, you should consider several other factors in your selection of a camera. Film size, for example, can be a very important consideration. For shooting races, I recommend two film sizes: 35 millimeter and the 120 size. Of the two, I prefer 35 mm for a couple of pretty good reasons. For one thing, a 35 mm camera normally is light and compact. This can be very important when you're trying to get from one vantage point to another quickly. A 35 mm camera also can take from 20 to 36 pictures per roll of film. This means you don't have to miss a lot of action by continually changing rolls. In addition, the better 35 mm cameras have a wide selection of optional lenses. Naturally they add to the expense, but they can also give you a great deal more creativity for the effects you can obtain in your pictures.

A 120 camera has one minor advantage over the 35 mm type: shots can be blown up to larger proportions without excessive graininess. Blow-ups of the 35 mm film are adequate in most cases. But where the desired proportions get very large, the 120 film is better. The 120 cameras also have available a variety of interchangeable lenses for varying light, stopping high speed action, etc. A 120 camera usually is heavier, however, and film rolls have to be changed after every 12 shots.

Another important consideration in the selection of a camera for sports car photography is the potential speed with which shots can be taken. Most people are familiar with the standard "plain wind" cameras. After each picture, you have to stop to wind the film. Obviously, this makes it impossible to take rapid sequence shots. At the other end of the speed scale is the "sequence" camera. This camera has an automatic film wind that allows the photographer to keep shooting pictures as long as he holds his finger on the button. For competitive events, this type of film advance is ideal, but it's also much more expensive than an amateur shutterbug usually wants to spend.

Fortunately, there are cameras with rapid film advances that don't cost as much as the sequence models. This type has a lever-action film wind that advances the film and automatically cocks the shutter at the same time. It naturally isn't as fast as the sequence camera, but, with practice, it can be operated to get sequence shots. Taking sequence shots with a lever-action film wind is similar to hunting with a bolt-action shotgun. You shoot, trip the lever and shoot again. I recommend that you practice without film just to get the feel of the rhythm involved. When you've got the rhythm mastered, try it out in rally coverage, for example. I think you'll be amazed with your speed as well as the resulting shots.

As an additional piece of equipment, I feel that a longer focal-length (telephoto) lens is a necessity. Safety regulations at some tracks prohibit photographers from getting too close to the action. With a longer lens, you can focus in to catch the drama of a race as it shows on a driver's face or in a nip-and-tuck battle for position.

Lenses are available in a variety of different lengths. To photograph sports cars in motion, however, I think that you'll be more pleased with the results you can get with a lens that's over 150 mm. And remember, the faster the lens, the more variation you can obtain in lighting and shutter speed. Here again longer and faster lenses naturally cost more money.

The "zoom" lens is probably the ideal type for avid sports car photographers. Working something like a telescope, it slides in and out to give focal lengths from 85 to 600 mm. It's bulky, heavy and very expensive. It also requires a special hand release (like a gun stock) to hold it steady at slow shutter speeds. Despite these disadvantages, a "zoom" lens does the work of several



Above: Background trees and an antique shop in a barn provide the setting for a couple of rallyists. This kind of balance is an important part of good photographic composition.

Below: Practice with rapid film-advance pays off as the camera catches three successive stages of a Jag taking a sharp turn.



different lenses and is worth its weight in gold to the serious photographer.

As to film type, I definitely prefer color to black-and-white. As you may know, there are two different types of color film: positive and negative. The positive film, when developed, produces the slides which most amateur photographers seem to be collecting. Although it is available with both normal and high-speed emulsions, the high-speed is by far the best for sports car photography. It permits the use of faster shutter speeds as well as smaller lens openings. These factors are especially important in shooting fast-moving cars.

The negative color film is less expensive to buy, but more expensive to have developed. It is usually slower film and, therefore, requires a faster lens. Its big advantage is that you can get black-and-white prints, color prints or color slides all from the same negative.

Black-and-white film is available in assorted speeds. The faster ones can be used to obtain pretty good shots under very adverse light conditions. Slower versions can be used to get optimum quality in those shots which you want to blow up. But the slower kind is not recommended for action shots.

Whatever type of film you prefer, there are two suggestions that should help you take better pictures: follow the directions that come with the film and use a light meter if at all possible. Modern films have been so much improved and the directions are so clear that even the novice photographer can take crisp, sharp pictures if he pays close attention to directions. A light meter makes the task even easier since it indicates the precise exposure required for the existing conditions.

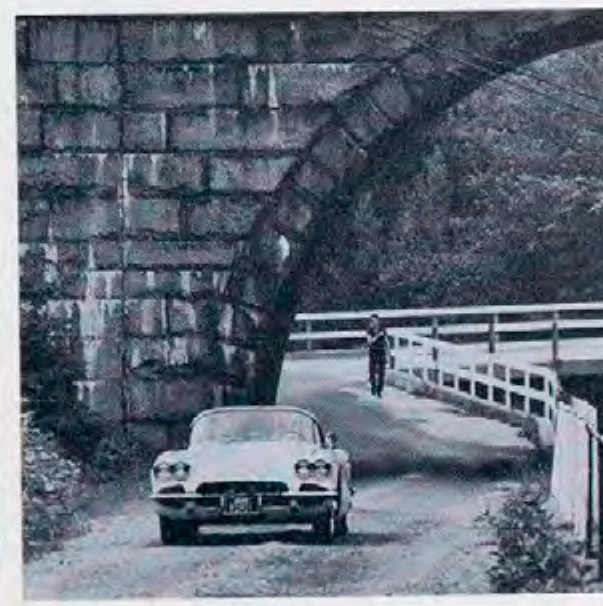
The only other pieces of equipment which I find essential in my work with sports cars are a lightweight tripod and a lightweight accessory bag. A tripod is a boon if you plan to take several shots of different cars as they pass one particular spot on a course. In addition, the lightweight feature lets you move quickly from one place to another and still get stability in your shots.

The accessory bag again emphasizes the need for speed. When a car is moving on a roadway at high speeds, you need your equipment where you can put your hands on it at a moment's notice. A lightweight accessory bag performs this function admirably without adding to the bulk you already have (your camera, film, etc.).

Once you've acquired equipment, what does it take to give your pictures the unmistakable quality achieved by the really good photographers? First of all, there's the matter of composition. I think I would define composition as the pleasing arrangement and balance of the elements within a picture. This is where taste and a creative sense are all important. Within each picture, you are trying to achieve a purpose . . . you want to say something. Good composition sets the tone for what you want to say. Backgrounds and foregrounds are chosen for their ability to supplement and emphasize the subject of your picture. For example, to portray depth, you might select an object in the foreground that leads the viewer's eyes to the subject. In other words, you might frame your subject with the lower branches and trunk of a tree. Or you might shoot past a person or part of a car.

