


Grand Prix
IN CINERAMA

METRO-GOLDWYN-MAYER
 presents
 a **JOHN FRANKENHEIMER** Production
 in **CINERAMA**



PETE ARON	JAMES GARNER	JEFF JORDAN	JACK WATSON
LOUISE FREDERICKSON	EVA MARIE SAINT	WALLACE BENNETT	DONAL O'BRIEN
JEAN-PIERRE SARTI	YVES MONTAND	CHILDREN'S FATHER	JEAN MICHAUD
IZO YAMURA	TOSHIRO MIFUNE	SURGEON	ALBERT REMY
SCOTT STODDARD	BRIAN BEDFORD	MRS. STODDARD	RACHEL KEMPSON
PAT	JESSICA WALTER	MR. STODDARD	RALPH MICHAEL
NINO BARLINI	ANTONIO SABATO	SPORTSCASTERS	ALAN FORDNEY
LISA	FRANCOISE HARDY		ANTHONY MARSH
AGOSTINI MANETTA	ADOLFO CELI		TOMMY FRANKLIN
HUGO SIMON	CLAUDE DAUPHIN	TIM RANDOLPH	PHIL HILL
GUIDO	ENZO FIERMONTE	BOB TURNER	GRAHAM HILL
MONIQUE DELVAUX SARTI	GENEVIEVE PAGE	JOURNALIST	BERNARD CAHIER

Screen Story and Screenplay by ROBERT ALAN AURTHUR / Directed by JOHN FRANKENHEIMER / Produced by EDWARD LEWIS / Music Composed and Conducted by MAURICE JARRE / Director of Photography LIONEL LINDON, A.S.C. / Production Designer RICHARD SYLBERT / Supervising Film Editor FREDRIC STEINKAMP / Film Editors HENRY BERMAN, STEWART LINDER, FRANK SANTILLO / Assistant Director ENRICO ISACCO / Sound Editor GORDON DANIELS / Special Effects MILT RICE / Property Master FRANK AGNONE / Make-Up GIULIANO LAURENTI, ALFIO MENICONI / Costumes Selected and Supervised by and Hair Styles and Make-Up Created by SYDNEY GUILAROFF / Unit Production Manager WILLIAM KAPLAN / Production Managers SACHA KAMENKA—Monaco & France, SAM GORODISKY—Italy, PETER CROWHURST—England / Sound Recording FRANKLIN MILTON, ROY CHARMAN / Racing Advisers PHIL HILL, JOAKIM BONNIER, RICHIE GINTHER / Racing Camera Mounts Executed by FRICK ENTERPRISES / Technical Consultant CARROLL SHELBY / Second Unit Cameramen JOHN M. STEPHENS, JEAN-GEORGES FONTENELLE, YANN LE MASSON / Visual consultant; montages, and titles by SAUL BASS.



Designed by John Murello/Text by Gordon Arnell

IN THE BEGINNING

One of London's most exciting theatrical events was Sir Laurence Olivier as Othello. To visiting American actress Evans Evans it was a must. But her husband, director John Frankenheimer, had other ideas—a trip to the racing world's Mecca at Le Mans in France.

As a gentleman he deferred. So did Olivier's box office manager.

Even for a well known film personality Saturday night was impossible. Would the gentleman settle for a good pair of seats for the following Monday?

Indeed he would!

Over at Le Mans that weekend it was standing room only as 350,000 howling Frenchmen went noisily out of their minds. And an idea that had been cruising around in Frankenheimer's fertile brain since he was a 20-year-old fledgling New York television director, came abruptly to the surface.

Now, fifteen years later, he suddenly felt ready to make an epic on motor racing.

Away from the track he did two things: Bought himself a Ferrari, and phoned his partner Producer Edward Lewis in Hollywood with the chilling news that he planned a picture that could cost them \$10,000,000.

Lewis flew to Paris for talks—about money, cast and a title. For the moment stars, story and cash remained unresolved. On the title, a decision . . . *GRAND PRIX*.

GRAND PRIX...

Grand Prix is the story of four drivers, the men and the women behind them, the machines beneath them. Men like these gamble with death across the race tracks of the world for the coveted drivers' championship.

Some are born losers. Some will die. A few are frightened. None of them is ordinary. Each year only one can win.

THE FILMING

Over five months it took more than two hundred people across six countries.

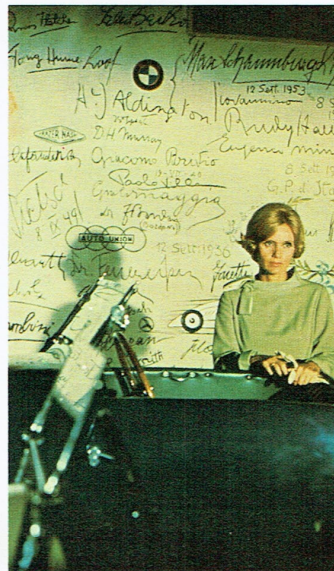
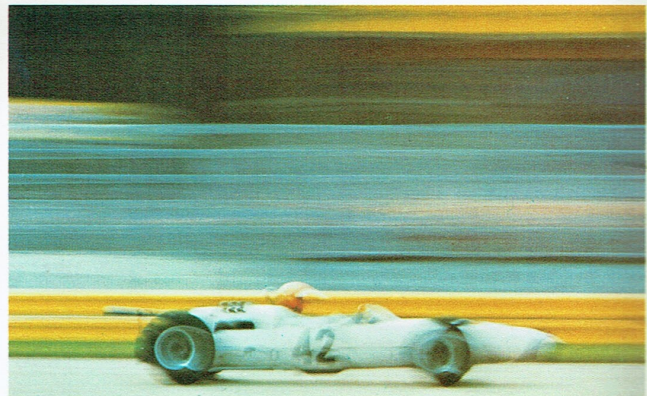
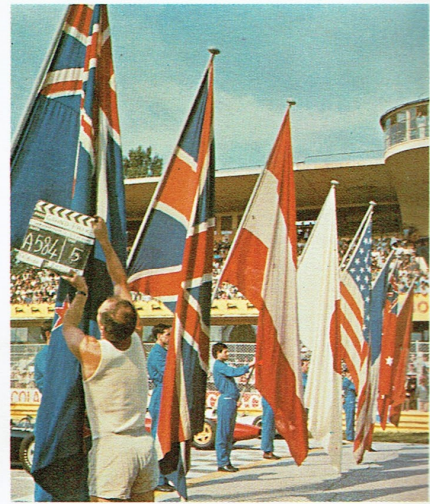
A journalist described progress as "a drunken juggernaut careening across Europe." In moments of stress the film folk, director John Frankenheimer included, were inclined to agree.

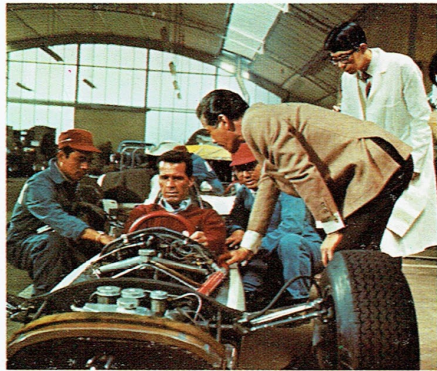
From Monaco to Monza, Italy, through Belgium, England, Holland, and France probably the most complex film unit ever assembled watched, waited for and finally photographed the Grand Prix season.

To most of this nine nationality polyglot, motor racing was just a lot of noise and smell. They soon changed their minds.

Frankenheimer, Producer Lewis and MGM became owners of the biggest private racing team in the world. Anything that competed in Formula 1 racing during 1966 was duplicated for *Grand Prix*.

