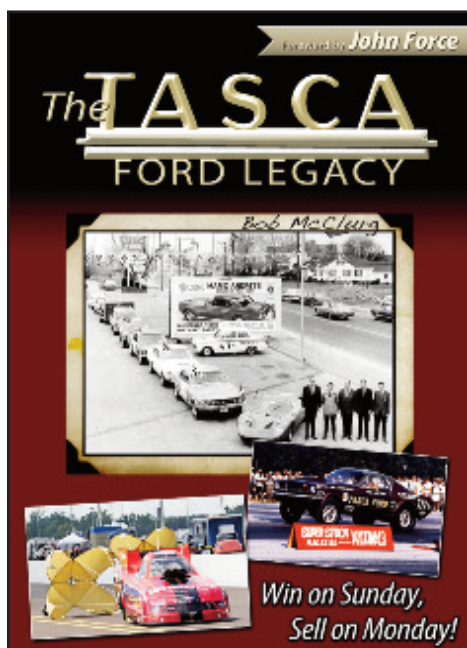
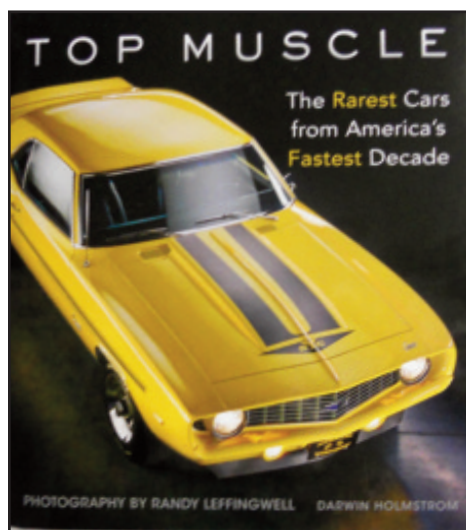


Shelby American



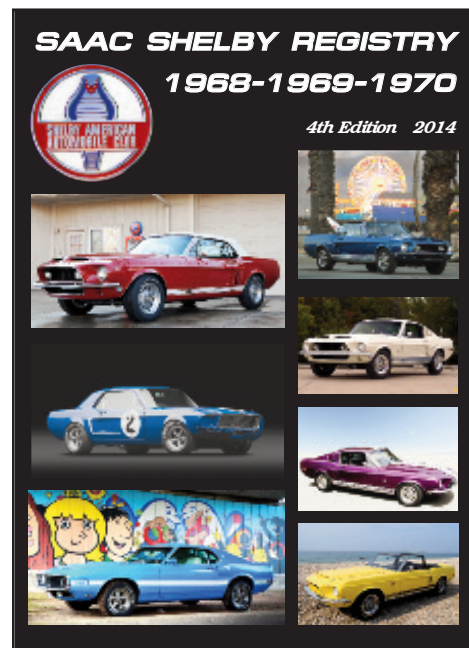
THE TASCA FORD LEGACY by Bob McClurg. 8 1/2" x 11" hardcover; 192 pages, 107 black and white and 119 color photos. Published by Car Tech Books, www.carttechbooks.com/tasca \$39.95.

Bob McClurg has a resume that could fill a book all by itself. He started taking photos at drag races in Southern California in 1964 and his work has appeared in print everywhere. He's also served as editor of several magazines, written hundreds of articles and dozens of books. His photo-journalist and drag racing background made this book a perfect project for him. Back in the 1960s, when muscle cars were center-stage, a handful of "super dealers" gained legend status, mostly through drag racing. Tasca Ford was one of the best known. Their drag team criss-crossed the country winning match races and setting records almost every weekend. The dealership was one of the most successful in the country and owner Bob Tasca even had Henry Ford II's ear regarding sales and performance. Pictures never tell the full story and McClurg has done a masterful job of digging behind the scenes to provide an understanding of this dealership and the people who made it successful.



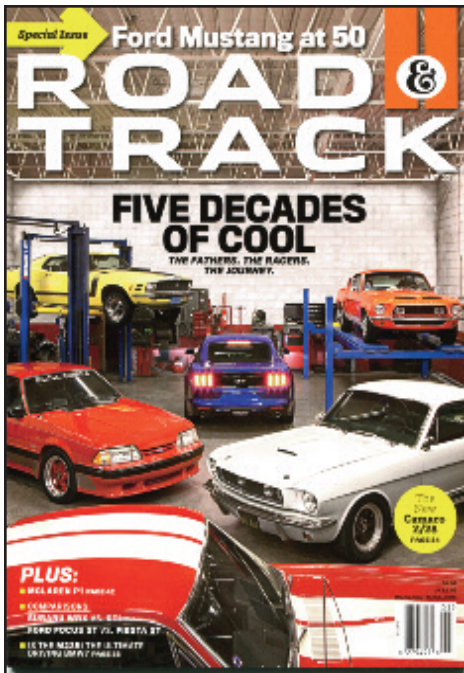
TOP MUSCLE by Darwin Holmstrom; photography by Randy Leffingwell. 10" x 11 1/2" hardcover; 224 pages, 217 color photos. Published by Motorbooks, www.motorbooks.com \$50.00.