Off-beat angles offer another possibility to add to the dramatic composition of a picture. Go out of your way to look for the unusual views of the car. Sometimes the most interesting views are taken from above the car; other times, low-angle shots generate the most excitement. The fact is that the opportunities are unlimited. It remains for you the photographer to use your imagination to come up with pictures that have meaning.

Perhaps the single most important suggestion I can offer concerning composition is simplicity. Remember, you are trying to emphasize one dominant element in the

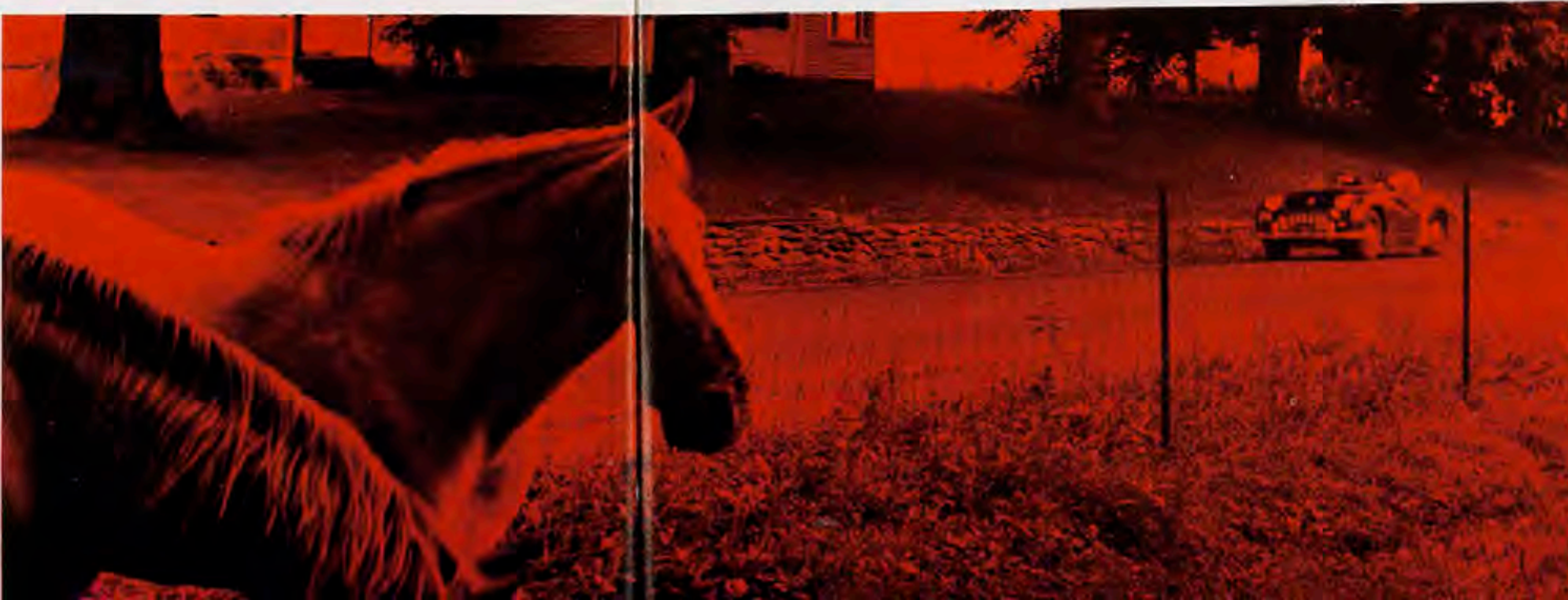


Far left: Trees in foreground, the covered bridge and the road leading to the car give this photograph a feeling of depth.

Top right: An unconventional angle, but notice how it lends dramatic appeal to an otherwise uninspiring picture.

Center: First a distance shot (left) to set the stage. Then a close-up (right) to catch the action. This exemplifies the movie technique.

Bottom: Besides acting as excellent framing elements for this photograph, the horses and farmhouse are interest factors which play key roles in the overall effect.



picture. Clean, uncluttered backgrounds and foregrounds are the keys to success. With black-and-white film, pictures can be cropped (cutting off portions which are unwanted) to give exciting proportions and composition. Cropping can be very expensive with color film, however, so you must do everything you can to insure the maximum impact at the time you take the picture. Your own good taste is your best guide.

Enough talk about photographic theory. Now let's get into some of the techniques I use with sports cars. To begin with, pre-event practice is one of the best times to get shots of sports cars in action. The course is less crowded, and there is more time to move around. Naturally your goal is to get shots during the actual event. But, during practice, plenty of opportunities present themselves to get pictures of the cars going through corners, turns, esses, etc. Take advantage of this time, and you can save yourself the strain of trying to get all your shots during the typically hectic hubbub of the event itself.

One very important thing to remember when photographing moving cars is to move around yourself. There are so many points of interest at a circuit that one shouldn't limit himself to a particular location. The pits, corners, esses, starting line, grandstand—they all provide excellent material for stimulating photographs. And don't forget about spectators. A close-up of a spectator's face during a tense moment often tells more about the situation than the actual track shot. These are the pictures that give creative flair to your work.

It may surprise you to know that I don't give a second thought to the available lighting. With today's modern films, you don't need the sun. So don't put your camera away just because it's raining. In fact, sometimes you can get more exciting shots with the mood created by a dingy, overcast day. Remember, lighting rules were made to be broken. Consequently, some of my best shots have been taken directly into the sun or with extreme side lighting. These shots can bring a static picture to life. And that, after all, is what any good photographer will strive for.

One of my favorite photographic techniques for sports cars is what I call the movie technique. First, you take a long distance shot of a particular scene. Then you move in for a close-up of the same scene. What does this accomplish? Well, the long view orients the viewer to a particularly interesting segment of the track. It gives him an idea of what the cars will go through when they