After discreet industrial espionage ex-champion Jim Russell and his versatile mechanics were able to "second guess" Formula 1 manufacturers almost at will.





The first race at Monaco produced near chaos. Two hundred-odd extra people plus enough equipment to fill in tiny Monte Carlo harbor were somehow shoe-horned into the Principality.

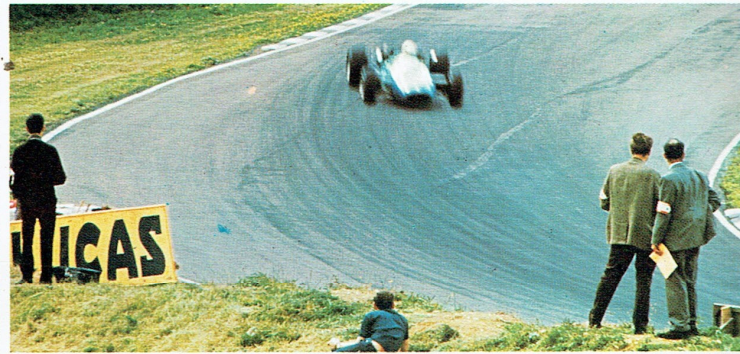
When Frankenheimer's "Army" failed to come up with a painter, he was heard to lament that "It would be quicker and cheaper to get Picasso from down the coast." The blood-red Ferrari needing a "touch up" finally received attention from a make-up man wielding a nifty nail polish brush.

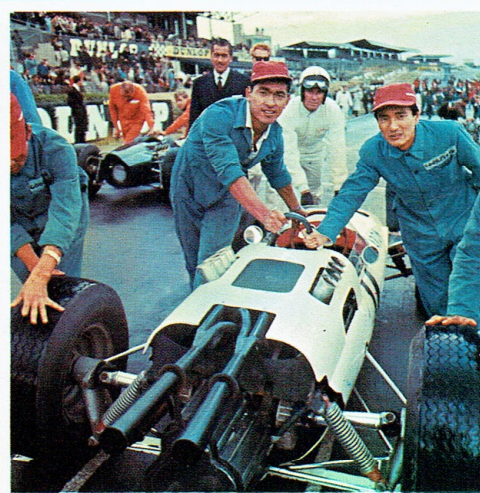
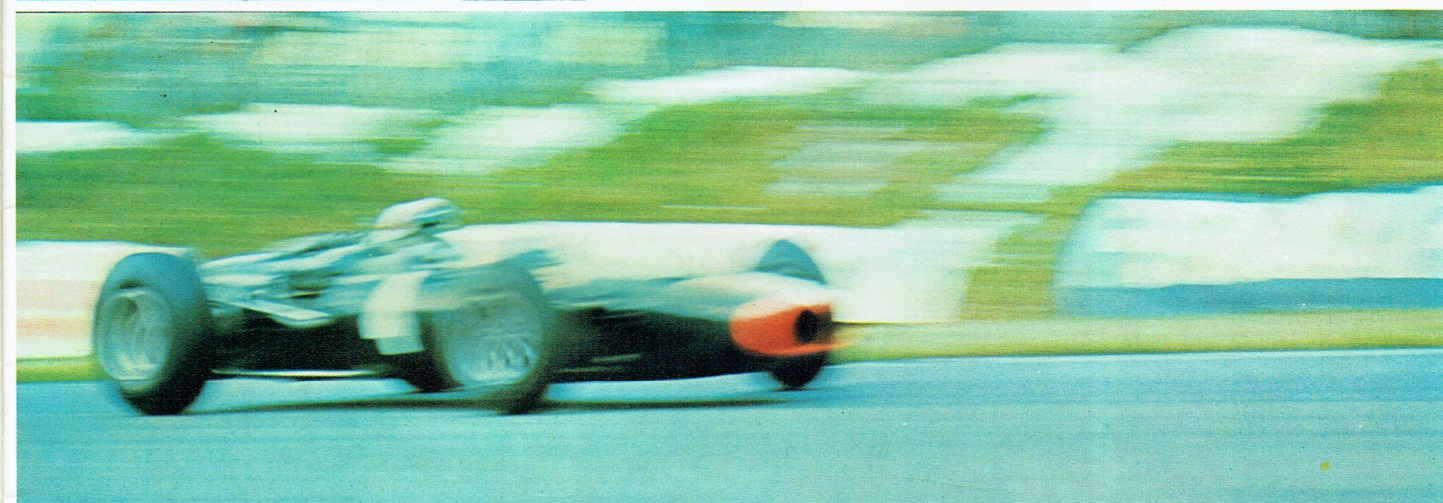
Picasso relaxed.

NASA developed cameras — electronic and microwave systems filmed the action from angles never before seen in the theatre. Camera-men spent much of their working day at speeds over 150 mph. in monster camera cars and helicopters.

From the Riviera the "juggernaut" was airlifted North to Spa, Belgium. More and more top drivers signed to appear in the picture. Household motoring names like Phil Hill, Graham Hill and Jack Brabham now talked knowledgeably about camera angles, soft focus and over-the-shoulder-two shots.

And the acting fraternity — James Garner, Yves Montand, Brian Bedford and Antonio Sabato, who do all their own driving in the film, sounded more like mechanics than the mechanics.





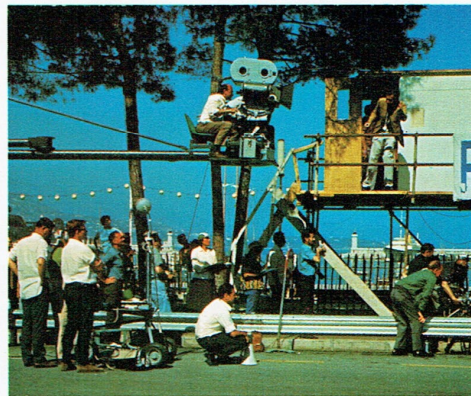
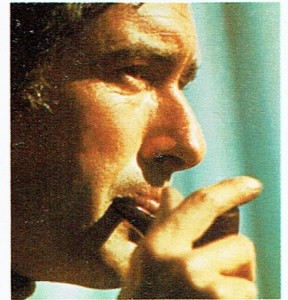
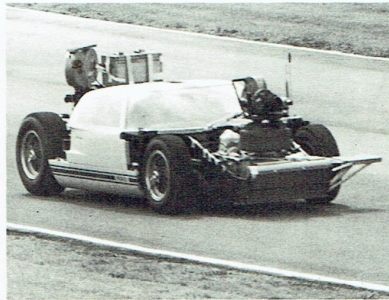
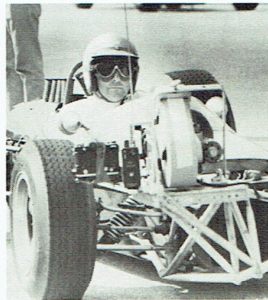
To match a genuine rain sequence the phlegmatic Belgian crowds sat tight while water was poured all over them. And in a victory shot following closely on the formal ceremony James Garner's reception from the crowd far exceeded that of real race winner John Surtees. Brands Hatch, England was next in the diary. Weather wet and menus in fractured French; and as everyone lived at the trackside in a massive caravan 'village'... mud came in the knee high variety.

Lloyds of London also took the time to come and watch. And promptly cancelled Jim Garner's insurance in horror. Next a brief four day airborne attack on the sand duned Zandvoort course in Holland preceded a "ghost" Grand Prix at Clermont-Ferrand in France.

For the comparative calm of his "personal" event Frank- enheimer imported some forty top drivers and motoring press. And the Auvergne Region relived its racing past all over again.

