



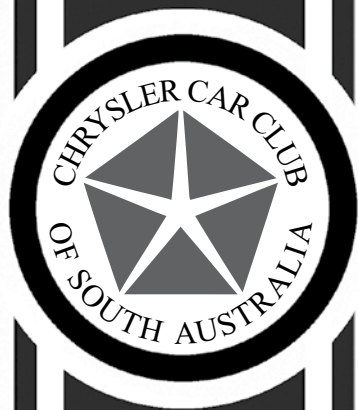
# ***Torqueback***

OFFICIAL MAGAZINE OF THE CHRYSLER CAR CLUB OF SOUTH AUSTRALIA



## **MOVIE MOPARS - Part One**





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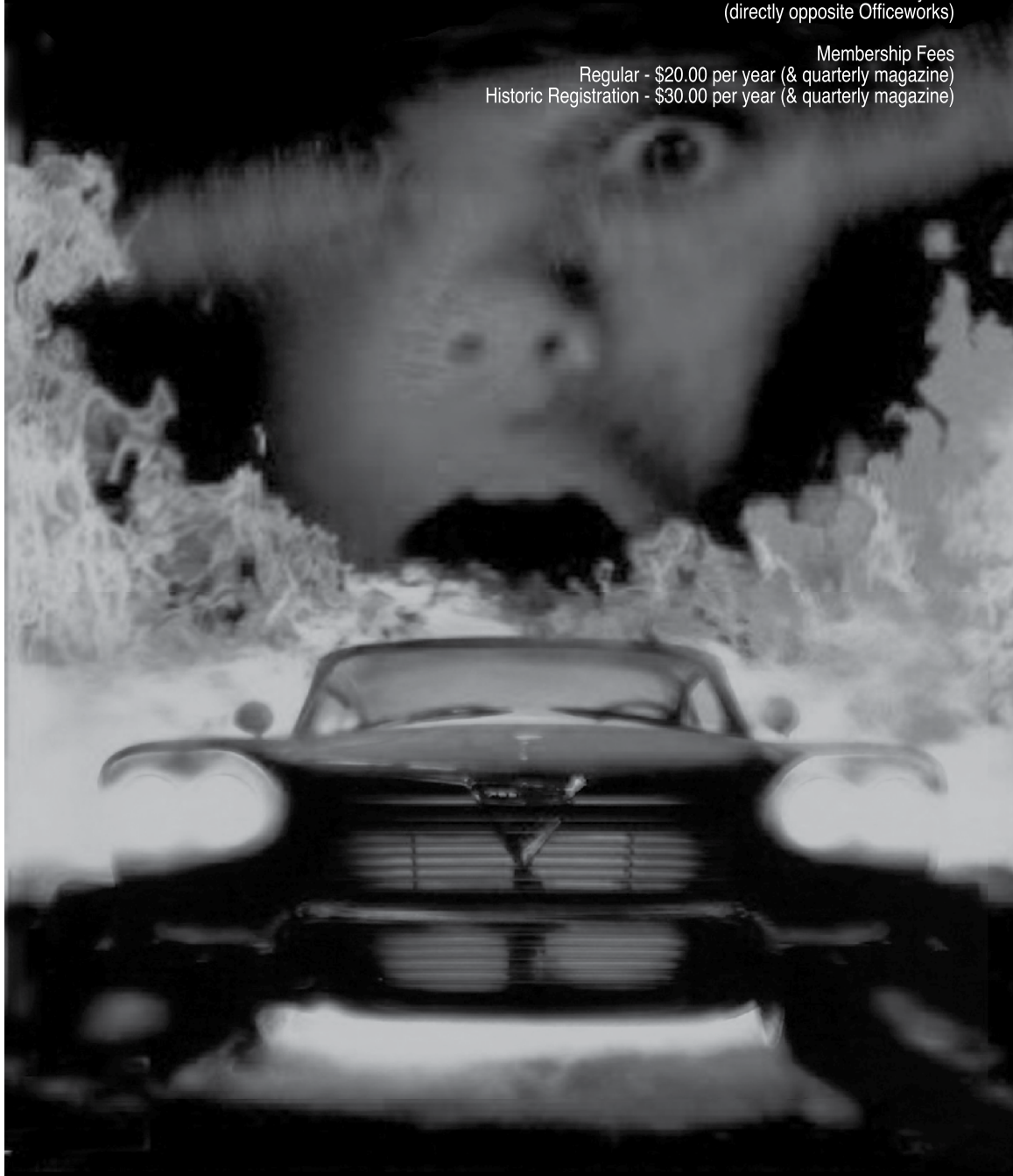
# ***Torqueback***

MAY - AUGUST 2012

All correspondence should be sent to:  
The Chrysler Car Club of South Australia Inc.  
PO Box 240  
Greenacres SA 5086

General Meetings are held every second Tuesday of every month at:  
Model T Clubrooms  
Port Road  
Croydon  
(directly opposite Officeworks)

Membership Fees  
Regular - \$20.00 per year (& quarterly magazine)  
Historic Registration - \$30.00 per year (& quarterly magazine)





G'day. Welcome to Issue 13 of the 'new' Torqueback, **Movie Mopars - Part One**. I've been planning for and looking forward to doing this theme for quite some time now, so I hope you enjoy it as much as I have putting it together. Although it's turned out I've had to run the topic over two issues, because I simply couldn't fit everything I wanted to into a single 32 pager! **John Eckermann**, you were right after all. But I don't reckon you'll mind...

Everybody loves the movies, and each of us certainly love cars, especially Mopars (which is why you're probably reading this). Put the two together and you get the ultimate escapism. If you're like me, then you really enjoy seeing any muscle car and biker action at the cinema or on TV, so the aim of this issue is to present you with some reviews and synopses of films and TV shows which feature awesome Mopars. Maybe keep these next few issues of Torqueback for the next time you're planning a DVD marathon.

Now about here I should enter a disclaimer, as some of these movies are low-brow B graders at best, or were complete flops at the box office, with good reason – usually due to some very ordinary scripts, scabby budgets or quite wooden acting by veritable nobodies – so be warned many of these flicks are definitely *not* great art. But remember, these reviews are all about the eye candy – the car chase action, the classic examples, and the cars that became the stars.

In this issue you'll find extended write-ups on two of my favourite all-time movies, namely the **Mad Max** trilogy and **Blade Runner**. Both of these films, though very different, *are* actually *great art* – and have made a massive impact upon popular culture by enciting a whole new genre of science-fiction. And both movies have as their key components, cool cars!

The **Mad Max** films are an Australian cultural icon and institution, and I believe cast a lot of light on why many of us are so fascinated with the brute power of the V8 Supercars today. It seems as if Aussies relish and desire real muscle to cover the vast road distances around our big continent at great speed. We love battling on the road with a big V8.

Back in the day, pioneering filmmakers **Byron Kennedy** and **George Miller** probably didn't even realise that they were inventing a whole new 'post apocalypse' science-fiction, which today we often see so poorly imitated as cliché. But with these films, they have forever enshrined the 1970s sports models of Aussie cars we all know and love – and as **Quentin Tarantino** praises, how they were actually so uniquely captured on film – into revhead folklore all around the world.

**Ridley Scott's** *Blade Runner* is considered an 'art-house' classic today, based upon a very famous old science-fiction story. A very dark and bluesy movie, on the surface it's pretty much a trippy detective story about hunting robots. But it's actually a very complex and deep film that ponders the meaning of life – about what is real and what it means to be human.

The film ushered in a whole new direction in science-fiction later coined 'cyberpunk'. This term is now probably somewhat dated, but it basically means hi-tech stuff which has become 'ordinary', grimey, getting old and wearing out, so it has to be retro-fitted (just like Max's Interceptor).

With this, Scott's movie is probably most famous for its production values – namely the histories, environments and technology – the incidentals he created in the world of the movie that give it such a powerful realism and internal logic. And via amazing special effects long before the CG of today.

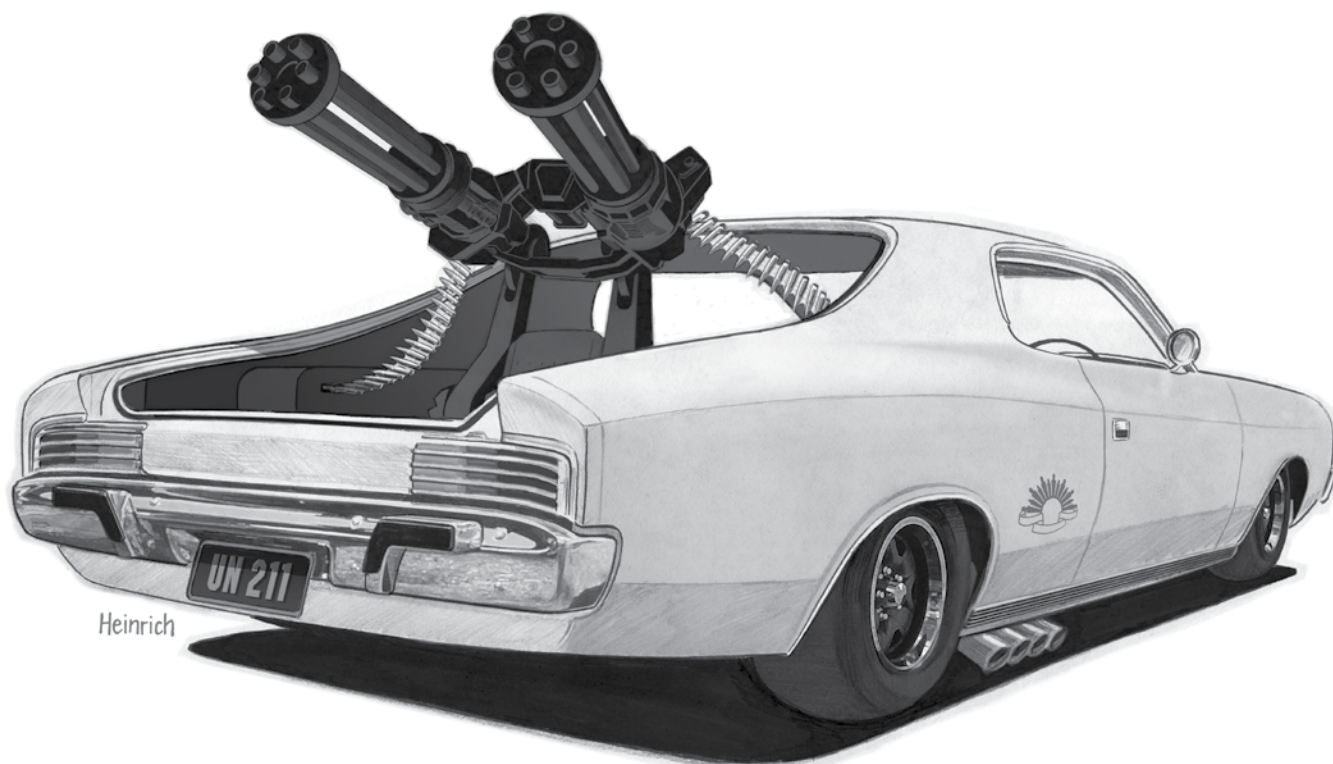


Scott employed the services of one of my greatest heroes, a 'visual futurist' artist and industrial designer by the name of **Syd Mead** to visualise this world. Mead was a senior designer at Ford during the sixties and at Chrysler in the early seventies, and is responsible for the incredible flying cars which star throughout the movie. They're based on actual engineering science, which makes them even cooler to ponder. Check it out.

Before I go I'd like to acknowledge how this issue was first inspired by a thread on the **HemiSixpack** forum. Many thanks to the contributors to the "Movie/TV Mopars" thread, and in particular the following other people for helping me out with this issue, including: **Patrick McGrath, Rob Hurley, Stuart Croser, Iain Carlin, Darren Koziol, Adrian Bennett** and **John Eckermann**.

Stay tuned for our next issue, Torqueback 14, **Movie Mopars - Part Two**.

Cheers,  
**Dave H**







G'day. I would like to thank **Chris** and **Di Hastwell** for hosting the annual volunteers dinner at their home.

The volunteers dinner is strictly by invite only to those people who have donated countless hours in the lead up and on the day of our successful *All Chrysler Day*. We had quite a good turn out on the evening. The club arranged caterers in to cook a roast which was fantastic and also purchased a cake from a local bakery. The bakery was nice enough to print on the top of the cake a cool valiant. The night went very

well, it was a very casual and relaxed atmosphere, some drunk and all happy. So thanks again to Chris and Di for allowing us to use their premises.