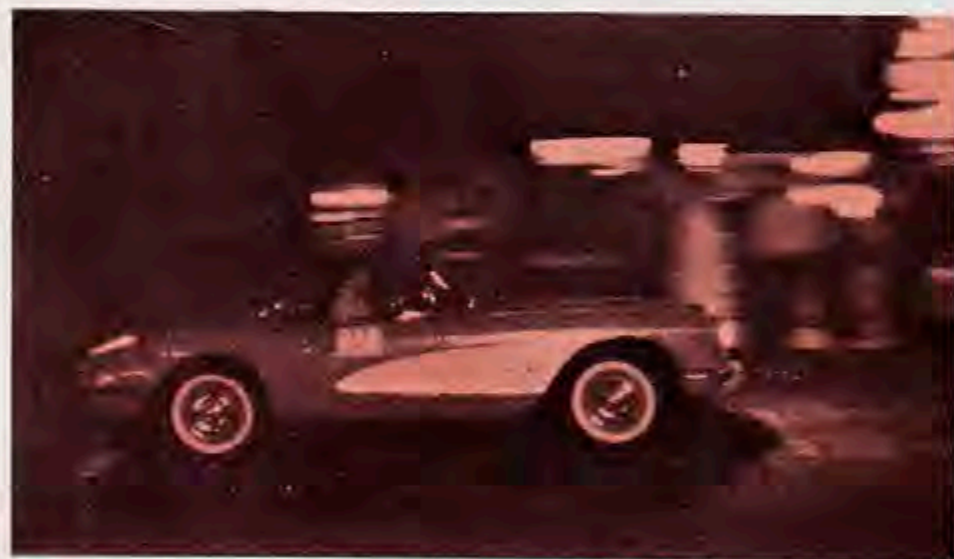
hit that segment. The short view takes him right up to the action and shows him just how the cars handle that stretch. This is a great technique to add interest and tell a story through your pictures.

Panning, of course, is one of the best known tricks of the trade. With this technique, you show action and speed by means of a blurred background and a sharply focused car. The technique itself is very similar to hitting a golf ball, and the follow-through is just as important. You follow the car (or cars) with your camera through an arc of approximately 180 degrees. Midway through the arc you push the button, but still continue the arc motion. This follow-through is especially important at lower shutter speeds; otherwise, the car will be a mere blob. To give an even greater illusion of speed, slow your shutter speed. This produces more blur in the background, but keeps the car sharply in focus.

It is also possible to create the sensation of speed through the use of blur. The blurring technique is just the opposite of panning. In other words, the background is sharp and the subject is blurred. In practice, you merely aim your camera at a particular spot on the roadway. Then, as the car passes that spot, you snap the picture at a low shutter speed. I personally like a moderately blurred effect, but you can regulate the amount of blur to suit your individual tastes. The faster your shutter speed, the less blur you will obtain. Also, the angle of the shot plays an important role. Maximum blur obtainable is shot from a 90-degree angle to the car. As you go above or below 90 degrees, the blur is subsequently reduced.

For stopping motion altogether, the object is to stay away from 90-degree angles. The closer you can get to a direct line with the motion of the car, the more likely you are to stop the action. By increasing your shutter speed, you also can reduce the possibility of blur.

No article on sports car photography would be complete without a brief discussion of the safety factors involved. Each competition event has rules of its own, and it's your job to get the lowdown before you start taking pictures. Ask an official where the best places are to stand. Use a long lens for closeup shots. And never turn your back on the oncoming traffic. Most important, use your common sense. Sports car photography can be very creative and very exciting. But it's essential to maintain a healthy respect for any high-powered machine. Only when you've developed this respect will you have the confidence necessary to take truly rewarding pictures.

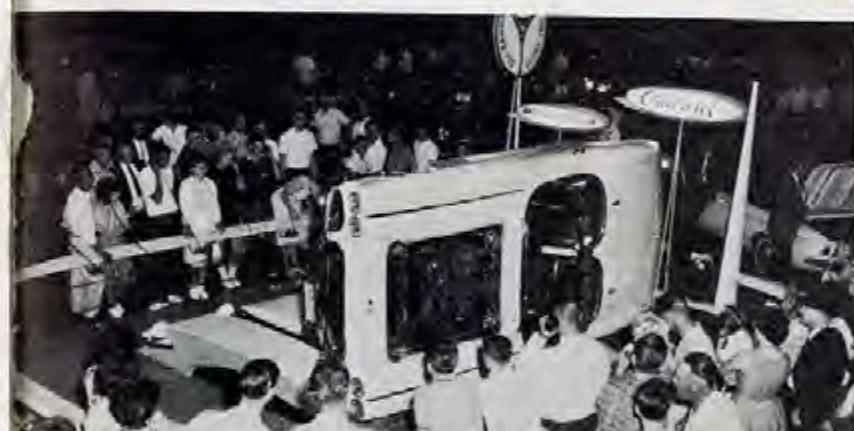


Here the panning technique accurately captures motion and speed. Notice that the car's pretty much in focus, but you can tell it's passing those blurred people in the background at a rapid clip.



A high-speed lens and steady hand made this car in action seem to stand still.

CORVETTE CAST IN LEADING ROLE AT CORNHUSKER SPORTS CAR SHOW



Roll-over Corvette captures the interest of a crowd of curious spectators at Nebraska Motor Sports Auto Show.



A happy youngster at Allendale School for Boys accepts gifts of North Shore Corvette Club from Club members (left to right): William T. Seay, H. Vaughn Ryan and Morton K. Coleman.



Officers of the Western Connecticut Corvette Club pose during recent presentation of the Corvette Trophy. Mr. Joseph Trabucco, Chevrolet District Manager, did the honors.

Crowds of nearly 42,000 recently thronged to Omaha's City Auditorium for the Nebraska Motor Sports Auto Show. The two-day affair easily shattered the previous attendance record, attracted some 250 cars. Centerpiece for the show was a "roll-over" Corvette, prominently positioned on the main floor of the auditorium. Cornhusker Corvette Club enhanced the exhibit with a sign depicting both the club's emblem and the National Council of Corvette Clubs emblem. This display, along with a Corvair exhibit featuring the Monza Spyder, attracted top attention.

Voted Most Popular Rod and Custom as well as Sweepstakes winner was a '57 Chevrolet Bel Air hardtop. Top honors for the best paint job and upholstery went to a '57 Chevrolet, and a spotless '27 Chevy roadster was awarded first place in the Antiques and Classics Division.

MILE-LONG CARAVAN FOR YEAR-LONG CAUSE

One Sunday last December, drivers on the Illinois Tollway were understandably a bit surprised. They encountered something other than an everyday experience—a mile-long string of sleek Corvettes. Cars of the North Shore Corvette Club were stretched out in a gleaming column for the club's annual trip from Chicago to Lake Villa, home of the Allendale School for Boys. Each year the club makes the journey to present hundreds of dollars' worth of sports equipment to the boys at Allendale.

Corvettes representing every model year since '54 were represented as the formation pulled into the Allendale campus. Small fry climbed into the drivers' seats and took imaginary spins around a track; older boys scrutinized the many types of engines and transmissions. Then the mountain of gifts was carried to a meeting hall where the boys opened them.

After coffee, hot chocolate and congenialities, members assembled for the trek back to Evanston, firmly convinced that the Allendale activity is one of the most satisfying North Shore Corvette Club undertakes.