Finally the production came to rest at Monza in North Italy, home of Italian auto racing and scene of the climax of *Grand Prix*. The efforts of cast and crew, veteran experts like cinematographer Lionel Lindon and special effects ace Milt Rice were melded into the first definitive film on Formula 1 racing.

Nothing like it has been attempted before. It will probably never happen again. Fasten your seat belts.





JAMES GARNER

AMERICA

For a major actor he has an active history. At High School he excelled at football, basketball and track, spent a year before the mast with the Merchant Marine and was an energetic National Guardsman for his state of Oklahoma. In 1950 he became the Sooner's first draftee to the Korean War — a fourteen-month "engagement".

Several years in the saddle as Maverick the world's best known television westerner, led to international recognition as a film actor.

In *Grand Prix* he has swapped a saddle for the thin inhospitable seat of the Formula 1 racing driver. Pete Aron, a restless, slightly abrasive personality, lives for driving. Starting the season with a Jordan-BRM, he is fired after a needlessly dangerous performance at Monaco, finally ending up in partnership with Japan's Izo Yamura. Both badly want the world championship. Yamura for his cars, Aron for himself.

Away from the screen his business acumen has stood him in good stead. Apart from property holdings and engineering interests, Garner is President of the Silver Lake Bank. One tongue-in-cheek presidential announcement: "The only people we do not lend money to are Movie Companies!"

After watching him in action during *Grand Prix*, top American racing driver Richie Ginther paid him the supreme compliment. "He drives like a pro and talks like a mechanic."

EVA MARIE SAINT

AMERICA

Her arrival in Europe to play fashion magazine editor Louise Frederickson was like a homecoming.

The new picture was her second for director Frankenstein. And with *Grand Prix* co-star James Garner she had recently shared the honors in MGM's "36 Hours."

Eva Marie Saint was born in New Jersey to the sound of fireworks. But her first stab at acting in high school was a non-explosive fizzle.

If you took the Grand Tour of NBC's Rockefeller Center Studios in 1946, the blonde guide could have been the talented Miss Saint.

In the cinema world she holds a unique record. Spotted on Broadway by Elia Kazan, she was cast opposite Marlon Brando in "On The Waterfront." The film became a classic and Eva Marie an Oscar winner for her first screen appearance.

Arriving on the Grand Prix circuit in May 1966, she was promptly invited by Frankenstein to dine with the drivers. Admitting 'surprise', she was nonetheless charmed at the thought that a busy director would take the time to eat with his chauffeurs.

The 'chauffeurs' turned out to have rather familiar names — Graham Hill, Jack Brabham, Richie Ginther, Phil Hill.





YVES MONTAND
FRANCE

... has the physique of a truck driver, ALL the sympathy of an Italian and the mind of an intellectual.

At 45 his impact on the European showbusiness scene is total. Actor, film star, singer, co-producer, opinion maker, and outspoken critic of social injustice.

Filmed the climax of *Grand Prix* on location near his birthplace in Milan, Italy.

Director Frankenheimer's casting gives him the opportunity to weld his many talents into one telling performance. He portrays Jean-Pierre Sarti, a ruggedly handsome Corsican, twice world champion, No. 1 driver for Manetta-Ferrari and husband of the owner of one of France's most powerful car combines.

At an age when most top drivers have retired to the grandstands, he takes one last fling at the world championship — and a win which would capture for him an illusive dream.

TOSHIRO MIFUNE

JAPAN

In his native country, Toshiro Mifune is a legend. His greatness as a motion picture star is unequalled.

In *Grand Prix* he makes his English language debut; for many discriminating filmgoers far too long a delay since his first cinema role in 1946.

Toshiro Mifune, born in (surprisingly) Tsingtao, China forty six years ago, plays Izo Yamura, owner of a powerful Japanese industrial cartel intent on breaking into the front rank of Grand Prix racing.

Mifune's role has many characteristics suggestive of fellow countryman Soichiro Honda, a manufacturing name equal in world trade with those of the West's great industrialists.

A veteran of eighty major film productions, his best work has been for top Asian director Akira Kurosawa, and he has been associated with seventeen award winning features.

His first brush with English film dialogue was on a sunny afternoon at Farnborough Hall, a stately English mansion near Oxford. Mifune's initial speech was clocked at exactly 4½ minutes, passed without retake, and pronounced 'pluperfect' by director Frankenheimer.





BRIAN BEDFORD
ENGLAND

The most successful of the small band of British talents who swam against the tide of American artistes converging on Europe.

Brian Bedford keeps his nationality intact as Scott Stoddard, talented young Jordan-BRM driver. His marriage and racing suffers from the shadow of his dead brother, a former World Champion whose personality continues to haunt the circuits and the Stoddard family home.

The most quoted cast member in motoring circles — Overhearing faint criticism of his co-stars' driving he countered "Listen, expecting an actor to race Formula 1 is like asking Phil Hill to play Hamlet!"



JESSICA WALTER
AMERICA

Brooklyn born and Queens educated, she sat in one night on the television discussion show *Open End*. Among the millions looking in was director John Frankenheimer.

Jessica is cast as *Grand Prix's* Pat, bored ex-model, failed starlet, indifferent wife to British driver Brian Bedford and troublesome mistress to his archrival James Garner.

Five months as a cosmopolite was enough. She looked forward to life in her New York flat with husband Ross Bowman.

He went to Philadelphia with a new play. The apartment burned down.

Jessica Walter is definitely here to stay.

ANTONIO SABATO

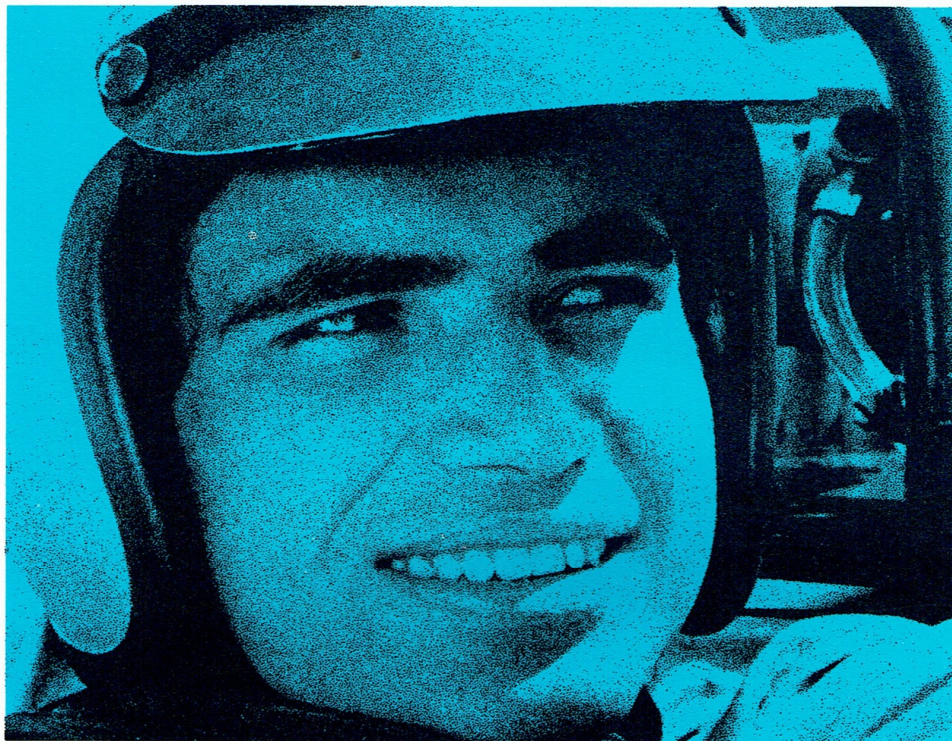
ITALY

... a wild young Sicilian actor portraying an equally wild young Sicilian driver, Nino Barlini.