Fairly quiet in regards to activities over the winter period for the CCCSA, however our July meeting will feature a guest speaker, we have the annual membership renewal day and historic inspection day coming up, and also don't forget the *AGM* following our August meeting. Should you be interested in volunteering, note that all positions will be open for nomination and voting. It is always good to have new committee members to bring fresh ideas to the CCCSA. So if you're considering helping the club please approach a committee member to enquire or simply arrive on the evening and take part.

Thanks again to all committee members and volunteers for the previous 12 months of hard yakka. We have a great volunteer base and I believe everything runs like clockwork because of our volunteers. **Dave Heinrich** is doing an awesome job with our magazine editing and production, and the committee is very thankful for his efforts – especially with the quality of the finished product. I would also like to make a special mention of our advents co-ordinator **Jason Rowley**, who has had a tough year, but I must say he has excelled at his role and without his skills, dedication and organisation, the

Chrysler day and many other events we have held would not have been the success that they were. Personally, thankyou Jason, you have made my job so much easier and I really appreciate it. I also know many other club members have also expressed their gratitude towards your effort.

So over winter we all have an opportunity to either get the car out, put a fresh set of windscreen wipers on it and do a bit of cruising, don't let a few raindrops scare you away! It would be good to see you on a cruise, or alternatively I would love to hear about your projects in the shed. I know my shed will be rattling with spanners, excitement and all sorts of mechanical mayhem including a few more blowers and bodywork chores over the next 6-8 months on some of my many projects. Hopefully in time for summer, big red will be back on track. I have had quite a break from a lot of car activities so I'm looking forward to get back into things.

Hoping to see you back on the road or track at some stage, or one of the next meetings. I enjoy seeing some club members and their cars out at the drag racing and always see plenty of mopar jackets or hats..... keep up the passion !!

Thankyou again for your support.

**Raddy**

When road rage turns into life or death. A grimy and rusty Peterbilt 281 tanker truck bears down on Dennis Weaver driving a Plymouth Valiant in the seventies classic *Duel*. The ghostly truck terrifies and harasses Weaver for hours and miles on a lonely desert highway.



**adrian brien automotive**

PRINCIPLE SPONSOR OF THE CHRYSLER CAR CLUB OF SOUTH AUSTRALIA





Hallo to all, time again for my Dialog report! Don't worry I won't take too long...

A lot has happened since I last "torqued" to you all.

We had our *All Chrysler Day* at Urrbrae – from which we've received a lot of good feedback – about some of the really nice looking vehicles that went on the *MegaCruise*, and also of course the new venue. Overall, it seems the day itself went over extremely well, especially considering it was our first time at Urrbrae.

Have you all read *Chrysler Action* issue 18? There was a great write up of our ACD called "HOT IN THE CITY" with some great photos captured in the article. And also looking further through the magazine, there was our club President **Andy Radloff** and **Chopper** his faithful hound dog, both looking rather cool in Andy's AP6 Regal (good taste in Vals there, boys).

There has also been quite a steady flow of people wanting to join our car club in recent months, which is really good to see.

In April we went to the *Vintage & Classic* at McLaren Vale, along with quite a few members and their vehicles. There were 16 Vals in total, and the club provided a barby and salads for lunch, which was cooked by our "chefs" **Richard** and **Ming**, who organised the run for the day. So a big thankyou to you both for a wonderful day had by all.

We had our *ACD volunteer dinner* where around 40 people gathered for a great meal and a beautiful "Chrysler mud cake" which was yum.

A reminder that memberships expire on 30th of June, which you are welcome to renew at the June meeting or on *Historic Inspection Day* which is on July 15. Also coming up our *Midyear Dinner*. So there is a couple of busy months ahead!



OK, that's about all for now – until next time. Bye.

Travel safe in your Mopars,  
**Di.**



This monster (beautifully illustrated here by Wayne Dowsent) was one of two former MFP Charger police cars scavenged by the biker-barbarians in Mad Max 2.



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# carmageddon

## THE MAD MAX TRILOGY



For many Aussie revheads, the ultimate muscle car movie just has to be *Mad Max 1* and *Mad Max 2* (released in the US as *The Road Warrior*), although we tend to downplay *Mad Max 3: Beyond Thunderdome* (probably because there simply isn't as much high octane action as in the first two films). In many ways the trilogy is quintessentially Australian, from the cars and bikes we all recognise and love, right down to the dialogue and attitude of the actors – the villain Nightrider even quotes **ACDC** as he torments pursuing coppers over the radio of a stolen Interceptor. So today Mad Max is as deeply ingrained in our culture as Australian rules football, Vegemite, and kangaroos.

Therefore you probably don't need to be told the story of each film, as most of us should have a copy of 1 and 2 in our dvd shelf anyway, and not having seen any of them would just simply be “unAustralian”.

So instead, in this review I'll tell you a few things about the trilogy, and talk about the awesome machines which today are probably more memorable than the characters who drove them!

### MAD MAX I

*Mad Max* (1979) is an apocalyptic action thriller film directed by **George Miller** and written by Miller and **Byron Kennedy**. The film, starring the then-little-known **Mel Gibson**, was released internationally in 1980. Although it doesn't actually first appear as science-fiction, we soon learn that it is set in Australia in a violent near future. A poorly-funded police unit called the Main Force Patrol (MFP) struggles to protect the Outback's few remaining townspeople from violent motorcycle gangs. Centering around a young policeman named Max Rockatansky, the film depicts a bleak, dystopian and impoverished society that is facing a breakdown of civil order, primarily due to widespread oil shortages. (This is not explained in this film but in the sequel, *Mad Max 2*).

This low-budget film's story of social breakdown, murder, and vengeance became the top-grossing Australian flick for many years until *Muriel's Wedding*, and has been credited for opening up the global market to Australian films. The movie was also notable for being the first Australian film to be shot with a widescreen anamorphic lens. Though the film had a limited run in the United States and earned only \$8 million there, it did very well elsewhere around the world and went on to earn \$100 million worldwide

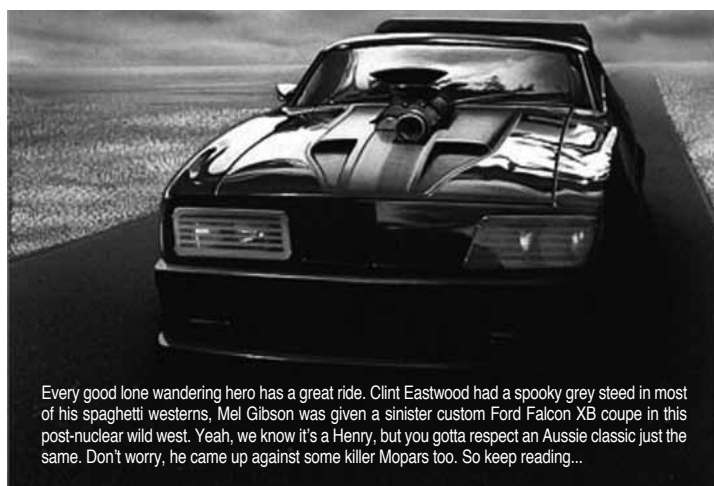
as a cult favourite. Edited in Miller's garage and independently financed with a reported budget of just \$300,000 AUD, it was a major financial success.

For twenty years, the movie held a record in the *Guinness Book of Records* as the highest profit-to-cost ratio of a motion picture, conceding the record only in 2000 to *The Blair Witch Project*. The film was awarded three Australian Film Institute Awards in 1979 (for editing, sound, and musical score).

### The Machines

The incredible stunts and the cars used in the chase scenes starred in *Mad Max 1* despite the film's low budget. For instance, the police cars seen were repeatedly repainted to give the illusion that more cars were used; often they were driven with the paint still wet.

Max's first yellow 'Interceptor' was a 1974 Ford Falcon XB sedan (previously, a Melbourne police car) with a 351ci Cleveland V8 engine and many other modifications. "The Big Bopper", driven by Roop and Charlie, was also a 1974 Ford Falcon XB sedan, but was powered by a 302ci Windsor V8. "The March Hare", a 'Pursuit' driven by Sarse and Scuttle, was an in-line-six-powered 1972 Ford Falcon XA sedan (this car was formerly a Melbourne taxi cab).



Every good lone wandering hero has a great ride. Clint Eastwood had a spooky grey steed in most of his spaghetti westerns, Mel Gibson was given a sinister custom Ford Falcon XB coupe in this post-nuclear wild west. Yeah, we know it's a Henry, but you gotta respect an Aussie classic just the same. Don't worry, he came up against some killer Mopars too. So keep reading...

The most memorable car, Max's black 'Pursuit Special', more commonly referred today as *the Interceptor* (actually a misnomer) was a limited GT351 version of a 1973 Ford XB Falcon Coupe (sold in Australia from December 1973 to August 1976) which was primarily modified by **Murray Smith**, **Peter Arcadipane** and **Ray Beckerley**.

After filming was over, this Interceptor was bought and restored by **Bob Forsenko**, and is currently on display in the Cars of the Stars Motor Museum in Cumbria, England. A number of other replicas have since been built – both of this car from the first movie and it's 'reappearance' a little more worn in the second movie – around the world, including several here, and in the US and Japan. The Nightrider's vehicle, another 'Pursuit Special', was a black 1972 Holden HQ LS Monaro coupe. A hot classic too.

Of the motorcycles that appear in the film, 14 were donated by Kawasaki and were driven by a local Victorian motorcycle gang, **the Vigilantes**, who appeared as members of Toecutter's gang. By the end of filming, fourteen vehicles had been destroyed in the chase and crash scenes, including the director's personal Mazda Bongo (the small, blue van that spins uncontrollably after being struck by the Big Bopper in the film's opening chase).







## MAD MAX 2

*Mad Max* was followed by *Mad Max 2* (known as *The Road Warrior* in the US) in 1981. Again directed by Australian doctor-turned-director George Miller, this sequel to Miller's 1979 film was a worldwide box office success that launched the career of Mel Gibson. The film takes place many years after *Mad Max*, with the world now desolate after a nuclear war. Struggling to re-establish civilisation, a community of settlers with a rare and enviable oil supply is forced to defend themselves against a roving band of barbaric marauders. This is right out of a Western frontier story, as is Max's role as a hardened loner who rediscovers his humanity when he decides to help the settlers. A striking resemblance to the "man with no name" portrayed by Clint Eastwood in various Spaghetti Westerns.

Noteworthy elements of the film include cinematographer **Dean Semler's** widescreen photography of Australia's vast desert landscapes (primarily the Mundi Mundi Plain in Silverton, New South Wales) and around Broken Hill; the sparing use of dialogue throughout the film (which is almost non-existent during the opening and closing scenes); the punk mohawked, leather-bondage-gear wearing bikers; and its fast-paced, tightly-edited, and violent battle and chase scenes.

Now a cult-classic, the film's comicbook action and punk style virtually began the post-apocalyptic genre in film and fiction writing. The film's depiction of a world after a nuclear war has since been widely copied by other filmmakers and in science fiction novels, to the point that its gritty junkyard look is now almost taken for granted in modern film.

Critics praised the stuntwork and mobile camera techniques, particularly during the final chase and showdown. The use of fender-mounted cameras at

high speeds was similar to the Frankenheimer race film *Grand Prix* and the staccato editing style helped give the illusion of very fast speeds, although other critics were more concerned about the shocking violence in the film, which included rape, torture and brutal murders at the hands of the marauding biker gang.

### The Machines

The film's tale of settlers defending themselves from bandits transplants the archetypal Western frontier story to a post-nuclear desert. In place of horses and stagecoaches, the film uses large numbers of cars, motorbikes, trucks, and custom-made vehicles which are chopped and beefed up with superchargers and engine modifications, geared up for highway battles with armour plating, mounted pneumatic-dart weapons, and reinforced bumpers. What is still amazing today is that this was the first time someone had ever thought to do this.

Max's powerful black-on-black fastback is a modified 'Pursuit Special', a Ford Falcon XB GT coupe with a V8 engine ("the last of the mighty Interceptors") that the police forces customised in the first *Mad Max* film. The car is depicted with a supercharger protruding through the bonnet which can be toggled on and off, although its black body is now battered, scarred and scratched from Max's journeys in the wasteland. The precious contents of the XB's improvised bulk petrol tanks are protected from thieves with an explosive booby trap and a sheathed knife is hidden on the underbody of the vehicle. A number of Interceptors were used (and eventually destroyed) in this second film, although several of them were lovingly restored and are now all around the world. One was even exhibited at the Birdwood Mill Museum during the nineties.

The large Mack truck used to pull the oil tanker is a 1970s Mack R-600 with a 'coolpower' engine setup (the coolpower setup uses an aftercooler on the

cylinder head and a tip turbine fan) and a twin-stick transmission. The Mack has a massive cowcatcher mounted on the front to protect the vehicle from crash impacts, armoured plates welded in front of the radiator (with air slits for cooling ventilation), and armoured cages around the wheels. The trailer is protected with fortified, spike-encrusted turrets and barbed wire strung up along the sides of the tanker.