WCCC REPORTS CORVETTE TROPHY PRESENTATION

Officers of the Western Connecticut Corvette Club recently took part in a special presentation of the Corvette Trophy. Each year Chevrolet presents this handsome trophy to all Corvette Clubs. Individual clubs can award the trophy to a deserving member on any basis they choose (such as service, driving skills or all-around contribution to the club). In WCCC's case, actual presentation of the award was performed by Mr. Joseph Trabucco, a Chevrolet District Manager.

To be certain your club receives a trophy at the end of this year, make sure the club is listed with the *Corvette News*.



THE SHOW THAT'S ALWAYS ON THE



ROAD!

How would you like to spend nearly 70% of the year far from the place you call home? That's what the production company of *Route 66*, which stars Martin Milner, George Maharis and their Corvette, did in 1961.

Out of the 365 days that members of the crew marked off battered calendars and meticulously recorded on pencil-lined charts, 254 of them were spent hundreds, often thousands, of miles from home. Also carefully recorded were another 86 days spent filming in the Los Angeles area, where the wives and children of most of the *66* crew marked the days on calendars of their own. And the one thing that all concerned can count on is that this season won't be any different.

There's a reason for this nomadic existence, and even the show's most constant viewers are probably not consciously aware of it. *Route 66* is the only television series filmed 100% on location. This fact, alone, makes it unique among today's TV offerings. But *Route 66* stands by itself in more ways than one.

It is also the only TV series in which an automobile has played more than an incidental role. Corvette was a part of the original concept of co-creators Bert Leonard and Stirling Silliphant. In the words of Silliphant, who has written or rewritten all but a few of the scripts, "The Corvette was important in creating the image we wanted. It helped to establish the character of Tod Stiles and Buz Murdock right at the outset." In defense of the fact that it was not a purely commercial choice, Silliphant points out, "We invested \$150,000 in the pilot film before we had a sponsor. The Corvette has been part of the idea from the start."

Route 66 is filmed entirely on location by design, not chance. Location shooting is more expensive than comparable studio production. And it is fraught with problems and pitfalls. However, as Silliphant says, "It costs a few dollars more, but it comes off better. When you film on location, everything is more authentic and more believable. The actors feel it, too, and they respond."

In order to achieve the quality of realism which has become a hallmark of the series, the *Route 66* crew has logged more than 80,000 miles in slightly more than two seasons of production. They have traveled through 36 states. And they have filmed episodes in and around such widely separated towns as Gloucester, Massachusetts, and Grant's Pass, Oregon, and such unlikely spots as Biloxi, Mississippi; Kanab, Utah; Grand Isle, Louisiana; Cordova, New Mexico; and Lake Havasu, Arizona. Gasoline for the trucks, alone, has been burned to the tune of more than \$60,000.

The equipment and manpower necessary to put such a show on the road, and keep it there for as much as seven weeks at a time, are staggering. It is literally a studio on wheels. The equipment is lugged in four huge vans: one for wardrobe, makeup and toilet facilities; one for camera, sound and lighting equipment; one for props and special effects; and an open van to carry the two Corvettes, plus a station wagon, sedan and convertible.

The cast and crew run between 40 and 60 people. Each is an expert. He has to be. The pace is wicked. A full-hour episode is shot in just seven days. As often as not, the script is received the day before filming. Final revisions are still being made while it is being filmed. And it is not unusual for guest stars to be finally confirmed the day before production is scheduled to begin. The stresses and strains are such that the same director rarely handles two episodes in a row.

Because of the many uncertainties of shooting entirely on location, it has become a *Route 66* maxim that "the unexpected can be expected." Nothing goes according to plan. At least, not for long. And the man who cannot roll with the punches, and improvise on the spot, is headed pell-mell for a nervous collapse. Even when the locations are relatively close to home, the unusual is the order of the day.



It's no "ho-hum" existence for the cast and crew of *Route 66*. One day they're getting laughs by getting wet (top left). The next finds the entire crew 2½ miles out to sea (lower left). Just a day later (right), George Maharis is playing nursemaid to a live shark.

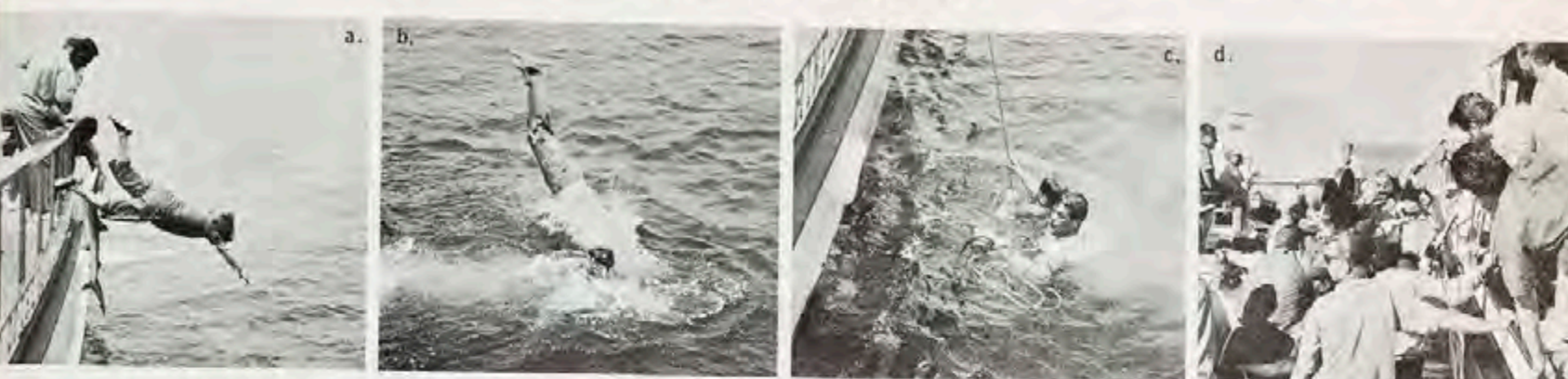
Opposite page (l. to r.): George Maharis, Buster Keaton and Martin Milner in a scene from "Journey to Nineveh," scheduled for the '62-'63 season.

BEHIND THE SCENES WITH ROUTE 66

Here's one sequence viewers will never see. (1) Buster Keaton and George Maharis push off in a rowboat elaborately rigged to be sunk on cue. (2) Showing no respect for the script, the hapless craft immediately sinks like a rock. (3) The irony of it all. (4) "Well, it was like this..." Keaton explains to Martin Milner.



Some tricks of the trade are used to get this scene on film. For the "establishing" shot, an adult stand-in for Doc's son falls overboard (a). Milner dives in after him (b), and pulls him back to the boat (c). For the close-up, the camera boat is held alongside (d) and the boy (and the action) are caught as he falls.