This is a perfect example of a coffee table book. It contains beautifully done studio shots of 25 perfectly restored muscle cars from GM, MoPar, AMC and Ford/Mercury/Shelby. Only one was a Shelby, a 1968 GT500KR. That's probably not enough content to make a Shelby enthusiast lunge for this book, but if you have any interest in 1960s-1970s muscle cars you'll want to give this book a second look. The thing we found interesting was that all of the cars were located in one place—a 600-car museum owned by two brothers who demanded privacy and were never named in the book. A future semi-public museum was reported to be in the planning stage. In the foreward (written by SAAC member Charlie Lillard), some of the more interesting cars in the collection were listed: four 1969 Trans-Am convertibles (half of all built); eight Hemi Cuda or Hemi Challenger convertibles; two 1957 factory supercharged Ford Rancheros. These brothers are serious collectors. Choosing 25 cars for this book had to be an impossible task. Ok, it could have used a few more Shelys or a Cobra, but maybe Holmstrom is saving that for his next book.



SAAC SHELBY REGISTRY 1968-1969-1970 4th Edition. Edited by Rick Kopec and Vincent Liska. 8 1/2" x 11" hardcover; 1,472 pages, 808 black and white photos. Published by the Shelby American Automobile Club, www.membership@saac.com \$205 plus \$12.35 US postage, \$61.75 outside of the US and the rest of the galaxy.

Do we have the audacity, insolence and pluck to review our own book? In a word, yes. This is the third volume of a trilogy of registries. So much information on Cobras, GT40s and Shelys has been unearthed over the years that it was necessary to separate it chronologically and print three individual books. They are all hefty tomes: 1,618, 1,352 and 1,472 pages respectively. If they were combined and printed as one Webster's Unabridged Dictionary-sized volume, it would have been 8" thick and contain 4,441 pages. It would have needed wheels and a handle like a piece of carry-on luggage or a couple of coolies to trundle it around. This registry is no different from the first two; everything we've been able to gather on these cars has been put into this book. If you have any questions about 1968, 1969 or 1970 Shelys, this book will answer them.

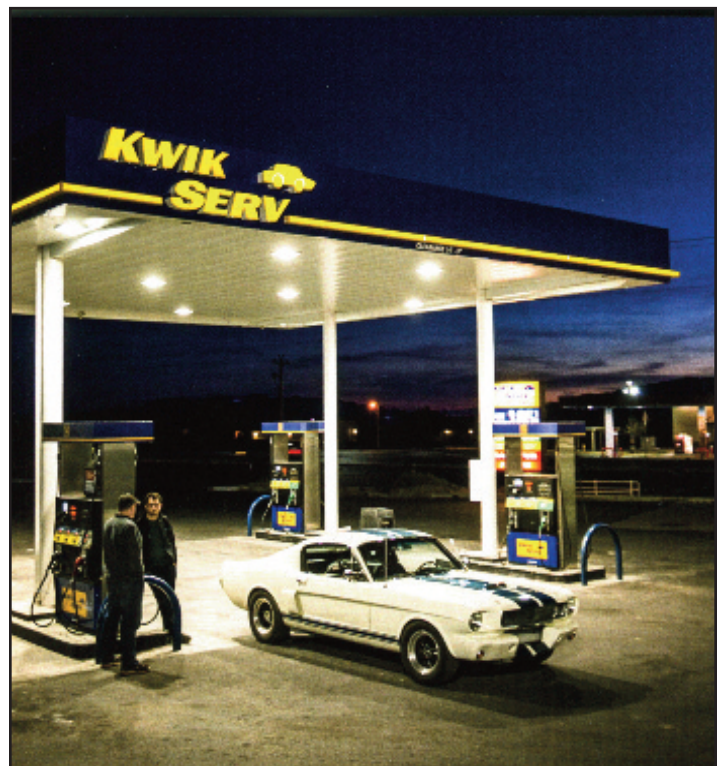


Back in the Fall 2013 issue's "The Mail SAAC" we remarked in the editorial that with the Mustang's 50th anniversary, 2014 will certainly be wall-to-wall Mustang. After experiencing the Cobra's 50th, we didn't need a crystal ball to peer into the future. Well, the future is here. The May '14 issue of *Road & Track* was more or less dedicated to the Mustang with a heaping side order of Shelby. Let's do the math: the issue is 116 pages long. Of this, 66 pages are editorial (57%) and 50 pages are advertising (43%). The magazine dedicated a full 25 pages to Mustang/Shelby stories (38% of the editorial pages). That's major.