Humungus' bizarre vehicle is a heavily modified Ford six-wheeled F-100 ute, which is depicted with a custom-made Nitrous Oxide booster system. The marauders use an early 1970s red F-100 with a cobra painted on the doors, and a cut-down boat-style windshield during the final chase scenes. Humungus' lieutenant Wez drives an early 1980s model Suzuki GSX1000 motorbike in the film, and later is seen riding on a Yamaha XS1100E motorbike with a sidecar. Most of the dune buggies used in the film were VW-based modified "sandrail" kitcars, with single-axle drive train and suspension.

The settler leader Pappagallo's vehicle, which was captured from the marauders in an earlier battle, has two Ford 351 engines, one on the front, and one on the back. Other vehicles used in the movie include a variety of Aussie muscle cars, including a 1974 ZG Fairlane with LTD front guards; a custom-made vehicle with an open engine bay and half of its roof chopped out behind a 6/71 supercharger; a Holden Monaro with a custom front and targa roof opening; an LC/LJ Holden Torana which has been crudely modified into a speedway car; a Ford XA Falcon police car; a VW Kombi; and a radically armoured Ford Landau.

For us, there's a jacked up DeSoto Firesweep, a menacing Chrysler by Chrysler coupe with its rear window and boot removed to house a speargun turret, plus a couple of evil mutant Valiant Chargers.









Most of the vehicles used in *Mad Max 2* came from the Broken Hill area, while a few were bought adhoc from Sydney. Under a tight budget, they were all hurriedly transformed into the dusty rides we love today. Adapted with high power motors, their improvised restyling included late 70s fibreglass and bodykits, frankensteined with transplants from other makes and models. Ruggedly customised, to deliberately look radical and different from the original cars we'd recognise.

With its rear window and boot cut away to house a crazy speargun turret, and disguised with a Cougar front-end, this CH hardtop – along with a couple of mutated Charger police cars (one red and gold, one white and red) – are probably the killer cars we'd remember the most. Described as a "rough" local car before it was converted for use in the film, it is believed that this distinctive CH was powered by a 265. When the movie was made, hippos weren't all that valuable as we all now despair – hence the fate of this famous hardy, completely destroyed in this jump stunt which went wrong by Aussie stuntman Max Aspin.

As *Mad Max* brings in the Mack prime mover to haul the tanker into the refinery, our apocalyptic Mopar grabs the limelight but only for a minute. After jumping a moat, the stunt went wrong when driver Aspin clipped another car and landed much more heavily than planned. He actually broke his leg in the action and had to be airlifted out. In the last shot here, George Miller and actor Vernon Wells (who played Wez) look down at the wreck. You can actually see Max Aspin wrecking this car in some behind-the-scenes footage

of the stunt in the documentary *Mad Max 2 - The Chase Continues*. (try searching [YouTube](#)). Some interesting trivia is how this stunt was actually done twice, with the first take used in the film. During the second take, shown in the documentary, Aspin goes at the stunt a little harder trying for bigger air, but that's when it goes a bit wrong and why he ends up injured.

After the turret gun was removed and fixed onto the F100 'Snake' truck for the later climax of the movie, this CxC was then just left for dead there and then – staying in that gully where it crashed. **Peter** from the [madmax.movies.com](#) website tells us it just sat there – on an emu farm just outside Broken Hill – for many years. Basically, after filming, most of the wrecks were stripped of their running gear which was sold with the intention that it might still be useable, while the remaining shells were either buried or sold as scrap. At the time the film makers didn't see any value at all in these wrecks.

Peter recalls that originally this CH was still intact with a bonnet and doors. But the bloke who bought this shell just left it to sit there, out in the open. Over the years the doors and bonnet were eventually stolen from the site, along with pretty much any other trinkets that could be pulled off it. The emu farm has since closed, but the guy is still hanging onto what little is left and strangely now won't let anyone go near it!

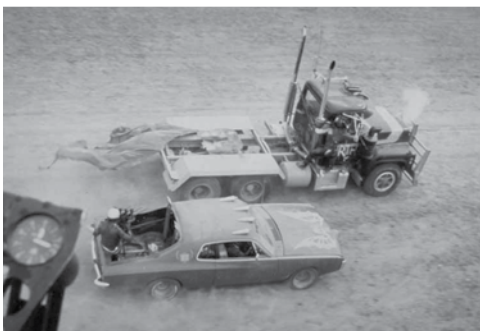
If you check out the *Welcome Wherever* documentary, they visit the car out where it was in about 1999, and there is some footage of it (when it still had the bonnet). This is an Australian doco,

although it's not certain where to find it, but it is listed on [Amazon](#). Also, *Australian Muscle Car* magazine visited the wreck during the late 90s giving us the small interest-piece over the page.

The '59 Desoto Firesweep in *Mad Max II* was bought out of a Sydney caryard, and was modified in Broken Hill prior to the movie by having blocks placed between the chassis and the body to increase it's ride height. It was a good, original car – and the motor, trans, interior, and a lot of the exterior trim was saved in a quick dash between takes in filming before it was torched. This was all told to **John Eckermann** in good faith by a car collector in Broken Hill, who still has the parts off this car today.

The red F100 snake truck, the second Interceptor wreck, and some of the buggies apparently are still out there – although **Adrian Bennett**, owner and curator of the Mad Max Museum at Silverton, has been gradually collecting up all the pieces of the wrecked buggies to restore. It is suspected that there are other vehicles still out there too – some that weren't completely trashed such as the red targa Monaro, but very few of them have ever been tracked in detail.

Imagine the historical value of restoring this famous hardtop? What a sight that'd be at ACD! What a dream project! One more piece of Chrysler trivia. Did you know that the sound of the rumbling motor of the Interceptor in *Mad Max 1* was actually a recording of a Hemi in a Valiant? Apparently the Ford donk didn't sound ballsy enough! Of course...







"Here's a pic I took during a recent trip through outback NSW. This old girl is the original Valiant two-door coupe that was used in the movie 'Mad Max II'. It was the one with the big dart gun and four barrels mounted in the boot (see movie pics). It was the same car that Bruce Spence, who



was flying around in a gyrocopter, dropped a snake onto. It then crashed into the compound where all the precious fuel was stored. A wily local says it's been sitting in this position for the past 27 years!"

## THE OTHER MAXS

*Mad Max 2* was followed by *Mad Max 3: Beyond Thunderdome*, in 1985. Filmed around Coober Pedy here in SA, and nominated for a Golden Globe, this third installment in the franchise was once again directed by George Miller with **George Ogilvie**, starring Mel Gibson, **Tina Turner** and **Angry Anderson**. George Miller lost interest in the project after his friend and producer Byron Kennedy was tragically killed in a helicopter crash while location scouting, but finally relented, saying, "I'll direct the action sequences but that's it." George Ogilvie then directed the rest of the film. And you can tell.

In *Mad Max 3*, Max is still wandering the wasteland. After being robbed of his camel-driven truck, he

stumbles upon the only nearby human outpost in the wasteland that remains — the seedy community of Bartertown, ruled by the ruthless Aunty Entity. In Bartertown, electricity, vehicles, functioning technology — all unheard of in this post-apocalyptic world — are made possible by a crude methane refinery, fueled by pig dung, using a weathered old Inter prime mover as the electricity generator.

Critical reaction to the film was generally positive, although reviewers were mixed regarding whether they considered the film the highest or lowest point of the *Mad Max* trilogy. Most of the criticism was focused on the children in the second half of the film, which many felt was a ripoff of the 'lost boys' from *Peter Pan*. On the other hand, critics praised the Thunderdome gladiatorial scene in particular.

The internal logic of the movie suggests how technology has aged, further and further away from mod-cons once before the nuclear war, becoming more and more crudely recycled and primitive. This is reflected in the less-spectacular transportation used, and perhaps for us revheads where the movie fails us.

Sadly, there is really only one final chase scene, involving a few indiscriminate 4WD buggies, a prime mover fixed onto a railroad, and a couple of bizarre machines such as the cowskin car. So, probably what disappointed us car-lovers most was that all the brutal custom Falcons, Monaros and Chargers — which were so central to the story in the first two movies — the gimmick that got us all in at first, simply wasn't there this time. *Mad Max* is supposed to be about car wars — with high speed battle on the road!



The latest sequel, entitled *Mad Max 4: Fury Road* was finally given the green light for a \$100 million USD budget in 2004, although little else happened for a long time afterwards. Then in 2006, George Miller stated that he still had full intentions to make another *Mad Max* film, but decided to do the film without Gibson, who had announced he was now too old for the role — joking he'd be "Fat Max". Miller revealed that a screenplay had been co-written with cult British comic book creator **Brendan McCarthy**, although it has remained secret. Many different rumours have since surfaced about where *Fury Road* will fit in the trilogy, including murmurs that it is to be a prequel set just before *Mad Max 2*, in which the recently departed **Heath Ledger** was once strongly favoured to play the son of Max. Miller announced a new *Mad Max* was definitely underway at the 2007 Aurora film maker initiative, where he appeared on Sky News with an Interceptor and the crazy FJ ute pictured here — perhaps hinting a return to monster cars as a central component of the film.

Come 2012, and big rains in recent years have left the outback around the NSW-SA border too green for where filming had been planned, stalling pre-production again — until it was finally and reluctantly decided to move the shoot over to Africa. Security concerns related to working in Africa then delayed progress further again, but the most recent reports suggest the movie should be in post-production by the end of 2012.

Mystery still surrounds the cast, with hot Aussie properties like **Sam Worthington** and **Eric Bana** apparently even volunteering their services, although Miller recently revealed that the new instalment would not necessarily star Aussies, with **Tom Hardy** and **Charlize Theron** since revealed and confirmed as the major players.

Let's hope the fourth movie, when it does finally come, revisits the high octane action of the first two films, and hopefully will feature more Mopars — that don't end up being destroyed!





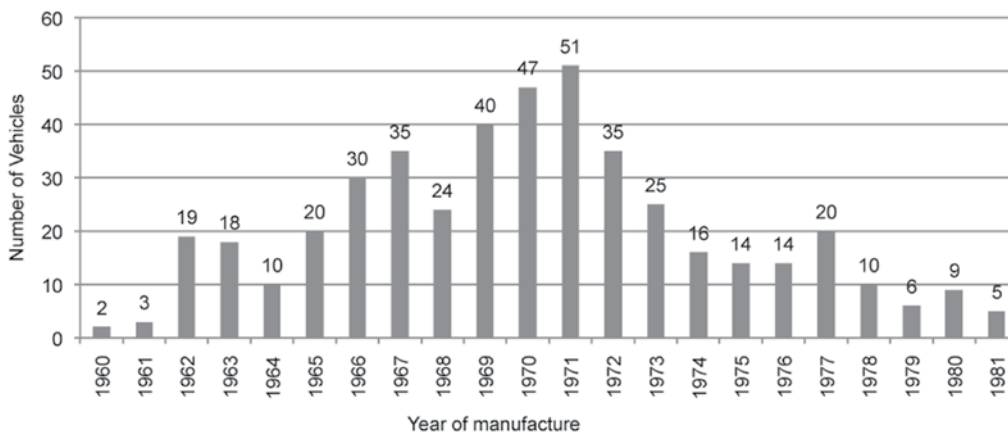
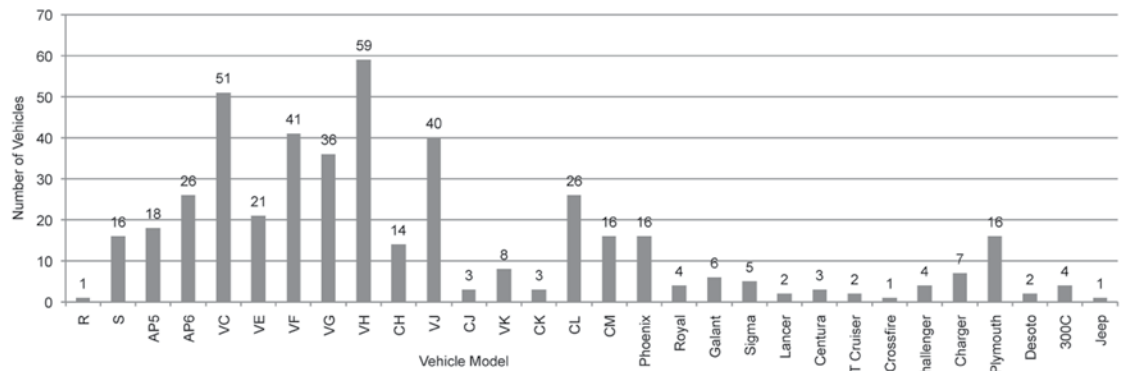


## CLUB PROFILE

With the 2012 annual Historic Registration Day just around the corner, our Historic Registrar **Stuart Croser** recently updated the membership database to produced these new analyses of our little club.