For all his dark eyes like Mount Etna in eruption, he has it seems, the brain to go with the brawn.

Born in a hamlet near Palermo, he has worked seriously at his chosen profession for some years. But the wild streak was in him long before *Grand Prix* and his present seven year MGM option.

"Once I owned a Ferrari. I burn all my money on that car." The old Ferrari is long gone. For five months Sabato had a real "prancing horse" to grapple with on most of the great motor circuits of Europe.



FRANCOISE HARDY

FRANCE

Frankenheimer sat in a London Club watching a long haired lass across the crowded room.

THAT is the girl I want for Lisa, he decided.

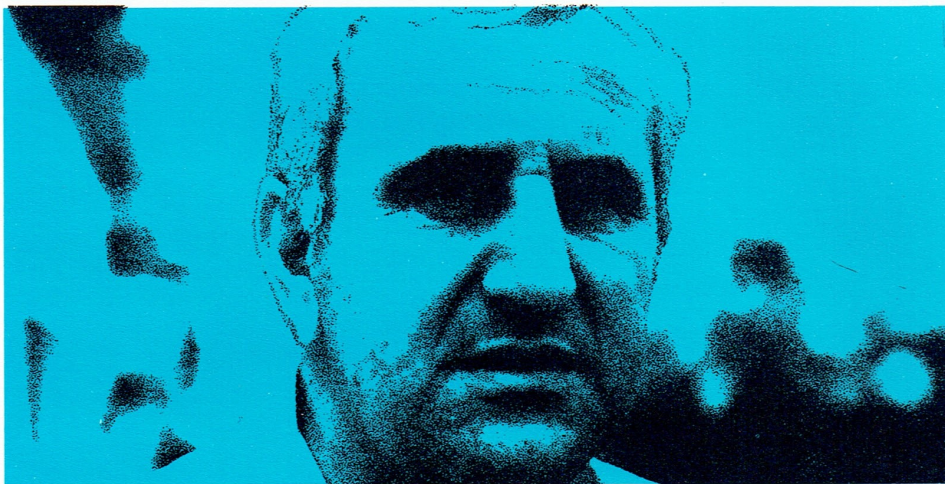
That was Francoise Hardy.

At 18 she was already a one woman hit parade — singing sad songs of her own composition.

In Europe she is the ultimate in trendsetters. Innovator of the mini-skirt, her private life is followed more avidly than the Taylor-Burton menage, fan mail exceeds that of Government heads.

She risked her singing career, where a five month gap can mean professional limbo, to play Lisa, enigmatic beauty from a Riviera discotheque who follows the racing season.



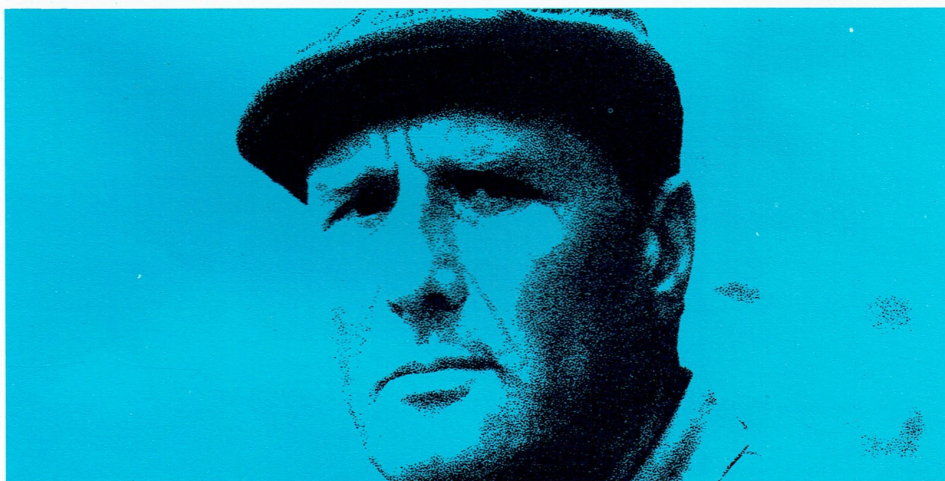


ADOLFO CELI
ITALY

Now the best, and best known, of Italy's character actors.

Celi's *Grand Prix* assignment is Agostino Manetta, a thinly disguised cinematic portrait of the Lion of Racing, Enzo Ferrari.

At Ferrari's fortress like factory Celi strode the workshops with all the authority of Il Commendatore himself, bringing a smiling nod of approval from the old man.

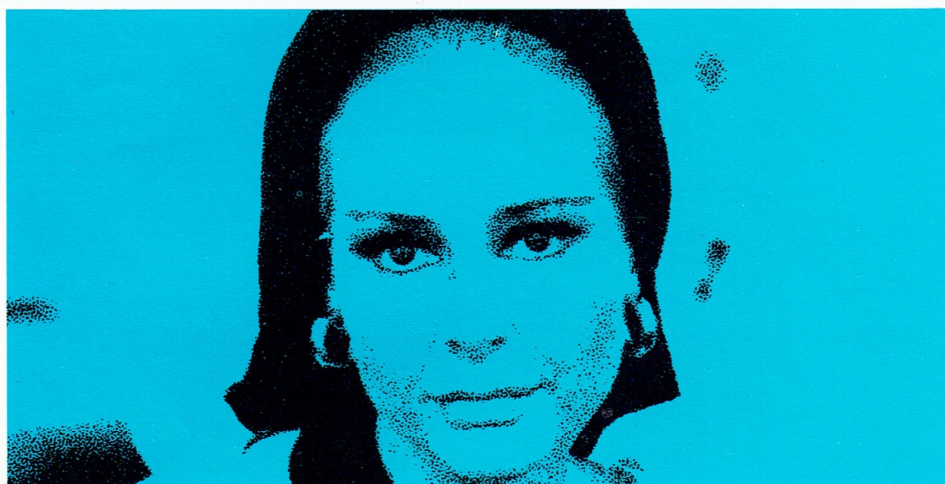


JACK WATSON
ENGLAND

Considers there is a pleasant conspiracy afoot among alumnae of American television drama to further his career. Already he has worked for such directorial lights as Lumet, Hiller, Petrie and Frankenheimer.

The latter selected him as Jeff Jordan, hard headed owner of the Jordan BRM team in *Grand Prix*.

Mad about fast racing cars. Mad enough to have owned 23 different ones



GENEVIEVE PAGE
FRANCE

. . . was recommended for the role of Yves Montand's wife (Monique Delvaux) by Yves Montand's wife (Simone Signoret.)

Monique, mistress of a vast French Auto complex, measures her husband's merits by the amount of cars his Grand Prix successes sell.

Genevieve Page loves chamber music and violent sports, in that order. She drives too fast.

EDWARD LEWIS

AMERICA

In a profession distinguished by hysteria, he emerges as a breath of fresh air.

Lewis has had a kaleidoscope career.

Today above all he is a "working" producer.

During *Grand Prix* he talked himself: Out of a racing car constructors' threat to boycott the film — out of a shopkeepers' riot when filming closed down Monaco for a week — and into the monastic Maranello factory. There Commendatore Enzo Ferrari broke a life-time rule to allow *Grand Prix* cameras free access to his racing secrets.