The issue contained another article about Mustang race cars, with comments by (match them to the cars): Chuck Cantwell, Parnelli Jones, Scott Pruett, Tommy Kendall and Joe Foster. If you've attended a few SAAC conventions over the past fifteen years, nothing Chuck Cantwell said about R-Models will come as a surprise. What we do find interesting is the photo they used to introduce the article is not an R-Model but 5S019. It was purchased by Dick Carter who picked it up at Hi-Performance Motors in February 1965 and drove it to Shelby dealer Hayward Motors for unspecified warranty work.

Carter wanted a competition model but was told people were ahead of him and he wouldn't be able to get one until the summer. He wanted to start racing immediately so he bought a street model, stripped it out and added competition parts directly from Shelby American. On May 9, as R-Models were being completed and delivered to those at the head of the list, Carter won at Laguna Seca. Pictures (including the one shown above) appeared in *Sports Car Graphic* and were used by Shelby for public relations. Unbeknownst to just about everyone, the car which became the face of the R-Model really wasn't.



The opening article is a dose of early Mustang history served up by A. J. Baime. If that name sounds familiar, he's the guy who wrote the book, "Go Like Hell" [reviewed in the Fall 2009 issue]. It is about the Ford vs. Ferrari battle from 1963 through 1966. At last report, this book was being made into a major motion picture in Hollywood. It's not going to be a documentary because Tom Cruise will be playing Carroll Shelby. We'll try to keep an open mind about that.

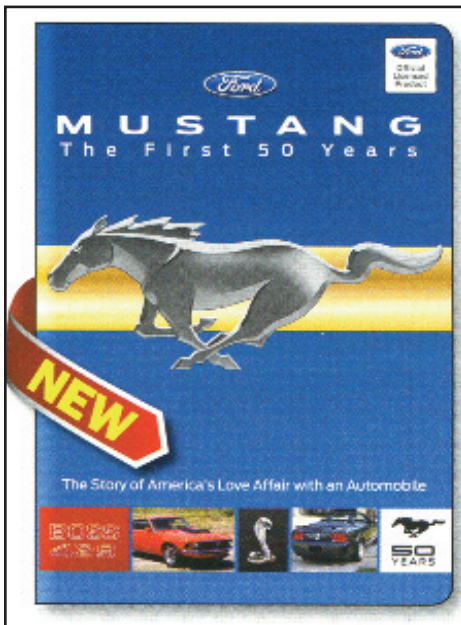
The Shelby article consumed ten pages and used a road trip from Los Angeles to Las Vegas as an excuse to recount the GT350 story. It's something you never tire of hearing, even if you know it by heart as most of us do. The trip's official start is logical: 1042 Princeton Drive in Venice. They even showed the building's front, as it is today. The car they used wasn't an honest GT350 as you might have expected. Instead, it's a 1965 Mustang that belonged to the article's writer, Sam Smith. He fashioned it into something of an R-Model on the cheap: American wheels, a competition apron, aluminum sail panels replacing the louvers, an R-Model dash and '65 GT350 wood wheel. Smith was honest about the car. We admire him for that. He said that while it had a lot of GT350 styling cues,



he stopped short of putting GT350" designations inside the rocker panel stripes because he wanted to be able to sleep at night. In all honesty, we'd like to see a little more of that.

Sam Smith said he would have preferred a real GT350 but admitted that he long ago missed the opportunity when they were purchaseable. Smith's car was powered by a strong 302 backed by a Tremec

five-speed and had suspension upgrades, Lincoln discs and aftermarket power steering. The photography included some nice shots (we've included a couple with a tip of the hat to *R&T*). The article isn't a road test, nor is it a recitation of Shelby facts, figures and statistics. It's a think piece about the philosophy of the original GT350 marinated in today's times. It's an interesting take on a familiar subject.



MUSTANG The First 50 Years. 2 hours and 30 minutes on 2 DVDs. Produced by TM Books and Video, Box 9228, Michigan City, IN 46361 800-892-2822; info@tmbv.com www.tmbv.com \$19.95

Just in time to celebrate the Mustang's 50th anniversary (it can't be a coincidence) the story of the Mustang is presented on a DVD (two, actually), using

using archival footage mixed with new HD video of owners and enthusiasts talking about their favorite subject—Mustangs.