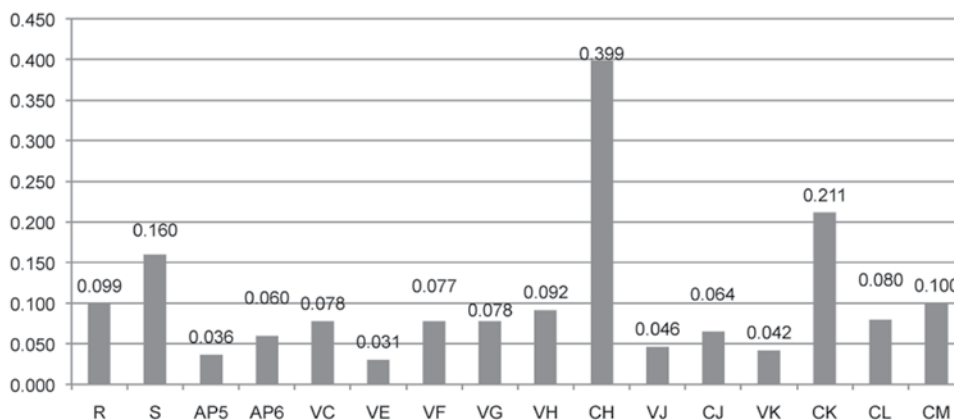
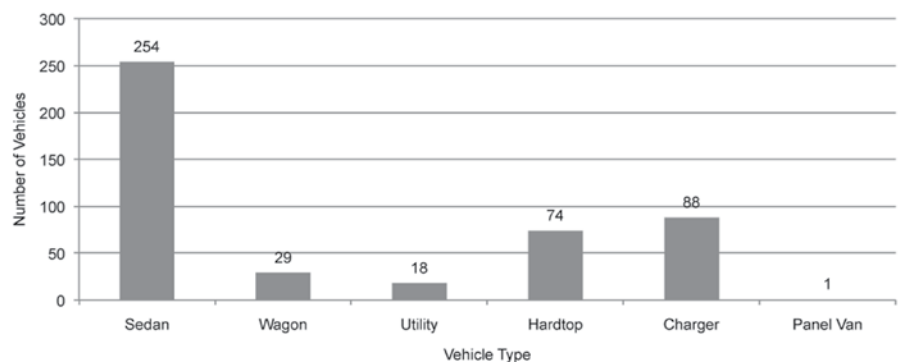
Our membership has leapt to a record total of 324 since this time last year, with 463 cars officially now in the CCCSA and 233 on the historic scheme.

As we're the biggest Chrysler club in SA, our members would have to dominate our city's Mopar landscape – so it would be safe to conclude that the numbers in these figures reasonably reflect the pentastar-driving population of our state overall. Predictably, late model Valiants continue to be the most prevalent in the club. Early model Valiants remain steady, flagshipged by the S series and VC per capita. Since our last review, there has been a noticeable increase in the appearance of 4 cylinder vehicles – particularly Sigmas and Galants. The Phoenix scene continues to swell too, but most exciting of all is a surge in American muscle, continuing to gain momentum – as revealed by the Plymouth, Challenger and yankee Charger values up. Notably, modern Chryslers are under-represented, so perhaps as a club we should address this.



Once again, sedans remain the most numerous body of all models and makes – as you would expect. What is surprising though, is the continuing increase in the number of hardtops. That figure is especially punctuated by the record of VH and Chrysler by Chrysler hippos, which are much rarer interstate. So Adelaide is a hardtop town.

As the icon of our marque, it's no surprise that Chargers individually continue to be the most popular, but interestingly more wagons than utes survive, when you might assume the opposite. Panel vans remain as rare as the Tasmanian Tiger.



The last figure displays the percentage we have in the club of each yield of model.

Proportionately, Adelaideans have been most vigilant in preserving the rarest luxury models, as indicated by the huge spikes in the CH and CK values. Sadly, more VJs were made and sold than any other Chrysler by far, yet they have survived the least. Quite possibly this will always be the 'disposable' fate of the most popular and commonplace cars once their day is up.

Many thanks to Stuart for putting all of this fascinating info together.



### CARSPLOITATION FLICKS

Many of the movies we'll talk about in this *Part One of Movie Mopars* – and next issue – are what as known as *Carsploitation* films. Carsploitation films are films featuring many scenes of cars racing and crashing. Popular in the 1970s and 1980s and produced mainly in the US and here in Oz, these movies featured sports cars, muscle cars, and spectacular car wrecks. The quintessential film of this genre is *Vanishing Point* (1971). Others include *Two-Lane Blacktop* (1971), *The Cars That Ate Paris* (1974), *Dirty Mary Crazy Larry* (1974), *Gone in 60 Seconds* (1974), *Race with the Devil* (1975), *Cannonball* (1976), *The Blues Brothers* (1980), *Dead End Drive-In* (1986) and *The Hitcher* (1986). Today's *Fast and the Furious* franchise fits into this subgenre, as does the French *Taxi* series. Many of these films were offbeat B Movies (which showed in 'grindhouse' cinemas) by producers such as **Russ Meyer** and **Roger Corman**. Now we'll try to cover these flicks next issue in *Part Two*, but first up here we'll start with those about moonshiners and stockcar racing.

As we all know, the song *Copperhead Road* by **Steve Earle** is a Mopar anthem, mentioning moonshine running "in a big block Dodge". Well, a whole culture has evolved from the prohibition era in America during the 1920s when whisky was delivered in disguised fast cars to avoid the cops. NASCAR – the racing of everyday 'stock' cars – is a direct descendant of that time as many of those outlaw drivers moved into legitimate motorsport.

The first and most famous true story of this is **Junior Johnson**. Robert Glenn Johnson, Jr. (b. 1931) is a retired moonshiner in the rural South who became one of the early superstars of NASCAR in the 50s and 60s, credited with discovering drafting. He drove Fords – and later Chryslers, to 50 race wins in his career before retiring in 1966. Johnson was born in Wilkes County, North Carolina, where he grew up on a farm and developed his driving skills running moonshine as a young man. He consistently outran and outwitted local police and federal agents in chases, and was never caught while delivering moonshine to customers. Johnson became something of a legend in the rural South, where his driving expertise and outlaw image was much admired. He is credited with inventing the 'bootleg turn' in which a driver escapes a pursuer by sharply putting his speeding car into a 180-degree turn on the highway, then speeding off in the opposite direction before his pursuer can turn around. Johnson was also known to use police lights and sirens to fool policemen who had set up roadblocks into thinking that he was a fellow policeman; upon hearing his approach, the police would quickly remove the roadblocks, allowing Johnson to escape with his moonshine. In 1955, Johnson decided to give up delivering moonshine for the more lucrative (and legal) career of being a NASCAR driver. He found that he was able to easily translate his driving skills – hard-won on mountain roads – to the pitched tracks of NASCAR. His autobiography *The Last American Hero* was made into a great 1973 movie starring **Jeff Bridges**.

While Johnson's personal story was not immortalised until the 70s, the moonshiner legend had already been captured by Hollywood long before. The first moonshiner carfest was the 1958 crime-drama *Thunder Road*, a movie about running moonshine in a Ford through the mountains of Kentucky and Tennessee in the early 50s. **Robert Mitchum** plays a veteran who comes home from the Korean War to the mountains, and takes over the family moonshining business. He has to battle big-city gangsters who are trying to take over the business and the police who are trying to put him in prison. The film became a cult classic at drive-ins throughout the 1970s and 1980s. *Thunder Road* and the Junior Johnson story ushered in a whole new adventure of driving fast cars across country, which became a staple theme for action-comedy movies in the seventies, booming the careers of actors like **Ron Howard** and **Burt Reynolds**.

Howard became hot property after his role in the 1973 film *American Graffiti* (which would later land him *Happy Days*) which was later sequenced by *More American Graffiti* in 1979. He first cashed in on a hot-rodder teen persona with *Eat My Dust!* in 1976 – thin on storyline but thick with car chases. The hell-raising son of a rural sheriff, Hoover Niebold is the "craziest driver in town" who steals "the fastest car in the state" (a Camaro

stockcar) and tears up Puckerbush County. For us Moparheads there are hundreds of Dodge and Plymouth cop cars in mass car chase scenes. Look closely and you'll spot how the cop car that chases Hoover onto a farm changes from a 1972 Plymouth Satellite into a 1968 Plymouth Satellite before crashing into the mud puddle. Much in the same vein was the 1977 flick *Grand Theft Auto*, which is sometimes mistaken as a sequel to *Eat My Dust!* but it is not. However it was Howard's directorial debut, featuring himself in the leading role. Two young lovers steal a Rolls and set off to get married in Las Vegas, in defiance of their parents. Their pursuit becomes a giant cross-country car-chase, gaining increasing coverage in the news media, with live cameras following. The pursuing cars become involved in a demolition derby, leading to a massive pile-up. Of course the film takes its title from the crime grand theft auto. Burt Reynolds became a sex symbol as a 'good ol' boy' throughout the 70s. He was the archetypal macho-man in a hot car, first with *White Lightning* in 1973, its more successful sequel called *Gator* in 1976, and then *Smokey and the Bandit* in 1977 (with its not-so-successful sequels in 1980 and 1983).

Hollywood further embraced the 'good ol' boy' with movies such as *Moonrunners* in 1975, starring **James Mitchum**. This would be reworked several years later into the popular long-running television series *The Dukes of Hazzard* – as such the two productions share many identical and similar concepts. Mitchum had co-starred with his father, Robert, in the similar drive-in favourite *Thunder Road* eighteen years earlier, which also focused upon moonshine-running bootleggers eluding federal agents with fast cars. Based on the life and stories of ex-moonshiner **Jerry Rushing**, this B movie is listed in the book *The Greatest Movie Car Chases of All Time*.

The 1977 flick *Moonshine County Express* is practically a female version of the *Moonrunners-Dukes of Hazzard* gimmick. The movie follows the beautiful Hammer sisters when their moonshiner father is murdered. His three daughters take over the family business with the aid of a rebellious former racecar driver. It stars **John Saxon**, **Susan Howard** and **William Conrad**, as well as **Maureen McCormack** – Marcia from the *Brady Bunch* but never as we'd seen her before, all grown up.

*The Cannonball Run* was probably the last great hurrah for the genre in 1981. An action-comedy based on an annual clandestine and illegal cross-country race across America's highways, boasting an ensemble cast which was virtually a who's-who of stars from recent carsploitation and road movies. It starred **Burt Reynolds**, **Farrah Fawcett** and **Roger Moore**, but also featured TV favourites at the time along with well-known faces of the road movie genre in actors like **Dom DeLuise**, **Dean Martin**, **Sammy Davis Junior**, **Jackie Chan**, **Jamie Farr** (Klinger from *Mash*) and **Peter Fonda** (of course as a biker).

*The Dukes of Hazzard* took the genre out of the cinema and capitalised on it for a primetime TV show. The Dukes aired on the CBS television network from 1979 to 1985 inspired by the 1975 film *Moonrunners*, which was also created by **Gy Waldron**. The show follows Bo and Luke Duke, who live in a rural part of the fictional Hazzard County in Georgia, with their attractive cousin Daisy and their wise old Uncle Jesse. Despite being on probation for running moonshine, the brothers race around in their customised 1969 Dodge Charger stock car christened The General Lee, evading corrupt county commissioner Jefferson Davis "Boss" Hogg and his inept county sheriff Rosco P. Coltrane – always managing to get caught in the middle of the various escapades that occur in the area.

Most people probably remember the General Lee – if not cousin Daisy, for her legs – more than they actually do Bo (**Tom Wopat**) and Luke (**John Schneider**). **Catherine Bach**, who had played the role of Melody in the 1974 film crime action film *Thunderbolt and Lightfoot* starring **Clint Eastwood** and **Jeff Bridges**, landed the role of Daisy Duke. Although at first producers were looking for a **Dolly Parton**-lookalike, she was hired on





the spot and became an icon for the show in the now-famous outfit she herself brought to her first audition – a homemade T-shirt, a pair of cut-off denim shorts and high heels. At the suggestion of the show's producers, Bach posed as Daisy Duke for a poster, which sold five million copies. It is said that at one time her legs were insured for a million dollars and such was her impact upon pop culture that skimpy blue jean cutoff shorts are now often simply called "Daisy Dukes". Bach wrote a book about her time on the *Dukes of Hazzard*, revealing how the show went through so many General Lees in jumping stunts that producers ended up having to scour shopping centre parking lots to find and purchase more '69 and '70 Dodge Chargers off civilians. If you ever watch the show you might spot many different interiors – some black, some beige, some fully furnished, others gutted – because the boys were never in the same car!