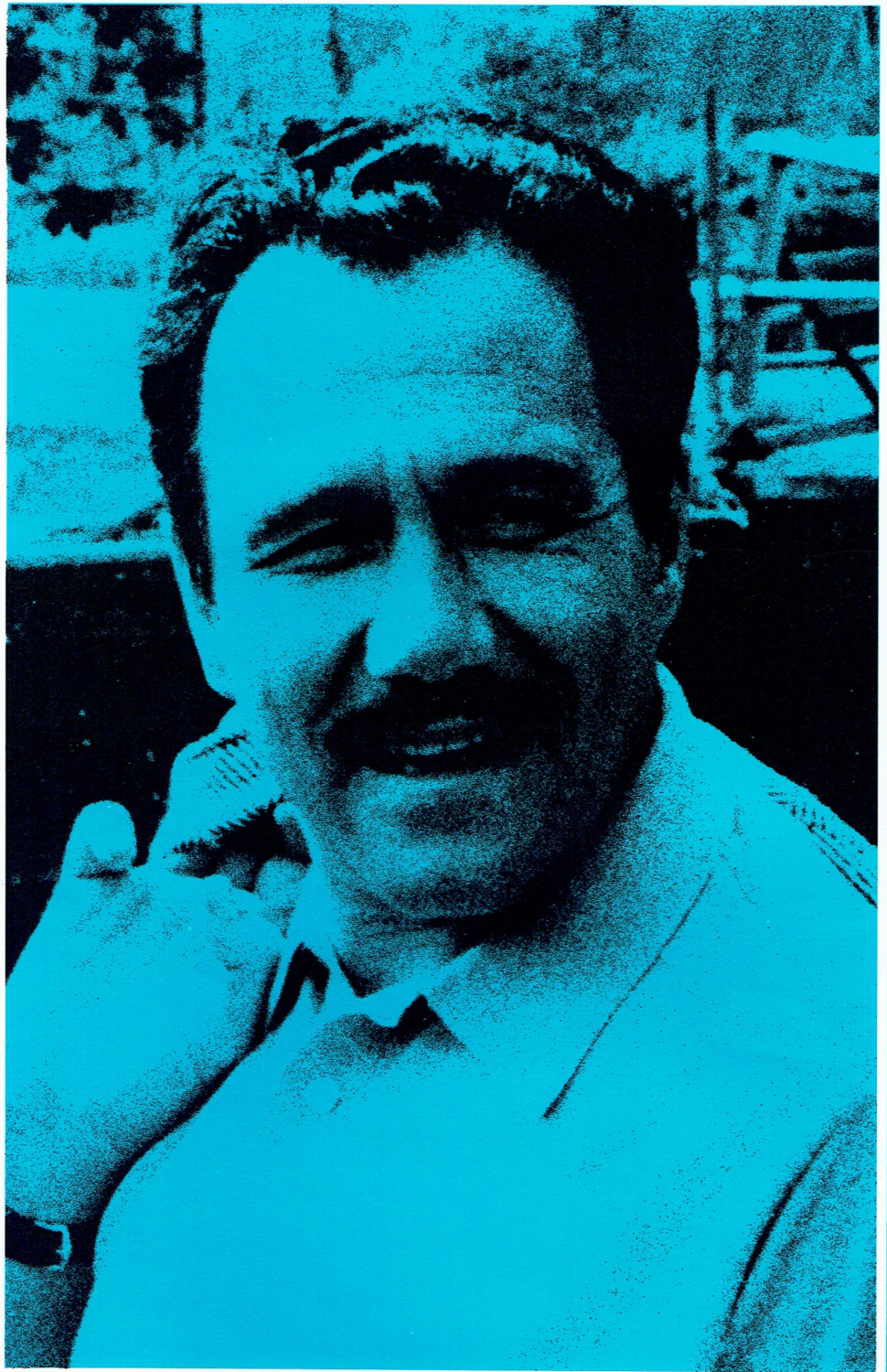
"On this picture we always had a crisis . . . miss one night of viewing rushes and we would be suffocated in film!"

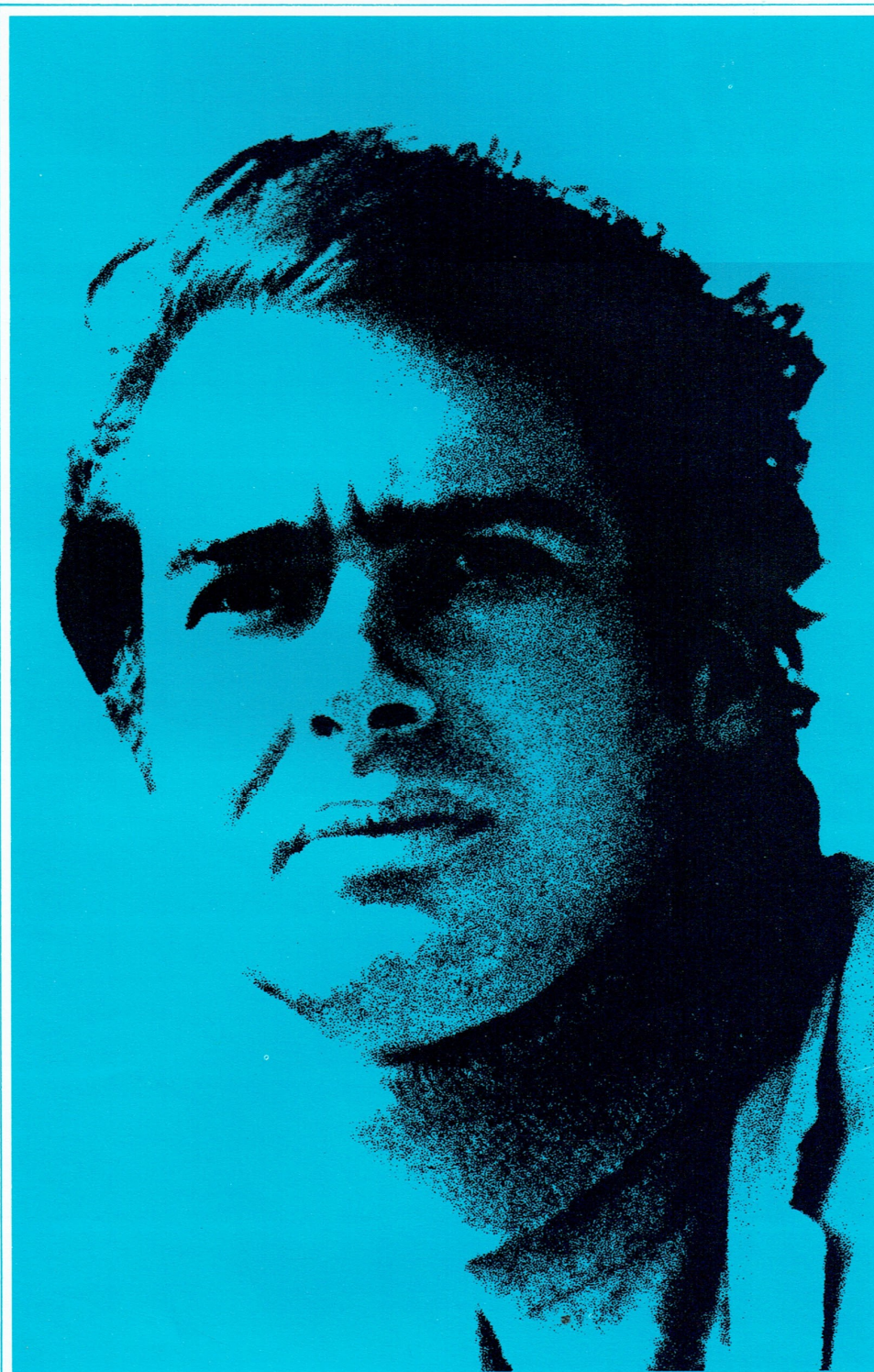
When a lottery project to gather crowds for a racing sequence floundered, Lewis insisted that the draw — first prize an Alfa Romeo — take place.