The story of the Mustang is one of the best-known in the automotive world. A lot of us have lived through it, seen each aspect being chronicled as they took place, and were added to the overall narrative. And we have never tired of it. Now Mustang is fifty years old, and the story has been recounted and recapped in magazine articles, entire books and now on video, which brings it to life like no other medium.

We have seen a lot of videos on Mustangs and Shelbys, beginning with amateur 8mm home movies, 16mm professional films, video cassettes, clumsily-edited clips from television shows and movies and finally professional DVDs. This one is head and shoulders above anything else we've seen. It's not perfect, only because it is impossible to compress 50 years and a couple of million cars into two DVDs, which means there is plenty of room for more research, more interviews, more footage, more more more. Mustang and Shelby enthusiasts will never be satiated.

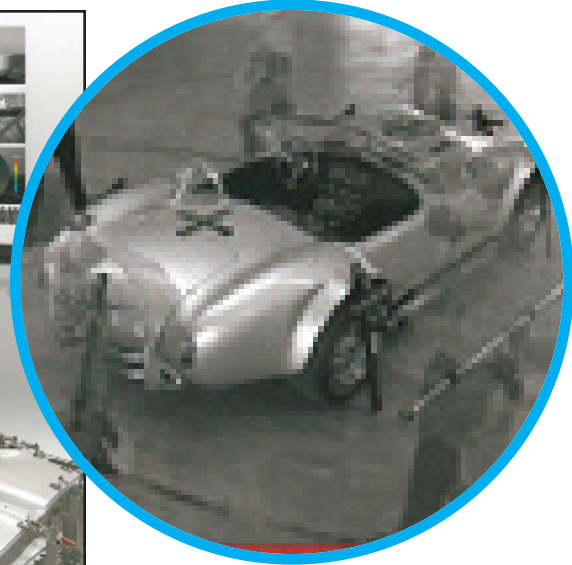
Once you plug them in, the DVDs move quickly. You're not likely to be bored. The Mustang's history is laid out chrono-

logically and nicely done, using original television ads, newsreel footage, interviews with people who were intimately involved in the project and automotive writers. When we saw Jeff Burgy's name and his face on the screen we perked right up. He started off giving some history of the first generation of cars and pretty near hijacked the rest of the video. This is not to say we got tired of seeing and hearing him. By the end of the video we were not exactly suffering from Burgy fatigue.

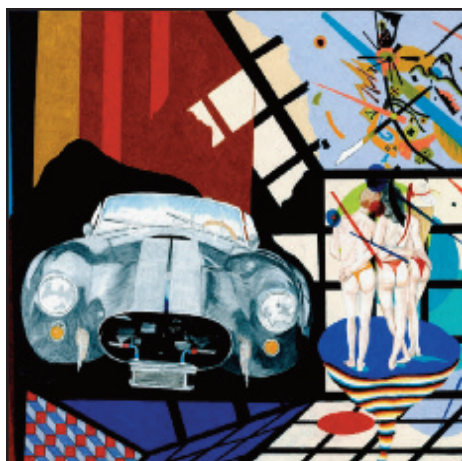
The first DVD was a tightly-edited history, generation by generation, from 1964 1/2 through 2015. The second DVD is labeled "bonus features" and is made up of segments that really didn't fit neatly into the first DVD: Roush Industries, a couple of owners, an appraiser, the GT350 story (complete with the usual urban legends of roll bars being installed and removed and original GT350 engines being replaced by lo-po 289s before the cars were returned), a clip on the Lee Iacocca model (only 45 cars were produced as 45th Anniversary specials) showing Iacocca's personal car. There's also a tour of SAAC member William Deary's private Shelby museum, The Carroll Collection. As we said, nicely done, informative and entertaining, and definitely worth watching.



The latest entry into the diecast world is a 1/18-scale Cobra Daytona Coupe. The ad states that the model can be purchased for three payments of \$26.66 (plus a shipping charge of \$20 in print so fine you'll need a magnifying glass to see it). Still, a total of \$99.98 isn't out of line. No mention is made of the number which will be produced. Our guess: slightly more than the number which will be ordered. Oh, and there's no cut-off date for orders, so who knows how many will be made? Likely enough so that they will never be bona fide collector's items. Never the less, once they are no longer available don't be surprised if the eBay price is \$200 or more. Oh, and there's one more thing: nowhere in the ad is the name Peter Brock mentioned. It's not like the Daytona Coupe is a tiny footnote in the Cobra story. It has been told, retold, and told again—literally hundreds of times. Books have been written, videos created and more photos published than it is possible to count. And yet somehow, *somehow*, the Coupe's designer, the single person most responsible for this car and the World Manufacturer's Championship it won, Peter Brock, has been overlooked. This is an oversight of immense proportions; an omission so large it cannot be explained away as a mere slip-up or gaffe. It had to be purposeful—unless this company has ad copy writers who are wearing their baseball caps sideways, have faces that look like a tackle box and tats on their neck, and who begin every sentence with the word, "Dude..." They should be identified and made to write "Peter Brock" on the blackboard one thousand times.