The General Lee was always painted bright orange and had a confederate flag on the roof and the number '01' on the door. Just for the record, this original 'character' was a 1969 Dodge Charger 440 with the 440-cubic-inch Magnum V8 engine. Over 300 Dodge Chargers were used on the show because once a car was jumped it was not used again. The shock of the impact usually completely destroyed the structural integrity of the car. At the end of filming of the TV show there were only 17 original General Lees remaining. Warner Brothers actually verified all these, each car being given a Certificate of Authenticity of its participation in the TV Show. During the show's prime, the General Lee received over 30,000 pieces of fan mail monthly mainly asking for an autographed picture. The autographs being prints of the tyre tread made by driving the car over the photograph.

Boxes of lead weights were stored in the boot during jumps to balance the weight of the engine in the front thus preventing the car from turning end to end in the air. 500-600 lbs were used for short jumps and 1,000 lbs were used for the longer jumps. At least three

cars were used and typically written off per episode. On all the General Lees used for the show, the locking mechanism was disconnected from the foot-operated parking brake for the 'bootlegger turn' – the 180-degree turns the Dukes made in practically every show to lose sheriff Rosco, and their deputies Enos and Cletus.

Of course, in more recent years many of old classic 70s TV shows have been reworked into feature films and *The Dukes of Hazzard* is no exception. The 2005 release of an adaption was directed by **Jay Chandrasekhar**, and as in the TV series, depicts the adventures of cousins Bo, Luke, Daisy and their Uncle Jesse as they outfox crooked Hazzard County commissioner Boss Hogg (naturally played by **Burt Reynolds**) and his blundering cops. Starring **Seann William Scott** as Bo and **Johnny Knoxville** as Luke, this film was the debut of pop singer **Jessica Simpson** as an actress. A somewhat controversial choice, apparently she starved herself to get in shape for a much more sexier portrayal of Daisy. No doubt Catherine Bach's short shorts would have been hard to get into, let alone fill.

While financially successful, the film (which was followed by a direct-to-video prequel titled *The Dukes of Hazzard: The Beginning* in 2007) met negative reviews from critics and didn't have the unanimous blessing of the original TV series either. Before the release of this film, Warner Brothers was demanded to pay \$17.5 million to the producer of *Moonrunners*, which was soon followed by a claim from screenwriter Gy Waldron. **James Best**, who portrayed Rosco in the original series, filed suit in 2011 over royalties he was contracted to receive over spinoffs that "used his identity". **Ben Jones**, who played Cooter in the original series, criticised the film for its emphasis on sexual content, suggesting that the original series was more family-oriented and not as sexualised. We'll let you be the judge, but I think most of us would see both the TV show and the film as just good fun.

So next time you have a bourbon, raise a salute to "Enos, ya dipstick".





### MONSTER MOPARS AND MONSTERS IN MOPARS

Over the years there have been a number of stories told in film about cars being used as weapons by homicidal maniacs or as the scene of their unspeakable crimes. Years before *Mad Max*, movies like the original *Death Race 2000* (which we'll talk about later) appealed to the peculiar car crash voyeur curiosity in all of us. Taking this concept even further, sometimes the car itself was made into a villainous character, portrayed as evil – more than an object and usually in a supernatural sense.

### DEATH PROOF



*Death Proof* is a 2007 American action thriller film written and directed by **Quentin Tarantino**. The film centres on a psychopathic stunt man who stalks beautiful young women before murdering them in staged car accidents using his 'death-proof' stunt car. The film pays homage to exploitation, muscle cars, and slasher film genres of the 1970s, and stars **Kurt Russell**, **Rosario Dawson**, **Rose McGowan**, **Sydney Tamiia Poitier**, and kiwi stuntwoman **Zoë Bell** as herself.

*Death Proof* was released theatrically in the US as part of a double feature with **Robert Rodriguez's Planet Terror** under the collective title *Grindhouse* - in order to replicate

the experience of viewing exploitation film double features in old-time 'grindhouse' theatres. An ode to previous carsploitation flicks, *Death Proof* stars a '71 Chevy Nova, a '69 Dodge Charger, a '70 Challenger and a '72 Mustang.

When the Chevy Nova became available as an SS (Super Sport), it became one of the smallest muscle cars in 1971. In *Death Proof* there doesn't appear to be any direct reference to Novas from other films but the car does have the licence plate from *Bullitt's* Mustang (JJZ 109). The car also features a duck ornament as seen on the front of Rubber Duck's Mack truck in *Convoy* (1978). This hood ornament is also used on his Charger seen later in the film.

The Dodge Charger is the quintessential yankee muscle car so it has made countless TV and movie appearances – best known as the General Lee. In the case of *Death Proof* there are two clear references. It has the same license number as the '69 Charger in *Dirty Mary, Crazy Larry* (938 DAN) and looks just like the Charger involved in a classic car chase with *Bullitt's* Mustang.

An answer to Ford's Mustang and Chevy's Camaro, the original Challenger came out in 1970 – sharing its platform with the Plymouth Barracuda – and was available with a staggering 10 different engine options including a Hemi V8. It cemented its position as one of the coolest cars in movie history when a white one was used in the classic road movie *Vanishing Point*. The car used in *Death Proof* is a direct reference to this *Vanishing Point* car, not only is it the same colour but it is mentioned in the film's dialogue between Kim and Zoe. A note of trivia: the Challenger has frameless windows therefore window frames had to be added to it to facilitate the now famous 'ships mast' stunt.

The Mustang featured has similarities to Eleanor from the original *Gone In 60 Seconds* and shares a paintjob with two vehicles from *Kill Bill* – the Pussy Wagon and The Bride's Kawasaki motorcycle. If you look closely at the rear of the car it says "Lil' Pussy Wagon". The car is also very similar to the one seen in Alexandre Aja's French horror thriller known as *Switchblade Romance* in English.

### DRIVE ANGRY



*Drive Angry* is a 2011 American action film starring **Nicolas Cage** and **Amber Heard**, directed by **Patrick Lussier**. John Milton (Nicolas Cage) is a crim who breaks out of Hell to kill a cult leader.

An unsavoury bad guy who tricked Milton's daughter into joining his followers in the wake of Milton's death, only to kill her and her husband to steal their daughter – Milton's granddaughter – who is then marked for sacrifice in a Satanist ritual. Of course the Devil sends out his own pursuer after Milton. A demon in the form of a nerdy officeworker called 'The Accountant' (**William Fichtner** who steals the movie) who will stop at nothing to retrieve Milton.

A box-office bomb slammed by reviewers, this relatively unknown movie is surprisingly a really good mystery trail for an anti-hero with a supernatural theme, and a feast of eye candy to boot. A Chevelle and a Charger are the main stars of the show. Milton meets a cute waitress (Amber Heard) at a diner who steals the tough Dodge from her pig of a boyfriend, and they borrow a big block bowtie for the last climactic chase.

The producers wanted to keep the other cars in the same age as the Charger and went with cars from '79 and '80 to keep that vintage look. They used a lot of cars throughout the movie, including a Ford Fairlane. The filmmakers also wanted to the cars to be authentic. Their stunt director admitted how they boosted up the exhaust for the sound but the last thing they wanted to hear was a Ford donk used for a Charger, so they endeavoured to "keep the right sounds for each of the cars" to be "the real deal". The Charger had a 440 which they kept the car raw and natural. Both the Chevelle and the Charger had a light rear-end, although the filmmakers didn't want to weigh them down as they usually have to in stuntwork. Instead, they wanted the cars to act as they did in Bullitt, where the rear would swing around and the car would go off the road – because that's what that car really did.

### BEAUTIFUL

*Beautiful* is an Aussie independent film, written and directed by **Dean O'Flaherty**, made right here in Adelaide in 2009. Filmed in our eastern suburbs and Adelaide Hills, it's not really a car movie, but it stars **our very own President's** deep green VH hardtop (although in the movie it is always shot in the dark to appear black).

Rife within the beautiful suburb of Sunshine Hills is a few juicy urban myths, most involving the disappearance of young women. Local teenager, Daniel Hobbs is a lonely outsider, sucked into a plot to uncover the truth behind the missing girls by Suzy Thomson, the older seventeen year old girl next door he is infatuated with. This mostly involves sneaking into scary number 46 but what Daniel finds there is the surprising truth about his own background. Or is it?

The iconic lawnchair scene, where the beautiful neighbour is rained on by a sprinkler, is a homage to **Stanley Kubrick's Lolita**. But best of all is how we're led to believe that Raddy's hippo is the sinister ride of a psychopath – or is it?

### SUBURBAN MAYHEM

*Suburban Mayhem* is a 2006 Australian film directed by **Paul Goldman**, starring **Emily Barclay**, filmed around Sydney and Newcastle. It is based loosely around a true story which was once even featured on *Crime Investigation Australia*.

Given this, it's actually a pretty confronting movie – about a psychopathic teenage girl going through a shocking teenage rebellion, during which she steals a nice yellow Valiant Charger and reeks havoc around the local hood. Warning, this flick can be very disturbing at times, especially when this beautiful ducktail gets trashed.

### WHEELS OF TERROR + THE CAR

*Wheels of Terror* (also known as *Terror in Copper Valley*) is a 1990 television movie directed by **Christopher Cain**, starring **Joanna Cassidy** (Blade Runner) and **Marcie Leeds**.

Laura and her daughter Stephanie move to a small town named Copper Valley in Arizona to get away from the dangerous city life of Los Angeles. Things become frightening when an unusual black Dodge Charger driven by an unseen stranger linked to the abduction, molestation, and release of young girls starts terrorizing the young girls in the area. The killer kidnaps Stephanie right in front of Laura while Laura is driving her bus. Laura tries to rescue Stephanie by chasing the psycho in the mysterious black car through the desert.



*Wheels of Terror* borrows a lot from the 1977 thriller/horror film *The Car*, starring **James Brolin** and directed by **Elliot Silverstein**. Similarly, this is the story of a mysterious car which goes on a murderous rampage, terrorizing the residents of a small town. The "evil" black car in this film was a customized 1971 Lincoln Continental Mark III designed by famed Hollywood car customiser **George Barris** (who we'll hear more about next issue). There were four cars built for the film in six weeks. Three were used for stunt work while the fourth was for closeups. The stunt cars were destroyed during





production but the fourth remains in a private collection. The late Church of Satan leader **Anton LaVey** was given a 'Technical Advisor' credit on the film. His quote: "Oh great brothers of the night who rideth upon the hot winds of hell, who dwelleth in the Devil's lair; move and appear," is given in the opening credits and is taken from the "Invocation of Destruction" in The Satanic Bible. Footage from this film is seen in the ***Knight Rider*** episode "Trust Doesn't Rust", shown at the end when 'KARR' is destroyed by driving off a cliff, a glimpse of The Car is seen going over the cliff instead!

The *Car* itself was influenced by numerous road movies of the 1970s including Steven Spielberg's 1971 thriller *Duel* and Roger Corman's *Death Race 2000*.

## CHRISTINE



Now, wouldn't we all like to have a beautiful classic Mopar with a life of its own that somehow repairs its own dings, disposes of your life's enemies and never lets anyone blow you off at the lights? Well, not for the price of our soul. Or would we?

***Christine*** is a 1983 horror film about a sentient automobile named "Christine" and its effects on its teenaged owner, adapted from the novel *Christine* written by **Stephen King**. The film was directed by **John Carpenter**, and set in 1978.

The film begins in Detroit in 1957; several off-white '58 Plymouth Furies are shown lined up on an assembly line.

In the middle of the line of cars, a lone bright red and white Fury stands in contrast to the others. The Plymouth's malevolent character is established when one worker is injured when the car's hood slams shut on his hand, and another is apparently choked to death inside after dropping cigar ash on the seat as the radio mysteriously turns on by itself.

The film then moves forward 21 years to 1978. "Arnie" Cunningham (**Keith Gordon**) is a nerdy teen boy with only one friend, a childhood companion and popular jock named Dennis Guilder (**John Stockwell**). Arnie's life begins to change when he buys an old and crusty red and white Fury, even though she is in serious need of repair. Dennis fails to talk Arnie out of buying the wreck which we're told is named "Christine", pointing out that the

odometer reads over 93,000 miles, which Dennis argues is probably half the actual total. In love with it anyhow, Arnie takes it home – behind Dennis' tough Dodge Charger by the way. After his parents refuse to let Arnie park Christine in the family driveway, he is forced to store her at a local garage, run by a grouchy old grease monkey.