Talking over the new script at lower left are (l. to r.) Maggie Pierce, Martin Milner, Leslie Nielsen and George Maharis. Center, the day is saved as a writhing 4½-foot blue shark is pulled from the water. Lower right, the camera boat maneuvers into position. Big sun reflectors prevent shadows caused by backlighting.



Take just three days of the hectic life on location with *Route 66*, for example. The time is late June. The place is California. The weather, for the first time in weeks, is great. The situation: Corvette News is on location as filming for the '62-'63 season shifts into high gear.

The opening day's events begin peacefully enough with a 2-hour drive to location through the hills of the San Fernando Valley, some 40 miles from Los Angeles. The only problem is that the second hour is spent combing a two-square-mile section of the Iverson Ranch—in the broiling sun and over some of the narrowest, meanest hand-chiseled trails ever encountered by four wheels—looking for some sign of life. After considerable backtracking, and now in the company of a fair maiden who is also looking for the location, we find the *66* crew tucked neatly away just off the main road.

Once discovered, the day's filming proves to be a rare treat. For the first unit, it is the final day of production of an episode entitled "Journey To Nineveh," guest-starring Buster Keaton and Joe E. Brown. And one of the scenes being shot is in the classic Keaton tradition of deadpan pantomime comedy. The script calls for Buster, cast as a well-meaning but "snakebit" old man, to take George Maharis trout fishing in an undersized boat on a lake the size of a large puddle. Buster is to row out and drop anchor in 6 feet of water with a rock tied to a 3-foot length of rope. The boat, of course, fills and sinks. That's the way it is written. In order to assure that the boat will sink on cue, a wire

is run from a station wagon off camera and fastened to the bow of the boat.

The way it happens the first time through is a clear-cut triumph of fate over planning. George climbs in the tiny boat; Buster pushes off with one foot, clammers aboard and the overloaded craft, without need of mechanical assistance, promptly sinks in two feet of water. The off-cue dunking, accompanied by some choice facial expressions from the principals, breaks up the entire crew. Funny as it is, all it leaves the director with is two wet actors and several hundred feet of dead film. So they dry off, change clothes and retake in another boat.

The new take works like a charm. The boat goes down on cue. Marty comes gallantly to the rescue in three feet of water. The "second sinking," as Buster calls it, with the ensuing thrashing about to "save" each other, is uproariously funny. It gets a spontaneous burst of applause from the crew. Dave Rich, the director, gets what he came for. But valuable time has been lost. The crew shoots till 9:00 p.m. to get the rest of script in the can. Following a production meeting to plan the next day, which lasts several hours, an 8:30 a.m. call is issued to begin shooting on a new episode.

The next day finds us at Norm's Landing in San Pedro, 60 miles from L. A. in the opposite direction, preparing to spend the day 2½ miles out in the Pacific Ocean. The story, called "Poor Little Kangaroo Rat," involves the use of shark liver for medical research. Guest stars are Leslie Nielsen, star of *The New Breed*,

who plays the researcher, and Maggie Pierce, who plays his assistant. As you might suspect, the story includes catching and working with live sharks. And true to the *Route 66* philosophy, if the script calls for live sharks, live sharks it is.

Just one shark is needed for the day's sequences, but, to be covered, three sharks were caught the previous day and are in a tank on the back of the boat. Once past the breakwater, the ocean is unusually choppy. The engines are slowed purposely to protect the highly sensitive sharks. But by the time we reach the location, the three sharks have died in the agitated water of the tank. The director who had three sharks, where he only needed one, now has none. Little wonder they turn gray overnight on *66*.

As uncertain as things may be with *Route 66*, one thing soon becomes evident. You can't show this crew much that they haven't seen or can't handle. While the camera boat maneuvers into position for the first sequence, bait is cut, hooks are baited and within five minutes a whopping 40-pound blue shark is landed. With this problem solved, the day still remains a director's nightmare. Maintaining position is a constant problem. Close-ups are hazardous. The boats rock continuously in the choppy water. By the time they break for lunch, the boats have drifted five miles from their original position. Communication is difficult and helps to slow progress. And as if to provide the clincher, the *Route 66* brand of fate decreed that the director, Walter Grauman, would be shooting his first script at sea.

A scene shot that day provides another interesting insight into

how things are done on *Route 66*. The script calls for Doc's 6-year-old son to fall overboard while watching a shark being landed. Martin Milner is to dive in and save him. The fact that a shark has just been hooked in this water, and that a finned companion (later caught) is circling the boats, doesn't even slow the proceedings. An adult double does the fall for the boy, but Marty, although his double is dressed and standing by, does his own stunt. This is typical. Both Milner and Maharis like to do their own stunts. As a result, the two highly competent stunt men who double for them don't see much action.

The following day, at Marineland, a sequence is shot with Milner, Maharis and Les Nielsen all walking sharks to revive them. The scene was filmed in a tankful of live sharks. And so it goes, day in and day out, on *Route 66*.

In addition to being filmed entirely on location, the stories are suggested, in most every case, by the location. Silliphant travels extensively looking for spots that suggest a story or which lend themselves to a story idea. The scripts are then written around the location, using things exactly as they exist.

Rather than tiring of the show, Silliphant says that the effect of writing or reworking close to 60 scripts has been quite the opposite. "I am more enthusiastic now than I was when we started. I feel that I know the characters better, the show better and, most important, I am more aware of its potential." Traveling as he does, Silliphant has seen far more of the United States than most people do in a lifetime. As he puts it "Hollywood images

(a) On location at Marineland. The prop van and one of the show's Corvettes are in the background. (b) The "Goose" in action. Umbrella shades camera on partially raised platform from sun glare. (c) Special effects man, Ira Anderson, making the pot boil on schedule. (d) Cloth-swathed mike on pole helps sound man pick up dialogue in open location.



(e) Electrician Bill Carey wires tiny, but powerful, lamps to the Corvette's windshield header. Wire screen provides ventilation. (f) Dulling spray is applied to cut the amount of reflection from the car's bright surfaces. (g) George Maharis poses with his black Corvette between takes on the service drive at Marineland.



of the U.S. are out-of-date clichés."

Route 66 shows viewers the country as it exists today. "Our episodes have almost no plot," he admits. "The stories are about the people who make this country great, and about two young men who are searching for identity and meaning. They show the country we live in—parts of it that most people would never have an opportunity to see." By the very nature of the way it is produced, *Route 66* shows a town from the inside. How the people live. How they talk. "No other show in television does this," says Silliphant. "We even use people from the area we're filming for minor parts and as extras."