"On this showing the first prize should be a bicycle. Better still a unicycle . . . make that a *used* unicycle," he grinned.

Other years will bring other problems. But for 1966 he managed to shift two hundred people and equipment through six countries over five months — and still make a motion picture.

During which he remained as one leading European magazine put it "supremely unruffled for a man with \$8,000,000 on his mind."





JOHN FRANKENHEIMER AMERICA

Something of a boy genius even among the outstanding talents of New York Television's golden age in the mid-1950's.

After shooting his first picture in an asphalt pit he walked straight into a Hollywood slowdown and was advised to "try television."

It was a good try — and a record that may never be equalled. Frankenheimer was voted best director by the Academy of Television Arts and Sciences for five consecutive years (1955-56-57-58-59).

Built like a basketball player, his energy and determination are legendary. During *Grand Prix* he drove cast and crew to the limits . . . and himself beyond.

One incredulous journalist wrote that among all the tumult of a Grand Prix race "on a clear day you can hear Frankenheimer half the length of the Monte Carlo waterfront."

Finally he became as much a celebrity in the tiny Principality as the Rainiers who live on the hill.

In mid-October the galvanic New Yorker and team checked into MGM's Culver City studios with more than 200 miles of film to cut for a Christmas week premiere. Frankenheimer is that kind of man. *Grand Prix* is that kind of film.

The Young Stranger
The Young Savages
All Fall Down
Birdman of Alcatraz
The Manchurian Candidate
Seven Days in May
The Train
Seconds

GRAND PRIX RACING

Automobile racing is now acknowledged as the biggest spectator sport in the world having recently overtaken Horse Racing and Football.

And in Motor Racing the pinnacle of attainment for driver and constructor alike is Grand Prix Formula I competition.

A Formula I car is designed to travel at maximum possible speed for a given period without destroying itself or its driver.

The Formula I driver is a remarkable person. Today only twenty or so men are qualified to drive these machines whose current design gives them the aspect of a slightly flattened cigar.

The first Grand Prix was held in June 1906 at Le Mans in France. It was called simply the Grand Prix (big prize), for at that time the French were the largest automobile manufacturers and the leaders in car-racing.

Since then Grand Prix racing has matured greatly but is in many ways still a tight competitive island unto itself. In the seventeen years since the beginning of the official world Championship series only twenty-five drivers have known the thrill of winning a Grand Prix . . . and of those a mere nine have become world champion.

Formula I racing has produced some legendary figures: five-time champion Juan Fangio from South America. Stirling Moss who was able to read the small print in a newspaper across a room.

Rudolph Caracciola could and preferred to drive at high speed in torrential rain, without goggles. And one of

(continued)



JOAKIM BONNIER (Switzerland)

Cool, reserved but popular President of the Grand Prix Drivers Association. Comes from Professor's family in the far north of Sweden. Married to one of the prettiest of the 'pit wives', now living in Lausanne, Switzerland where he owns a Modern Art Gallery.



BOB BONDURANT (America)

Ex-motorcycle ace, former helicopter pilot, one time insurance salesman, he is now the brightest of the younger Americans on the Grand Prix scene. Won the Sports Car World Manufacturers Championship in 1965. Regular camera car driver and consultant during European filming.



LUDOVICO SCARFIOTTI (Italy)

Very popular in his native land for his win at Monza when Brabham and the Japanese Honda were out to get him. Started the race as No. 3 in the Ferrari team and scooped the prize. Now, seemingly, back in Formula I racing after an in-and-out career.



JACK BRABHAM (Australia)

His 1966 win gave him his third world championship. Only the legendary Fangio is ahead of him with five championships. Already 40, Jack thinks he can still beat the South American maestro's record. Clinched the '66 championship after a savage burst of wins in mid-season. Is now also the world's largest producer of racing cars.



GRAHAM HILL (England) (World Champion 1962)

Indianapolis winner in 1966 when all the European countries, particularly the French, cared not about the prize — or even the glory — but the way he kissed the pretty girl after the race. They were watching by Telstar.



DAN GURNEY (America)

Son of a Metropolitan Opera Singer. One of the most gifted of California's many top class racers. Is President of Anglo American Racers, in partnership with Carroll Shelby. Their American Eagle cars seem likely to become a power in Formula I racing now that early troubles have been ironed out.



LORENZO BANDINI (Italy)

Anchor man in the Ferrari factory team. Opened the season well with second place in the Monaco 'round the houses' GP. First of the newer breed of Italian drivers to take the place of Ascari and Musso. Almost always on hand during the five-country filming of Grand Prix.




MIKE SPENCE (England)

Sports the fanciest helmet on the Grand Prix circuit. Experience in the Lotus works team with Jim Clark as No. 1 driver has stood him in good stead. Potentially one of the best of the younger men, extremely hard to beat in a competitive car.




JOSEPH SIFFERT (Switzerland)

One of the most conscientious of world class drivers who personifies the will to win. His 1965 success in the Mediterranean Grand Prix at Enna beating Brabham and Clark at an average speed of 139.22 mph, established him as the leading independent among World Championship contenders.




CHRIS AMON (New Zealand)

Few have accelerated to the top as quickly as this 22-year-old. Regarded by his rivals as 'brilliant' for his age. Driver of the year in New Zealand before graduating to the European Circuits with Maserati and more recently McLaren. Le Mans winner in 1966 and frequent pilot of Grand Prix's GT40 camera car during the five months of filming.



PHIL HILL (America)

First and only American, so far, to win the World Championship. Physically an almost perfect racing machine who, when away from the track, collects classic cars, classical records and antique piano rolls. Prize possession is a piano roll of a Rachmaninoff Concerto played by the famous composer himself. Director John Frankenheimer's No. 1 racing adviser.



MIKE PARKES (England)

Young, tall, relatively unknown until he 'gatecrashed' the Ferrari factory team in 1966 after John Surtees moved to Cooper Maserati. To the delight of all Italy he came in second at Rheims, and better still, again at Monza. Still insists on driving in his English made, custom built, suede walking shoes.



RICHE GINTHER (America)

Thirty-six-year-old Californian and Korea veteran. As one of the best Ferrari mechanics in America he was invited by his close friend, Phil Hill, to join him in Carrera Pan Americana race during which both survived horrendous crash. Likes fast circuits and fourth gear corners. Is now top team driver for Japanese Honda and responsible for much of its development. Grand Prix racing adviser.




BRUCE McLAREN (New Zealand)

Still limps from riding injury at age of ten that kept him in the hospital for three years. First gained prominence in Europe when Nurburgring organizers allowed him to join their team for a Formula II race. He won. A protege of three-time champion Brabham, he has gift of learning any track after three or four laps in his everyday car. Now a full-fledged racing car manufacturer — and is still only 29 years old.



DENNIS HULME (Australia)

Second driver in the super successful Brabham team. Former driver of the year in his native land and present English sports car champion who holds lap records on five British tracks. A fine support for 1966 world champion Jack Brabham, he tangled mightily with three Ferraris at Monza to snatch a courageous third place. An implacable competitor.




JOCHEN RINDT (Austria)

According to his contemporaries the driver of the future. Successfully pulled out of one of the most spectacular spins in racing history at Spa Francorchamps in 1966 when the majority of the field left the track for good. Only beaten by a whisker for third place in world ratings by vastly experienced teammate, John Surtees. The man to watch in 1967.