As Arnie begins to restore Christine to her original beauty, those in his life notice changes in his attitude and appearance with the more time he spends with the car. Initially shy and diminutive, Arnie develops a cocky arrogance and has taken on a bit of a sinister appearance; he no longer wears his thick glasses and begins dressing in all black clothing. Dennis' concern for his friend deepens when he learns the former owner's wife died in Christine of carbon monoxide poisoning. After an incident in which Arnie's girlfriend Leigh (**Alexandra Paul**) is almost choked to death by Christine at a drive-in, she begs Dennis for help. She notes how the radio eerily only plays fifties rock'n roll and they discover that the former owner's young daughter also had been killed in the car. Leigh and Dennis resolve to try and save Arnie, unaware that Christine is unwilling to give up Arnie without a demonic fight.

OK, some trivia for you. Although the car in the film is identified as a 1958 Plymouth Fury, two other Plymouth models, the Belvedere and the Savoy, were also used to portray the malevolent ride onscreen (total production for the 1958 Plymouth Fury was only 5,303). Several Fury models were destroyed during filming, but most of the cars were Savoy and Belvedere models dressed to look like the Fury. Director John Carpenter destroyed 21 Plymouth Belvederes to make the film.

In the scene where Leigh chokes on a hamburger, the door lock button clearly goes down by itself, yet the 1958 Fury did not have lock buttons. They required the door handle to be pushed forward to lock them, pulling rearward opens the door.

The letters on Christine's license plate are CQB, a military acronym for "close quarters battle," where targets are engaged at very close range, very swiftly and usually very violently, leaving the victim with little chance of withdrawal and/or survival. The "241" on the license plate may be read "Two for One" indicating a fight of two (Arnie and Christine) against 'one' who may be each victim.

If you like chrome and fifties rock n roll, *Christine* is a must for any fins fans and kustom kulture freaks.





CHRISTINE

***1958 Plymouth Fury***





### THE DEATH RACE MOVIES



In the year 2000, the United States has been destroyed by a financial crisis and a military coup. Society has collapsed beneath a government that has become a unified church and state. The resulting fascist police state, the United Provinces, is headed by the cult figure "Mr. President". The people are kept satisfied through a stream of gory gladiatorial entertainment, which includes the bloody spectacle of the Annual Transcontinental Road Race. The coast-to-coast, three-day race is run on public roads, and points are scored not just for speed, but for the number of innocent pedestrians struck and killed.

*Death Race 2000* is a 1975 cult action film directed by **Paul Bartel** starring **David Carradine** and **Sylvester Stallone**. The film takes place in a dystopian American society in the year 2000, where the murderous Transcontinental Road Race has become a form of national entertainment. The screenplay is based on the short story *The Racer* by **Ib Melchior**.

Frankenstein (David Carradine) is the most celebrated racer and is the government's champion. He is reputed to be part machine, rebuilt after many crashes. He regularly battles with the other teams, particularly "Machine Gun" Joe Viterbo (Sylvester Stallone), who hates coming second.

According to **Roger Corman**, several of the custom cars featured in the movie were later sold to car museums for considerably more than it cost to build them. The car in the wedding scene is a Richard Oaks Nova kit-car, actually based on the Volkswagen Beetle chassis (but obviously not the body). These were available in kit form for many years starting in the mid-1970s. Several of the cars in the movie are re-bodied Volkswagens, including a VW Karmann-Ghia (Matilda's Buzz Bomb). The white Resistance Army car that chases Frankenstein very briefly before crashing and blowing up is a 1965 or 1966 Mustang. Nero's car was based on a Fiat 850 Spider, and Frankenstein's on a Corvette.

*Death Race 2000* is bizarre, and stupid even for a B Movie, but it's great! Roger Corman wrote the original treatment of the film, which was serious in tone, but thought it was not right and, in his words, was "kind of vile". He decided the dark material of the story would be better served by making the movie into a comedy so it was rewritten. The cars didn't run most of the time, so they had to be pushed down hills in order to get them to move. Moreover, the cameras used to film the cars were undercranked in order to perpetuate the illusion that they were moving faster. And would you believe, Sylvester Stallone even wrote some of his own dialogue!





**Death Race** is the 2008 film produced, written, and directed by **Paul W. S. Anderson**, starring **Jason Statham** as Frankenstein with **Natalie Martinez** as Case, his navigator. Though marketed as a remake of *2000*, Anderson actually thought of the film as a prequel.

A remake had been in development since 2002, though

production was delayed by disapproval of early screenplays and a dispute between studio and producers. When *Death Race* was acquired by Universal Studios, Anderson re-joined the project but only to write it and make it himself.

In a different 2012, the economy of the US collapses. Unemployment and crime rates skyrocket, and the sharp increase of convicted criminals leads to the privatization of prisons for profit. For pay-per-view entertainment, a modern gladiator game called "Death Race" is invented at the Terminal Island penitentiary using the prisoners as players. The racers, along with their navigators, drive a race through a closed track and if a racer survives long enough to win 5 races, he is granted freedom.

The cars in the film are vehicles that have been heavily modified with armour plating, machine guns and defensive weapons a la *Mad Max*. Just like in the original *2000*, each character has a gimmick to go with their very individual cars – plus a beautiful female navigator. In this remake it is explained that the girls are brought in from the nearby women's prison – for extra eye candy.

Frankenstein's Monster is a 2006 Mustang GT armed with two gatlings, smokescreen, napalm and oil slick for defence, as well as a detachable steel plate on the rear bumper called "The Tombstone". It also has an ejector seat for the navigator, a thrust propulsion system to provide additional speed and a cigarette lighter. Machine Gun Joe's truck is a 2004 Dodge Ram 1500 4wd, armed with 4 machine-guns on the lid, side-mounted Vulcan cannons and Russian RPG-7s on the roof. There's also a 2006 Chrysler 300C driven by Grimm armed with 3 hood-mounted FN MAG58s with no stocks (whatever the hell they are) and a missile on the passenger side roof, plus an oil slick for defence. Pachenko's Chop Top '66 Buick Riviera is armed with 4 big guns and 2 internal submachine guns also with 2 Uzis mounted in the grille. The con Carson drives a 1979 Pontiac Trans Am which sports an M134 aiming backwards for defence and a .50 calibre turret on top of his car which is operated by his navigator. There's a '72 Buick Riviera "Boat tail" with Caltrops for defence and twin Browning M1919 machine guns in the passenger side windscreen. Look out at the end of the film for a Chevelle SS Custom driven by Case too!

A prequel to the film, **Death Race 2**, came out of South Africa in 2010 starring **Ving Rhames**, **Sean Bean**, and **Danny Trejo**. Unfortunately it's not as good as the first remake and its no wonder really it was released direct-to-DVD. The film explores the origins of the first "Frankenstein" car driver, Carl "Luke" Lucas (**Luke Goss**), who died in a race at the beginning of the first film – telling from Luke's beginning as a bank robber until his death in *Death Race*. The same cars star but you see much less of them – which suggests perhaps the movie was choked with a tighter budget. What is interesting though is how Australian Ford Falcons (EF and EL models) are used by police!







*Duel* is a 1971 television (and later full-length theatrical) film starring **Dennis Weaver**, who plays a terrified motorist stalked on a remote and lonely road by the unseen driver of a mysterious tanker truck. It was written by **Richard Matheson**, based on his own short story, and directed by **Steven Spielberg** in his feature film directing debut.

David Mann (Weaver) is a middle-aged LA electronics salesman driving his stylish red Plymouth Valiant on a business trip. On the highway in the California desert, he encounters a grimy and rusty Peterbilt 281 tanker truck, travelling slower than the speed limit and expelling thick plumes of sooty diesel exhaust. Mann passes the unsightly truck, which promptly roars past him and then slows down. Mann passes the truck a second time and is startled when it suddenly issues a long air horn blast.

The truck follows him into a filling station and back out on the open road, where it begins to make the journey an unpleasant and dangerous experience, with blocking and indicating that he can overtake to deliberately cause a head-on. The truck soon begins to tailgate Mann at high speeds, forcing him to maintain his speed to avoid being rear-ended. The chase continues down a mountain road with the truck bumping him several times until the Plymouth goes off the road.

Mann escapes with his life to a sinister diner where everyone looks suspicious. They all seem to stare at him evilly, probably because they see him as a paranoid nut. Anyone of them could be the truckdriver and Mann ends up picking a fight but with the wrong guy. The exit of the tanker truck a few seconds after all the drama suggests that Mann's tormenter was never in the diner in the first place.

In typical Spielberg fashion (which we now all know well today) the movie maintains a pervading menace in its atmosphere, which Spielberg relentlessly winds up into suspense with by forcing our reluctant hero into a couple of epic actions like saving a school bus. At a railroad crossing, the truck approaches Mann's car from behind and tries to push the Valiant into a passing freight train. The train passes by just in time and Mann crosses the tracks and pulls off the road. The truck passes him by and disappears.

Mann stops at a gas station but still no-one will help or believe him – after all he's just some weird city-slicker passing through and rednecks don't trust any outsider. The truck eventually allows him to pass and a high-speed chase begins. Mann races up steep grades, putting some distance between himself and the truck. However, his Valiant

begins to overheat when its weak radiator hose fails and the truck quickly begins gaining on him. Mann barely makes the summit and coasts down the other side in neutral as the truck bears down on him.

Descending at speeds too great to control, the Plymouth spins out into a rock wall. The truck speeds toward the damaged car as Mann accelerates, drives up a dirt road, and turns to face his opponent on a large hill overlooking a canyon. He places his briefcase on the accelerator and steers his vehicle directly toward the oncoming truck, jumping from the car at the last moment. The tanker hits the car, which bursts into flames, partially obscuring the truck driver's view. Too late, the truck's driver realises he is headed for the canyon and brakes hard. With a blast of the air horn the truck plunges over the edge of a cliff into the canyon below.

The script is adapted by Richard Matheson from his own short story, originally published in *Playboy* magazine. It was inspired by a real-life experience, in which Matheson was road-raged by a trucker on his way home from golf. *Duel* was initially a TV movie, eventually released to cinemas in Europe and Australia, virtually launching the career of Spielberg as a film director. Much of the movie was filmed in and around the outback of California. In particular, sequences were filmed on the Sierra Highway and surrounding canyon areas. Many of the landmarks from *Duel* still exist today, including the tunnel, the railroad crossing and Chuck's Café, where David Mann abruptly stops for a break.

Spielberg carefully chose a red Plymouth Valiant – and there were three cars used in the filming. The original release featured a 1970 model powered by a 318 with "Plymouth" badged in block letters across the bonnet, as well as on its boot which clearly identifies it as a 1970 model; while a 1971 model with a 225 Slant Six was also used for stunts. When the film was released in theatres and scenes were added, a 1972 model with a 225 Slant Six was added, with the "Plymouth" name on the bonnet as one emblem. All three cars were dressed with wheel covers available only to Valiant models, only in 1971. Anyway, the Valiant's red color was intentional; Spielberg did not care what kind of car was used in the film, but wanted it to be a red car to enable the vehicle to stand out in the wide shots of the desert highway.

Spielberg "auditioned" a number of trucks before choosing an older 1955 Peterbilt 281 over the then-current flat-nosed "cab-over" style of trucks because the long hood of the Peterbilt, coupled to its split windshield and round headlights, gave it more of a "face" which hinted a menacing personality. In addition, Spielberg said that the multiple license plates on the front bumper of the Peterbilt subtly suggested that the truck driver is a serial killer, having "run down other drivers in other states." For each shot, several crew had the task to make it uglier, adding some "truck make-up". The shots of the truck are done in such a way as to make it seem "alive".



## PAT + LYNDA MCGRATH'S WEDDING

Club stalwart and sponsor **Pat McGrath** tied the knot with his leading lady **Lynda** on Tuesday April 24 2012, at a ceremony held at the pepper tree gazebo in the gardens of Sunnybrae Farm at Regency Park.

More than 90 friends and family then joined Pat and Lynda for the reception, held in the Coach House at Sunnybrae Farm.

The bride arrived in Pat's Citreon Gold 1971 VH 770 Charger with her parents **Jim** and **Jan**, driven by the groom's father **Peter**.

The groom and groomsmen – **Stef, Nick, Shane** and **Andy** arrived in Pat's 1972 VH Regal station wagon, with Andy the lucky driver. This car only arrived back in Adelaide four days prior, after restoration work was carried out by **Rare Tin Restorations** in Elmore, Victoria.

Lynda's bridesmaids **Briony** and **Monika** arrived in a 1973 VJ E49 big tank Charger painted in sunfire yellow. This car was previously owned by New Zealand motor racing legend **Leo Leonard** and raced at bathurst in

1973. The car is owned by Pat's mate **Rob Hurley** (the **Mule** ute guy) who very kindly drove this rare piece of motorsport history from his home in Williamstown, Victoria all the way to Adelaide – just to be part of Pat and Lynda's special day.