"In most instances we fall short of what we would like to do. But we are committed, not necessarily to making people think but to making them feel. It's a gamble." The fact that the gamble is paying off is reflected in the fact that the show has become one of the most popular in television.

Behind the scenes are the men and equipment which make such a show possible. Of primary importance is a crew which is both highly capable and able to work together. When you're on the road, and constantly fighting a tight schedule, unnecessary friction can't be tolerated. Sam Manners, the show's executive in charge of production, has done a remarkable job of assembling some of the most able people in Hollywood in their respective fields, while at the same time maintaining a smoothly running crew. In an operation as demanding as that of *Route 66*, mutual respect becomes a strong factor in keeping the peace.

Everything needed to sustain this rolling studio for weeks on

end is housed in its four huge vans. One carries a complete wardrobe for the cast, including duplicate changes of clothes. It also contains dressing rooms with make-up facilities, lavatories and running water. A special tank holds 500 gallons of water.

Another truck houses all the camera, sound and electrical lighting equipment. The crew calls it the "Goose." Forward of its front bumper is a hydraulically operated camera platform that can lift a camera and several men to a height of some 20 feet above the ground. Since virtually all sound is recorded on location, three complete sound channels are carried at all times. Two of them are portable and can be installed in moving vehicles, aboard ship or wherever the action is. Close to 600 pounds of 12-volt batteries, including spares, are carried to power the electrical equipment. To aid the communications of their highly mobile operation, *Route 66* recently purchased eight Citizens Band short wave radios, which are currently being installed.

A third truck contains a complete prop department. Its boss, a genial special effects genius by the name of Ira Anderson, can produce about anything the script calls for, and most of it at a moment's notice. He is financially independent. Works because he likes it, and his work shows it. Some of his feats are legend among the *Route 66* crew.

In Grant's Pass, Oregon, the story called for a truck to go over a cliff, bounce 800 feet down the embankment, hit a particular boulder at the bottom, which would throw open the doors allowing a dummy to fly out and stop short of the river. It took some figuring, but an unbelieving crew watched the stunt work to

perfection—the boulder, the doors, the dummy, the stop where one more bounce would have put the truck in the water. A man who likes his work collected a few bets that day.

Filming a series, built in part around a car, presents some special technical problems. The solutions, in the main, are quite interesting. Running close-up shots in the Corvette, where Tod and Buz are talking, are filmed from the back of the station wagon. A tow-bar is used for these sequences. The Corvette is permanently wired for sound. Sound recording equipment is mounted in the station wagon, and dialogue is picked up by mikes hidden under their shirts. For these shots, faces are lighted with two, and sometimes three, tiny lights attached to the windshield header. Small enough to be completely hidden from the camera, their filaments handle 750 watts each and get hot enough to be thoroughly uncomfortable. Power is provided by a generator in the station wagon.

For rear running shots one of the other cars is used, often a Corvair with the front trunk lid removed. Once, while filming a race sequence at Riverside in California, the second Corvette was used as a camera car to catch the action while turning the track at close to 100 mph.

To control headlight intensity for night shots, a special rheostat switch has been wired into the headlight circuit. Dulling spray is used extensively to reduce the glare and reflection from the Corvette's bright metal trim and body finish.

Two identically equipped Corvettes are used in the filming of the series, one of them on a standby and utility basis. Together, they

have logged well over 10,000 actual film miles. These are rough miles, indeed. *Route 66* locations are not picked for their smooth roads. The men who work with them are very impressed with the way the show's Corvettes have taken the punishment. Mechanically, they rarely need more than minor adjustments. Particularly impressive, and important, is the way its fiber-glass body reacts to hard knocks. In one sequence, a giant sheet of plate glass was shattered on the hood. The total damage was a few infinitesimal scratches. This adds up to considerable time and money saved in the long run. "Furthermore," says Al Schultz, Transportation Captain, "even when the body is damaged seriously, the fiber glass will crack before it will spring a door or trunk lid."

Not the least of Corvette's admirers is George Maharis, who has one of his own. George, so the story goes, took up sports car driving as a hobby upon his return from Israel, where he played in *Exodus*. He quickly established a reputation as a highly capable amateur driver. It was this combination of talents that attracted the attention of Bert Leonard, who signed Maharis for the part of Buz Murdock.

Although the pace of filming *Route 66* doesn't leave much free time, George has managed to rack up over 14,000 miles between locations. His black Corvette, with a removable hardtop which he rarely removes, has a red interior. It is equipped with the 360-hp engine, coupled with 4-speed transmission and a 4:11 axle. And as Maharis says, quite simply, "It's a bomb. I like it."



*check
your odometer,
grab your
stop watch, and...*

***let's go
rallying
with the
thomases***

Part two of a two-part article
by Captain H. E. "Tommy" Thomas

EDITOR'S NOTE: As a follow-up to "Let's Go Rallying with the Thomases, Part I" (which appeared in the last issue of Corvette News), Captain H. E. "Tommy" Thomas again turns to his typewriter to give his experienced thoughts on rallying. Having presented the types, tools and techniques of rallying last time, Captain Thomas decided for this final installment to deal more thoroughly with the basic arithmetic principles used in rally navigating.

Captain and Mrs. Thomas were known as the top SCCA rally team in America during 1961. It is our hope that the information presented in this series will help to guide our rally-minded readers in their endeavors to become masters in this exciting automotive sport.

It would seem that any contestant running a time-distance rally should have a perfect score at every checkpoint . . . as long as he follows the instructions properly and stays on course. Since no major rally has ever been won with a perfect score, however, many people conclude that rally computations are very complicated. Actually, the arithmetic is simple. It's the application of the arithmetic that causes problems. Many such problems are purposely created by rallymasters who try to keep their rallies from being too easy. That's why all newly initiated rallyists should have a clear understanding of rally calculations and how they can be applied quickly to meet many situations which occur.

Washington, D.C., is about 225 miles from New York City, and yet, if you ask several people how far it is from New York to Washington, chances are about half of them will tell you it's 4½ hours. People who give you this kind of an answer are unwittingly specifying a rate of speed. One goes 225 miles in 4½ hours by traveling at an average speed of 50 miles per hour. This time-distance relationship is the principle behind time and distance rallies. With rates of speed given, any point along a rally route can be described either as a *certain number of miles* from the start or as *so many minutes* from the start.

Since time and distance are equivalent, there are two possible ways of using rally arithmetic to keep on schedule. One method converts an interval of time to the equivalent distance: when the specified interval of time has elapsed, the odometer is checked to see if the car has reached the calculated distance. The other method converts a specific distance into equivalent elapsed time: when the car has gone the prescribed distance, a time-piece is checked to see if traveling that distance took the proper amount of time. Each method has its advantages and disadvantages, and each has a following of experienced rallyists.