JUAN MANUEL FANGIO (Argentina)

Probably the most celebrated ex-bus driver in the world. In his youth nicknamed Chueco (bandy legs). First drove against the European aces in 1947 and then became almost unbeatable. Five times World Champion and winner of 24 Grand Prix races. Came out of ten year retirement to take part in filming of Grand Prix. His reappearance on Monza track in Milan nearly caused a riot.



GIUSEPPE "NINO" FARINA (Italy)

Nephew of the world famous coach builder and designer Pinin Farina. Last of the old guard who had his training in monsters only seen in museums today. Tutored in the arts of Grand Prix racing by Nuvolari at Alfa Romeo. "Nino" won his only world championship in 1950 by three points from Fangio. He liked to sing as he raced and was the first to use the now almost universal arms-outstretched-head-up style of driving. Farina died during Grand Prix in a road crash unconnected with the filming.



LOUIS CHIRON (Monaco)

"Louis the Debonair" spent his early life as a minor employee at the Hotel de Paris in Monte Carlo, later became chauffeur to Petain, is now as well known as the Monagasque Royal Family. Made his first appearance at Indianapolis as far back as 1927. Raced his last Grand Prix at Monaco at the age of 57 and one year after gained second place in his class in the grueling Mille Miglia. Now Grand Seigneur of the Monaco Grand Prix and all things motoring in Monte Carlo.

today's giants, Britisher Graham Hill, at Clermont-Ferrand in 1965 drove almost the entire Grand Prix using a six-gear transmission with a broken clutch.

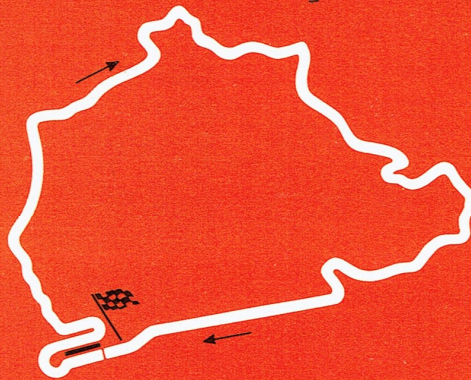
The lifeblood of Grand Prix racing is provided by the large commercial companies who directly or indirectly provide parts and accessories for mass produced automobiles. Each year they pour millions of dollars into a sport that has got to be the most expensive in the world. Often the tire wars between rival manufacturers is as fierce as the races themselves. And to the pilots, who by modern standards will not grow rich from racing, the product companies are part patron, part employer, part exploiter.

In 1966 the sport's Governing body, Paris based Federation Internationale de L'Automobile, changed the Formula I regulations, giving constructors new and exciting problems to master. And only a minimal time to complete their work before the season's traditional opening in May on the streets of Monte Carlo.

Under the new regime Formula I engine-cylinder capacity would be 3,000 cubic centimeters or less . . . exactly twice as much as the previous few years. The minimum weight of the racing car, empty and without ballast: 1100 pounds.

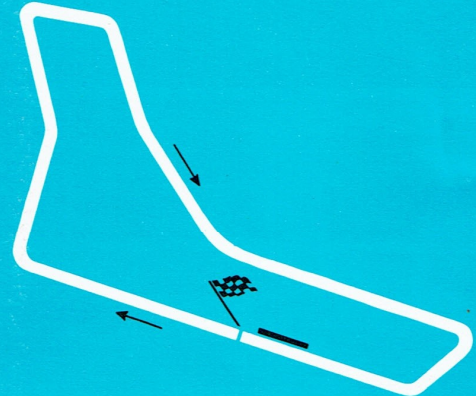
Events counting for the world championship must compulsorily be run on a distance of at least 187.5 miles and at the most 250 miles. All competing vehicles to run with normal high grade commercial fuels available in any gasoline station.

(continued)



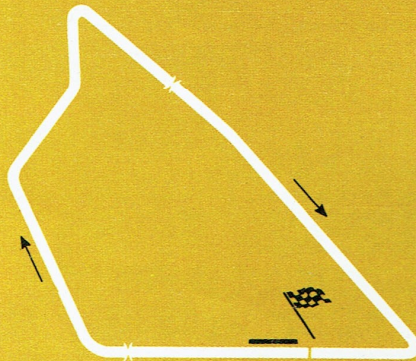
NURBURGRING, GERMANY
Lap distance 14.17 miles

An attractive yet very demanding circuit that twists through the Eifel mountains. To know this course is to have a photographic mind. 172 corners . . . eighty-eight to the left, eighty-four to the right . . . the number of gearchanges unrecorded. Racing legend has it that if you can conquer the 'Ring' you are World Champion material.



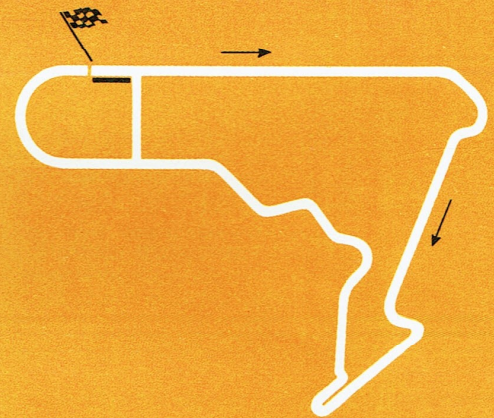
MONZA, ITALY
Lap distance 3.56 miles

Almost the ideal circuit for motor racing. Situated in a private park north of Milan. The best developed off-course facilities in the game. And the home of Italian Motor racing. Monza crowds are perhaps the most knowledgeable, certainly the most vociferous of all. If a local boy wins, especially in a Ferrari, the whole of Italy roars in triumph. It happened in 1966. Those who were there will never forget.



RHEIMS, FRANCE
Lap distance 5.15 miles

Chief rival to Spa Francorchamps as the fastest track in the World Championship series. One of the greatest hazards here is hospitality. Deep in the champagne country Rheims seems bent on proving the quality of its liquid wares. The drivers, to their credit, seldom succumb . . . at least before the race. But many an editor has wondered at strangely garbled race reports from his man in the field.



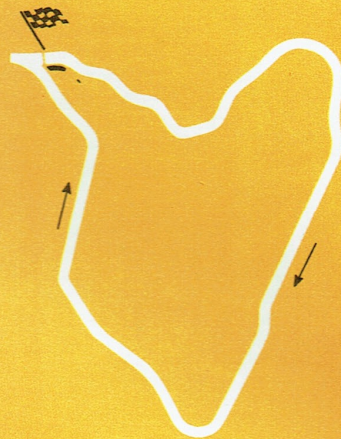
MEXICO CITY, MEXICO
Lap distance 3.11 miles

Last of the world championship events and not unnaturally the scene of much drama. In 1964 the world title changed hands three times on the last lap. 7,000 feet above sea level, the course poses interesting power and carburation problems. In 1965 Japan's Honda team solved the puzzle by testing the winning car in similar climatic conditions . . . half way up Mount Fuji.



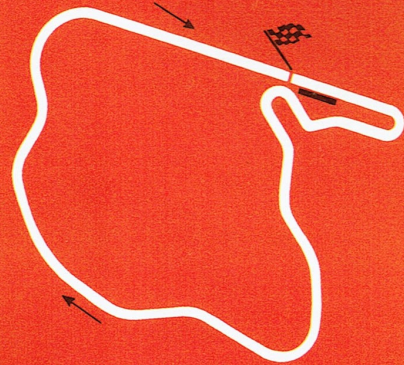
BRANDS HATCH, ENGLAND
Lap distance 2.65 miles

Possibly the best track from the point of view of that under-rated person, the spectator. Not because of the amenities, but because of the open rolling Kent countryside. From the pilots angle, a hard race to drive. Seventeen gear changes a lap, adverse cambers, tricky dips and the notorious Paddock Hill bend—sometimes known as Bloody Row—approached much of the time at 125 mph. Not an orthodox corner on the entire track.