Bridesmaids **Amanda** and **Victoria** arrived in the bride's very own grocery-getter, a 2003 VY HSV GTS in black. This 300kw machine was driven by the CCCSA's **Andrew Kloot**.





## FLYING MOPAR MEGALOPOLIS

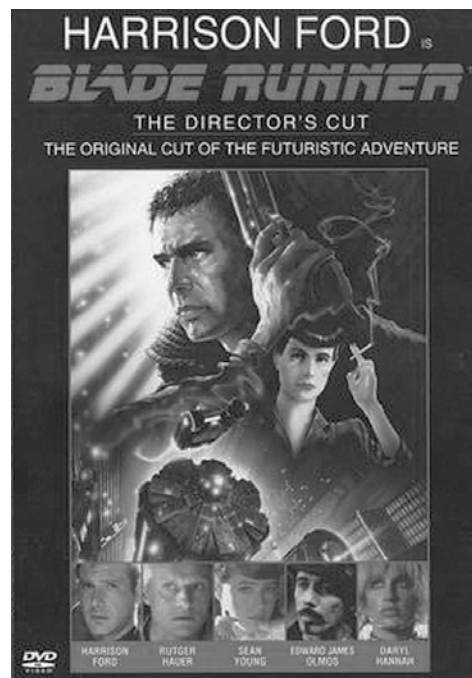
**Blade Runner** is a 1982 film directed by **Ridley Scott**, starring **Harrison Ford**, **Rutger Hauer**, and **Sean Young**, based on the novel *Do Androids Dream of Electric Sheep?* by **Philip K. Dick**. The film depicts a dystopian Los Angeles in November 2019, in which genetically engineered organic robots called replicants – indistinguishable from humans – are manufactured by the merciless Tyrell Corporation. Inferring that mankind has begun to travel to other planets to escape an over-polluted world, these androids are virtually used as slave labour for dangerous, menial or leisure work on off-world colonies, but are forbidden on Earth.

Replicants who defy the ban and return to Earth are hunted down and “retired” by special cops known as ‘blade runners’. The plot focuses on a brutal and cunning group of recently escaped replicants hiding in Los Angeles, and a burnt out ex-blade runner, Rick Deckard (Harrison Ford), who reluctantly agrees to take on one more last assignment to hunt them down. So it’s basically a film-noir detective story, but set in a hi-tech near future. Cross **NYPD Blue** with **The Terminator** and put it in **Fritz Lang’s Metropolis** – covered in neon and giant video billboards, shrouded in air pollution, and drenched in acid rain.

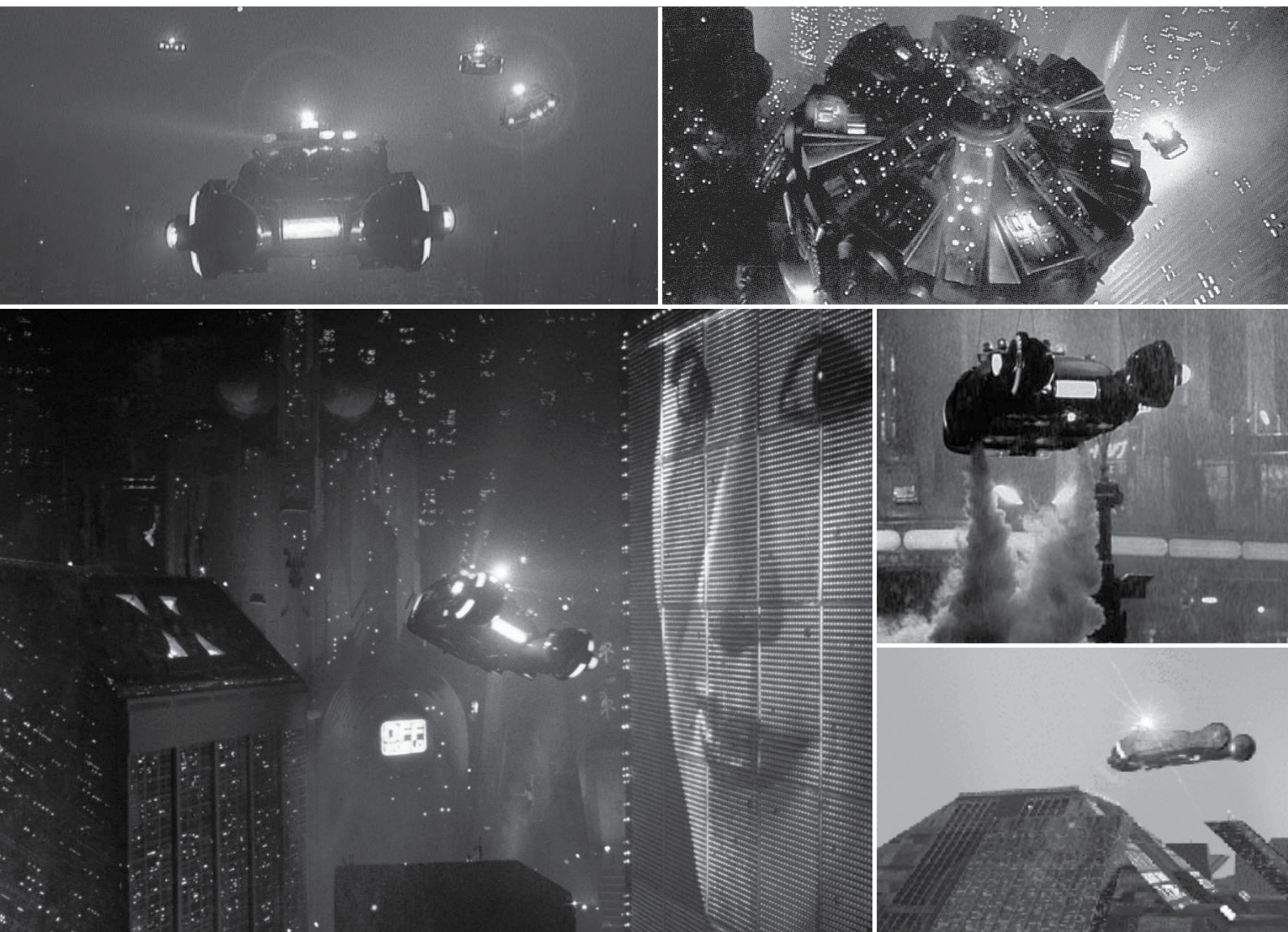
**Blade Runner** initially polarised critics: some thought it was far too slow, while others really dug its thematic complexity. It actually bombed at the box office but has since become a cult favourite. The film has since been hailed for its production design, depicting a “retrofitted” future of enormous over-populated supercities in which you’d have to have a flying car to get around. Below are some of the famous special effects scenes from the movie.

It first really brought the work of Philip K. Dick to the attention of Hollywood, with several later sci-fi films such as **Total Recall** and **Minority Report** based on his work. Ridley Scott regards **Blade Runner** as “probably his most complete and personal film”. Seven versions of the film have been made for various markets as a result of controversial changes made by film executives. In 2007 Warner Brothers released **The Final Cut**, a 25th anniversary digitally-remastered version by Scott himself.

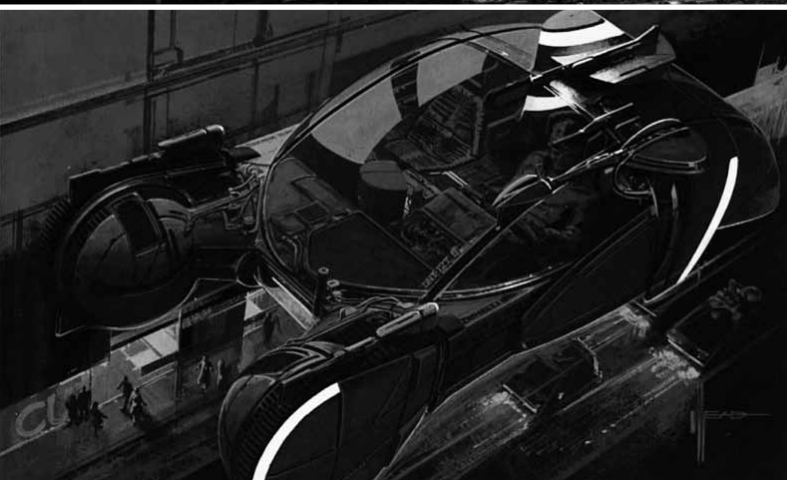
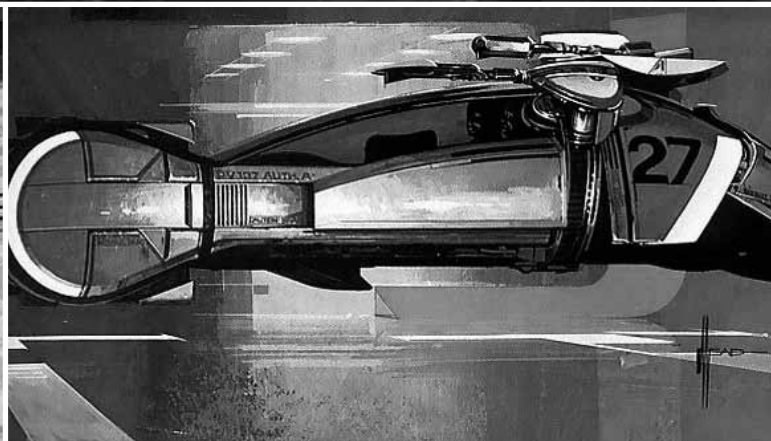
American industrial designer and ‘visual futurist’ **Syd Mead** first rose to prominence as the award-winning concept artist behind the spectacular eye candy of **Blade Runner**. See some of his designs and concept illustrations over the next few pages.