The first method (converting time to an equivalent mileage) might be called the "mileage" method because the equivalent mileage figure can be compared with the car's odometer mileage. The formula for this "mileage" method can be stated, "Distance equals Rate multiplied by Time." It can be written: $D = R \times T$, where D is in miles and fractions of miles, R is in miles per minute and T is the time in minutes. Minutes are used for R and T because neither hours nor seconds are suitable for rally computations. Since rates of speed in a rally are usually given in miles per hour, these rates, therefore, must be divided by 60 to obtain the miles per minute for R in the formula.

Here's an example of how this "mileage" method works. If the method were to be used for a car going 35 mph, the result would be like Table 1. Examination of this tabulation brings out the method's main advantage—that minutes are arbitrarily chosen by the navigator for his computations, and fractional minutes are

Table 1

Minutes	Miles
1	.583
2	1.166
3	1.749
4	2.332
5	2.915
6	3.498
7	4.081
8	4.664
9	5.247
10	5.833

not used. Thus, the mileage comparisons are made when the second hand of the timepiece is straight up. As the navigator becomes more expert, however, he may also take mileage readings on the half minute or even the quarter minute.

The great disadvantage of the "mileage" method comes at speed-change-points in the rally where the value of R changes. Such points can be anywhere along the rally course, and they almost never occur exactly on an even minute. The speed-change-points can only be identified by distance unless the contestant is running precisely on schedule. The contestant who is *not* on schedule must reverse his usual procedures for the "mileage" method, converting distance to equivalent time. Unfortunately, the time will now probably be in fractional minutes, and changing fractional minutes to seconds is a possible source of error.

Speed changes (particularly several in rapid succession), therefore, can be very disturbing and troublesome to a contestant using the "mileage" method of rally computation. For this reason, many rallyists prefer to use the "time" method. It's a system which all new rallyists should at least try before making a final decision on their navigation method.

Under the "time" method, distance is converted into elapsed time, which can then be compared with a timepiece. The formula for this method can be stated, "Time equals Distance divided by Rate." It is written: $T = D \div R$, where T is in minutes and fractions of minutes, D is in miles (half miles or even tenths of miles can be arbitrarily chosen by the navigator) and R is in miles per minute (obtained by dividing the rally rates of speed by 60).

If the "time" method were to be tabulated for a car going 35 mph, the result would look like Table 2. Examination reveals a disadvantage of the "time"

Table 2

Miles	Minutes
1	1.714
2	3.428
3	5.142
4	6.856
5	8.570
6	10.284
7	11.998
8	13.712
9	15.426
10	17.143

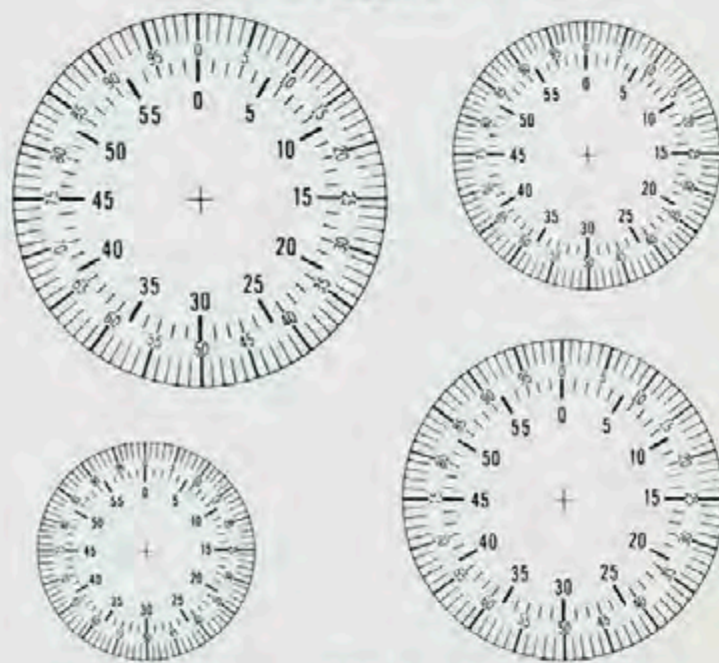
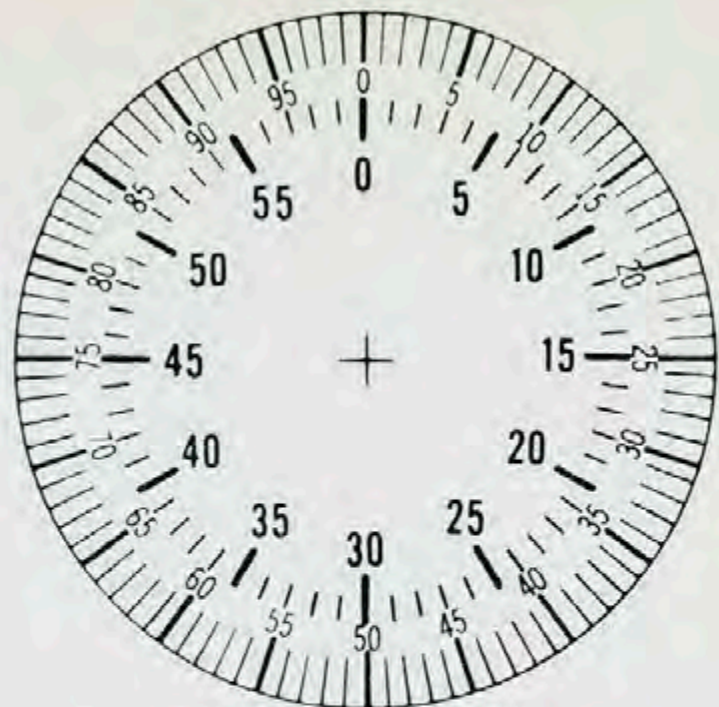


FIG. 1

method—that minutes are almost always in fractional numbers. This disadvantage comes from the units used for measuring time. Rally arithmetic uses the decimal system, while time units are not in a decimal system. Referring to the table, for example, the elapsed time required to go 5 miles at 35 mph is 8.570 minutes. Quickly now, this is 8 minutes and how many seconds? In the quiet of your living room, it turns out to be 8 minutes and a bit over 34 seconds. But in a rally car, with pressures building at every turn, it might be a lot tougher to calculate. Just as speed-change-points are a problem with the "mileage" method, changing fractional minutes to seconds can be quite a handicap with the "time" method. How much simpler the "time" method would be if there were 100 seconds in each minute.