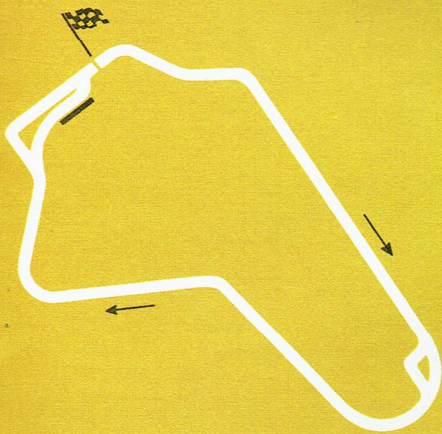
SPA FRANCORCHAMPS, BELGIUM
Lap distance 8.76 miles

Set among the pine forests of the Ardennes, close to the German border. One of the two fastest road racing circuits in the world. Often the winning average speed here tops the individual lap records on other tracks. Dangerous enough in dry conditions, when the rains come it is positively lethal. Battles in two World Wars have taken place in this area.



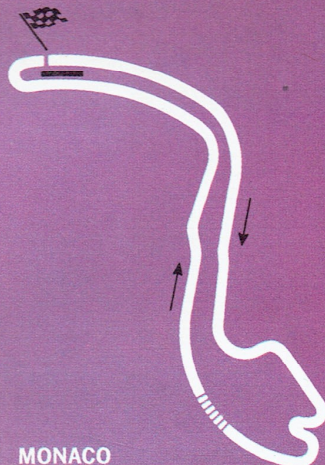
ZANDVOORT, HOLLAND
Lap distance 3.56 miles

Again a personality all of its own. Set among the sand dunes bordering the North Sea, it is another spectator favorite. For the habitu  it has been said to 'lack the glamour of Monte Carlo, the grandeur of Spa and Nurburgring, the atmosphere of Monza and the Gallic excitement of the French events.' The warm friendliness of the officials makes up for all of this.



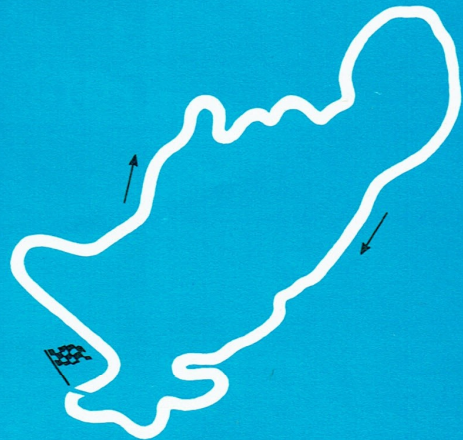
WATKINS GLEN, U.S.A.
Lap distance 2.30 miles

Throughout the European season the word is 'wait till you get to Watkins Glen.' Watkins is synonymous with Autumn, and the unique coloring of Upstate New York. The local people run it beautifully, without the overtones of commercialism. To the people of Watkins Glen motor racing is first of all a sport. The travel weary Grand Prix circuiters are most grateful.



MONACO
Lap distance 1.95 miles

The only 'Round the Houses' race on the entire Grand Prix Calendar. The Principality has three times as many croupiers as soldiers, is merely half the size of New York's Central Park. So race weekend means the close down not of a few streets, nor even the capital, but the whole country. Traditional start of the European season, the Monaco race is one of the hardest circuits on car and driver.



CLERMONT-FERRAND, FRANCE
Lap distance 5.05 miles

Situated geographically right in the centre of France, 2,000 feet in the air. This is volcano country and among the oldest inhabited areas in the world. The track itself is a mini-Nurburgring, with fifty-one difficult twists and turns in five miles. Grand Prix director John Frankenheimer staged his own race here. An added and much reported attraction, the Police here are not only friendly, but polite!

The scramble among constructors to develop the right combination became frenetic. Some could not make it and remained with cars below the maximum until their research and testing was complete.

At the ripe age of forty, Jack Brabham, two time world champion and now a constructor himself, found the magic formula with his Repco Brabham. After a crushing series of wins in midseason he had the championship in his pocket by the time the circuit reached Monza in late August.

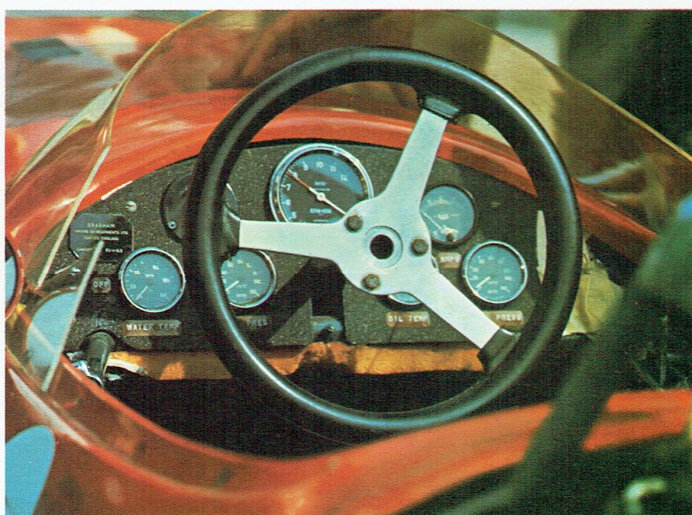
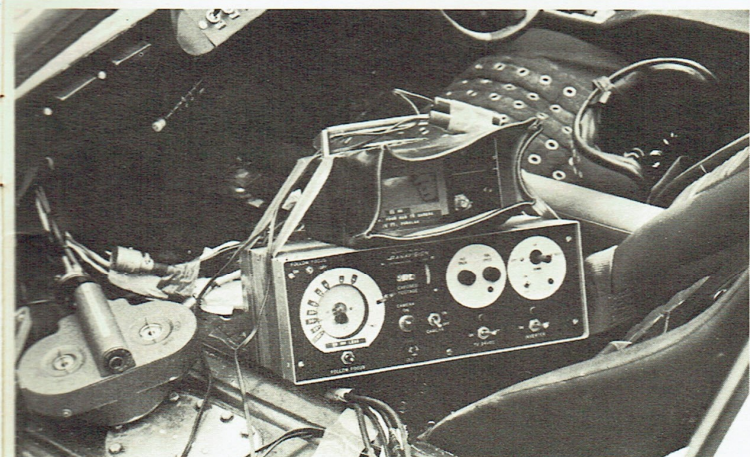
Close on his heels was the hybrid Anglo Italian Marque Cooper-Maserati, whose classy drivers, John Surtees and Jochen Rindt, cut and thrust at each other all season for second and third spots in the world rankings. In the end it was Surtees by a nose.

The doyen of racing, Enzo Ferrari, has his share of success with wins at Spa and a one, two on the home park at Monza.

Lotus and BRM sparkled briefly, but generally disappointed while the Anglo American Eagle spent more time in the pits than its sponsors would like.

Japan's formidable Honda arrived late in the season, and immediately almost lost Number One driver Richie Ginther in a crash at Monza. By May '67 when Monaco comes around again these factory teams will have ironed out their problems. Another thing is sure. With auto racing at number one in the popularity polls, it will take a lot of shifting.





Cameraman's seat in Ford GT40. A television monitor to choose his shots. Knobs and dials tilt remote electronic and microwave cameras at will through 360 degrees.



The mistakes room at Ferrari factory. Human error is unavoidable, mechanical failure — unforgivable, and meticulously tabulated.

Commendatore Enzo Ferrari. Spent hours watching filming before he allowed Grand Prix cameras into his Maranello house of secrets.