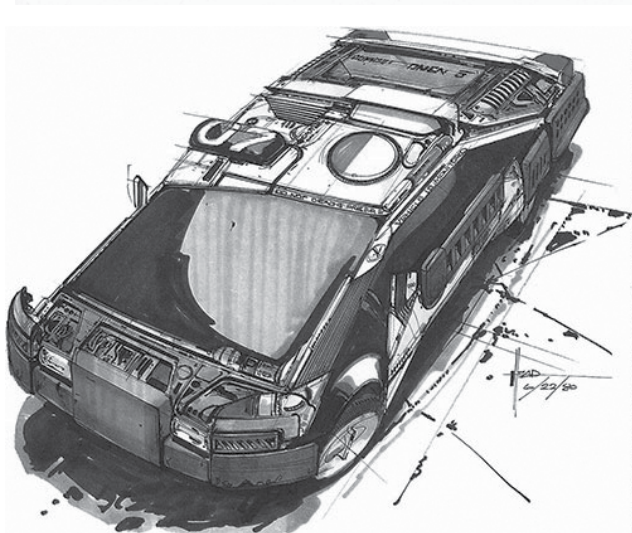
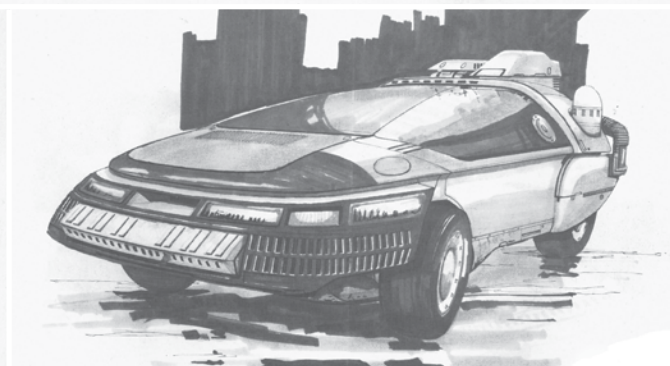
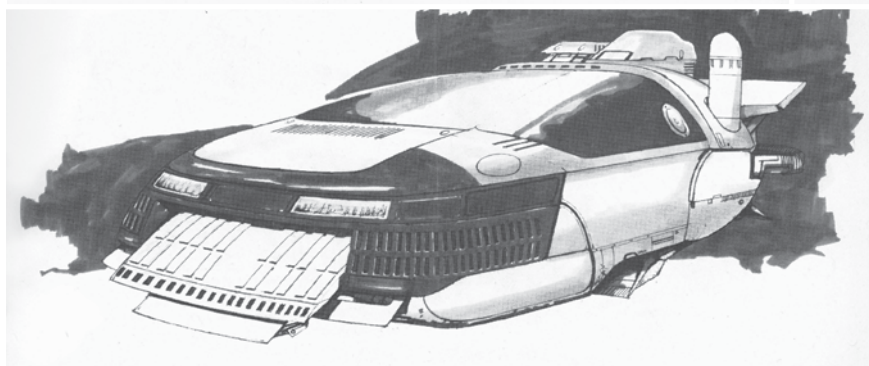
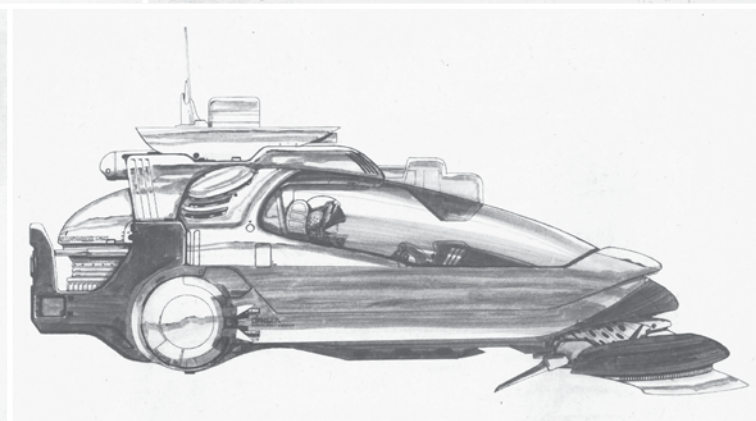
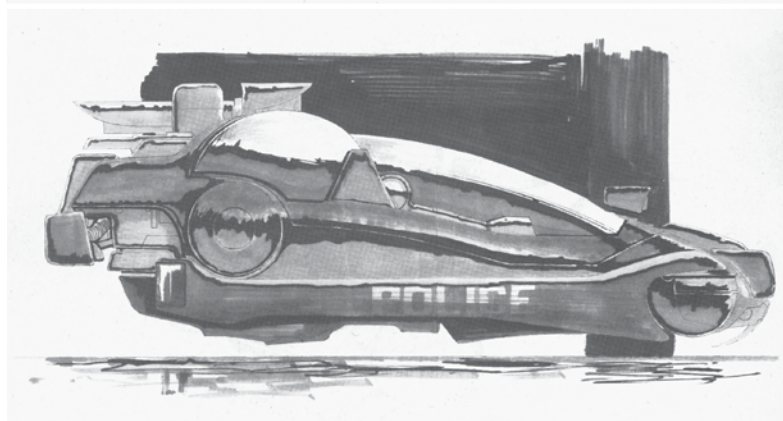
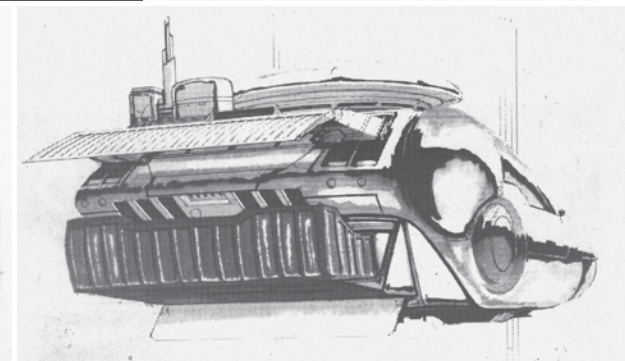
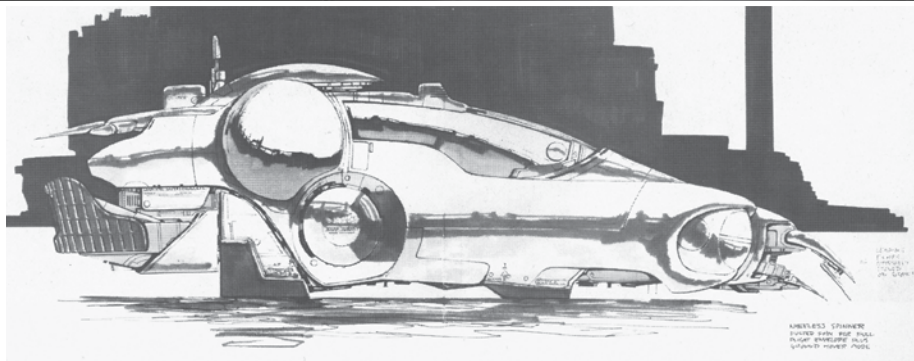
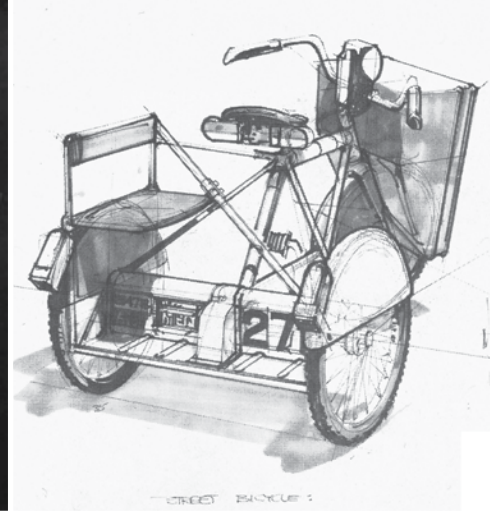
The last version released, the Director's Cut, is the film Scott always intended to make. However the first cinema release has a voice-over which probably makes it the best version for first-timers to help understand what's going on. Yeah, it's a deep film.







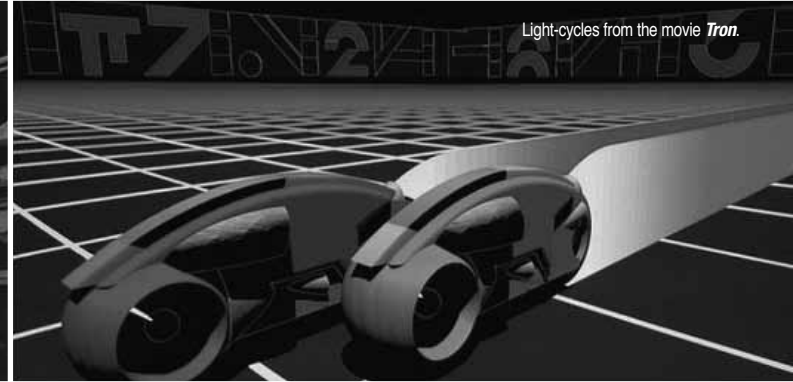








The spaceship "Sulaco" from *Aliens*.



Light-cycles from the movie *Tron*.

## SYD MEAD

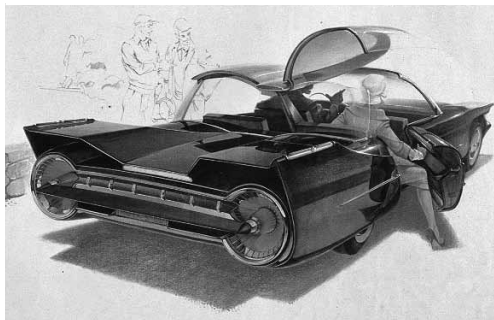
Calling science fiction "reality ahead of schedule", **Syd Mead** (b.1933) is one of the most acclaimed concept artists in the world for 'predicting' trends in engineering and technology. He is therefore probably best known for his design work on science-fiction films including *Aliens* and *Tron*, but his background is actually in automotive design.

Mead was a senior designer with Ford during the early sixties, and remains a regular consultant to Chrysler since the 1970s. You can especially see his influence in the '72 Chrysler Imperial and LeBaron, the Chrysler 300H Hurst – and most particularly, the Lincoln Continental. His 1976 book *Sentinel* showcases much of his industrial design, including concepts for US Steel, renderings for Phillips, and architectural visuals for the Intercontinental Hotel chain. Mead has also designed products over the years – both real and unreal – for Volkswagen, Honda, Sony and Minolta. With *Blade Runner*, Ridley Scott empowered Mead to create the transports, modcons, graphic designs, street scenes and super-cities of a near future Earth, decimated by pollution and overcrowding human population.

Using his prophetic imagination – based on project-development logic and technological trends – for the movie Mead invented a number of cool gadgets including the now famous flying cars, as well as exploring the notion of 'retrofit' with future everyday technologies. Within this brief, he dreamed up everything from futuristic parking meters to public video phone booths, bicycles, even a mobile Asian fast food bar. All of course in his fantastic street scenes and cityscapes.

For instance; as you just saw in the previous few pages, Mead envisioned the Los Angeles of *Blade Runner* as a megacity of ginormous skyscrapers built up on the shells of the old original buildings. Due to the smog and acid rain, the population spend most of their time inside, so the exteriors of the buildings are covered in air-conditioning ducting, amenity plumbing and giant gas burner chimneys. Many of his street-level vehicles have modular and prefab construction with interchangeable parts, not unlike today's smartcars.

Mead holds lectures at Chrysler every year, so you wonder if his fictitious Spinner (which certainly must have later influenced the DeLorean in *Back to the Future*) could be a future make of Mopar?



After a stint in the US Army's engineering corps, Syd went to the prestigious Art Center School in Los Angeles, where he was then recruited by Ford's Advanced Styling Studio. His portfolio there includes body mods studies like this Continental concept (above, left). After Ford, Mead then freelanced dreamcar prototypes (above, middle) for which he is most celebrated. An example of just how far ahead he thinks – and practically – is how he once created plans for a ute prototype designed to mount onto a '63 Ford station wagon frame (above, far right). In the photo we see the real-life mockup that was made – fully operational with A/C, radio and a functioning top conversion. The small rear 'cab' roof slid back, a rear seat unfolded and a 'filler' section with a window rose into position. This meant that, sacrificing bed length, the vehicle converted electrically from a bench seat, three-passenger vehicle into a five-passenger close-coupled club sedan/truck - years before its time. The vehicle was toured around motorshows for a couple of years.



CHRYSLER LETTER CAR -- A distinctive new Chrysler -- the 300H -- has been announced by the Chrysler-Plymouth Division. The 300H -- reminiscent of the famed letter cars of the late 1950s and early 1960s -- features a fiber glass power bulge hood with air scoops and a fiber glass rear deck with a spoiler that runs the width of the car. It is specially modified by Hurst Performance Corporation to obtain its performance flair. The H in the name refers to Hurst. The limited edition Chrysler is being sold by Chrysler-Plymouth dealers. (Photo #70-3600)

From: Chrysler-Plymouth Public Relations, P.O. Box 1698, Detroit, Michigan 48231

Mead's styling is evident in Chrysler's early 70s Imperial, LeBaron and 300 treatments - eg: the iconic chrome trim and shaped edges of the 1970 Imperial (above left), and later fibreglass rads such as for the Hurst (above right).





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Sat, 16-Jun-12	7:00 PM	SMASA Cruise - Anglicare Blanket Run meet West Lakes Shopping Centre	SMASA
Tue, 10-Jul-12	7:30 PM	Club Meeting, Model T Rooms Guest Speaker: Mr J Whelan, Ex-CAL Engineer	CCCSA
Sun, 15-Jul-12	9am - 3pm	Membership Renewal & Hist. Inspection Day Model-T Clubrooms, BBQ from 11am Bring your rego papers !	CCCSA 0412 426360
Sat, 21-Jul-12	7:00 PM	Club Mid-Year Dinner Joiners Arms, Manton St, Hindmarsh Members \$20, Non-Member guests welcome (\$28)	CCCSA 0412 426360
Tue, 14-Aug-12	7:30 PM	Club Annual General Mtg Model-T Rooms, Croydon	CCCSA 0412 426360
Wed, 22-Aug-12	5:00 PM	Classic Targa Adelaide Rally Prologue Need 15-20 Tidy Club cars for static display Adelaide Showgrounds, Wayville	Octagon Events CCCSA rep: Jason 0413 426360
Sun, 4-Nov-12	9:30 AM	Picnic Run, combined with Chrysler Restorers CRC Clubrooms to Southern areas	CRCSA/CCCSA Our rep: T Lennell 0417 806 144

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I'M FEELING ALL **HOT & TINGLY**!

LET'S DRAPE OUR **NUBILE BODIES** ALL OVER THE DRIVER!

HEH HEH HEH...

OKAY, READY TO SHOOT THE **OPENING SCENE**...  
...AND **ACTION!**

QUICK, WE'VE ONLY GOT **SECONDS** TO GET AWAY!



YOUR **CAR**! WHAT WILL WE DO??

DON'T WORRY, THAT CAR WAS JUST A **HEAP OF JUNK** I USED TO TRICK THE **BAD GUYS**!

MY **REAL CAR** IS OVER THERE!

**CUT!**



GROAN...

AT LEAST THE PUBLIC WILL GET TO SEE MY **WHEELS** ON THE **BIG SCREEN**...

...EVEN IF IT'S JUST FOR A **SECOND**.

WHAT DO YOU RECKON, PHIL?

DIDN'T LIKE IT. HOW ABOUT STARTING THE MOVIE WITH AN **UNDERWATER SCENE** INSTEAD?

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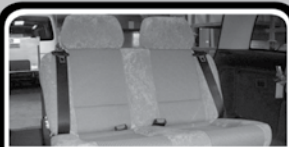
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