There is at least a partial solution to this problem, and it has been adopted 100% in some sections of the country. It makes use of a timepiece (available from several distributors) which has a special dial showing 60 divisions for the minute hand and 100 divisions for the second hand. Fractional minutes in decimal form can be compared directly with such a timepiece, and there is little chance for error.

Figure 1 shows different sizes of this special dial. These reproductions may be cut out and applied to various-size watches or clocks. Carefully punch a small hole in the center and slit the dial from the center to the rim. The dial can then be slipped onto a timepiece without removing the hands. Before gluing it permanently, make certain that it is properly centered. Tiny scratches at the quarter-minute points may help in getting the dial exactly in place.

Now for the advantages of the "time" method. There is an obvious advantage at speed-change-points in comparison with the "mileage" method: the computation process does not need to be reversed. The big advantage of the "time" method, however, is more subtle and requires a bit of explanation.

If you use the "mileage" method, you start your routine calculations with a unit of time. This unit of time identifies a certain spot along the rally route. In like manner, if you use the "time" method, you start your calculations with a mileage, and again you have identified a certain spot along the rally route. Therefore, regardless of which method you use, your calculation starts with a spot along the route which might be called the "point of computation."

When using the "mileage" method, the point of computation progresses down the road at a steady rate (time marches on!), and this is true even if the car is stopped for some reason. The point of computation agrees with the location of the car *only when the car is exactly on schedule*. It is possible that the computations can be way out in front of the car and overrunning the speed-change-points, locations of which are unknown to the rallyists. The resulting mess can get pretty complicated.

On the other hand, when the "time" method is used, the point of computation stays with the car at all times because the mileages used to start the calculations are taken from the car's odometer. This is often important, particularly when the rally car is running late.

From the arithmetic standpoint, there is practically no difference between the two possible methods of computing a rally. The formulas and the tabular representations are very similar. A glance at the tables indicates that the process of staying on schedule is one of simple addition in two columns simultaneously, one column being in whole units most of the time. At speed-change-points, the figures in the left column of each table become fractional. And at each step, there is a change in the number to be added in the right columns. You can see, however, that the arithmetic is not difficult (even with speed changes) for the routine parts of a rally.

Although the routine part of a rally is fairly straightforward, there are an unlimited number and variety of other factors which tend to complicate matters. To mention just a few: there are timed turns and speed changes, pauses, transit zones and rest stops, situations requiring special computations and, by far the worst of all, getting lost or straying from the course. Many of the above can be handled with the usual arithmetic, simply by adding minutes without adding miles (pauses), by adding minutes and miles not related by a given rate of speed (transit zones and rest stops) or by adding miles without adding minutes (an off-course procedure to be described later).



Timed turns and speed changes mean that the required action is to take place so many minutes from a previous point in the rally. Perhaps the easiest way to handle this problem is to change the indicated time to equivalent miles and measure the distance to the action point. If a speed change is encountered before the action point, the distance to the speed change is converted to time which is then deducted from the originally indicated time. The remaining time is then changed to miles and is measured from the speed-change-point to the action point.

By developing situations similar to the above, it is easy to understand how a rallymaster can overwhelm rally contestants. It also demonstrates that a rally expert must be able to convert minutes to miles, and miles to minutes, rapidly and without error at any given rate of speed. These are calculations which rallyists normally do with various kinds of slide rules, rally tables, calculating machines (such as the Curta) or special rally computers.

Situations requiring special computations are limited only by the imagination. To indicate the nature of such situations, let's take a look at an example. Assume you are traveling along a rally at 35 mph. The next instruction reads, "Change speed to 25 mph two miles before the next checkpoint." Since you don't know where the next checkpoint is, the problem is to figure how early you will arrive at the checkpoint if you do not slow down. This figure is the difference between the time it takes to drive two miles at 35 mph and the time it takes to drive two miles at 25 mph.

Respectively, the times are 3.43 minutes and 4.80 minutes. Subtracting, you find that you will be 1.37

minutes early, so you pause 1.37 minutes and continue on to the checkpoint at 35 mph. The situation can be made more complex if the instruction is made to read, "Change speed to 25 mph five minutes before the next checkpoint." Now, by injecting a speed change, the problem can become almost as nerve-racking as getting lost.

Getting off course in a rally can mean the difference between winning and losing. All contestants get lost at some time or another, so the best rallyists have learned the proper procedures for getting back on course and back on schedule if possible. Judgment based on experience must be used in most cases. If the contestant is badly lost, his best bet may be to try to pick up the rally route farther along, not taking the time to backtrack. Of course, he takes a chance on missing a checkpoint. And, even though he may be fortunate and not miss a checkpoint, he no longer has a basis for accurate navigation. It is surprising, however, how often a contestant can get back on an approximate schedule by observing other contestants' cars. If the contestant is not too far off

course, he may elect to recover and again navigate exactly on schedule.

The procedures for doing this are different for the two methods of rally computation. For the "mileage" method, the contestant stops when he finds himself off course. He takes a mileage reading at this point, turns around and returns to the rally route by exactly the same route he has just traveled. The distance back to the rally route is determined by taking a reading upon reaching the route and subtracting from this the previous reading taken when he turned around. This distance is then doubled because the car went both ways, up and back. The new figure gives the number of miles the car was off course, and must be added to the calculated distances in the navigational computations. These computations are taken up again when the car gets back on the rally route. This is the process of adding miles without adding minutes (mentioned earlier).

In theory, a "getting-off-course" error thus may seem easy to rectify. In actual practice, however, it is more

difficult because the addition must be made for each ensuing computation. The procedure can be simplified if the car has two selectable odometers. The main odometer is switched off at the turn-around point; the auxiliary odometer is used to measure the distance back to the rally route. This auxiliary odometer is left on until the reading is doubled, at which point the main odometer is put back into service. Computations can then be made without the need for adding mileage each time.

For the "time" method, the "off-course" contestant stops, turns around and returns to the rally route as in the procedure above. A mileage reading is taken at the turn-around point, and the equivalent time is calculated and written down. The distance back to the rally route is converted to time and subtracted from the time written at the turn-around point. This gives true rally time for the point where the car departed from the proper course. Normal navigation along the correct route can proceed from this point forward.

In one's living room, working with a tabular form, getting off course and recovering presents no huge problem. On a rally it is different. The "off-course" car is a late car, and the hurry-hurry to get back on schedule can become nightmarish. Under these circumstances, it takes a really calm navigator to describe rally arithmetic as being simple. If you want to see for yourself, I strongly recommend that you leave your arm chair calculations and take a go at the next local rally. May I also suggest that on that first attempt, you take a large bottle of aspirin along. Sometimes the little white pills do more to ease a tense situation than the finest calculator money can buy.





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