Tom Jaworski of Prospect Heights, Illinois spotted this Cobra in a GOM (Gesellschaft für Optische Messtechnik) optical measuring technologies catalog in Germany. The company specializes in 3D digitizing, 3D coordinate measurements and deformation measurements in the automotive, aerospace and consumer goods industries. All we know about the bare aluminum Cobra is what we see in the picture, but we assume it was taken in Germany. There are plenty of Cobras living there.



Dutch artist Hans Stuurman sent us a link to his website which shows some of his work. The Cobra stuff is interesting and he works with color pencils. If you'd like to see some of his other work his website is: www.oldtimergallery.nl and go to the "oldtimers" menu.



We try to keep *Town & Country* magazine out of Colleen Kopec's reach because it's our feeling that it is way too upscale for her: expensive jewelry, expensive clothes, expensive hotels, expensive perfume, expensive everything. Nothing good can come from any of it. Despite this embargo, occasionally she finds an issue and once in a while sees a Shelby or Cobra reference. In the wedding column of the April '14 issue they carried a picture of Henry Clay Ford Jr.'s daughter Eleanor and her new husband Joseph Cobb as they left their 400-guest wedding reception in his Acaulco Blue '68 GT500 convertible. Well, depending on if there was a pre-nup, it could be THEIR Shelby now.



Time for a new tool box? Howard Pardee sent along this picture from British tool company Speedking. The cost? Only £850. That's \$1,400 at the current exchange rate.



Keep your eyes open when you go into a Burger King in Arlington, Washington. Cory Hitchcock did and was rewarded by seeing this muscle car poster behind their walk-up counter. They were trying to promote a Saturday night cruise. We wonder if this is a poster that might be displayed at all Burger Kings or just something more regional.



Lee Cigler of Billings, Montana was an early SAAC member. He passed away in June 1991. His 1970 GT500 #9F03R481854 meant so much to him that he left instructions to include the image of the convertible on his gravestone. His son Lyle, also a SAAC member, passed these photos along to us.

EAGLE EYE FOUR-WAY WHITTLED DOWN TO THREE?



We had not received anything from Ken Young for over three months, and were beginning to wonder if his eagle-eyesight has diminished. Maybe a seeing eye dog is in order. Over the past few years we got used to receiving a steady stream of Cobra and Shelby related detritus from him, even though some was borderline specious. So the apparent silence from him has been deafening. Has he tossed in the towel? Packed it in? Has Elvis left the building? We'd hate to think this picture [left] is the last sighting we're going to get from Young; that he is going out with a whimper instead of a bang. The only thing worse than seeing this picture is finding out that Young actually bought this car. Say it ain't so, Ken.

Ted Warren was obviously plumbing the depths of eagle-eyedom and hit rock bottom with this picture. On a road trip this past summer he stopped by to visit Fran Kress in Pittsburgh. He sent us this photo of a photo commemorating the event, noting the GT350 in the trailer behind him and the red 289 Cobra to the right as something worthy of an eagle eye sighting. As transparently thin as it is, we'll accept it. But to have Kress autograph the mat in front of the photo has to be a new low in attempting to add value to something which is, otherwise, utterly without any value whatsoever. Mark our words: this is the kind of thing that will convince Kress he has attained some kind of ill-defined and vague celebrity status. The next step will be an autograph session at the convention, followed by seeing his autograph for sale on eBay. Somebody, pass the ipecac, please.



In his non-SAAC life, Ted Warren is a doctor. A humble general practitioner who was recently given this hand-made knife as a gift from one of his patients. The handle is made from an elk antler, the blade is obsidian and they are tied together by sinew. The hollowed-out area carries a small Shelby Mustang. We're pretty sure this is one collectible no one else will have in their collection.



Barranger spotted this Shelby hinge. Looks like a real antique.



Warren saw the Shelby on the cover of this health magazine, but a closer look revealed it was an Eleanor car. Ok, we'll take what we can get.



Does Warren find this stuff or does it find him? This flyer for Pep Boys came inside a morning newspaper. It all sounds a little Twilight-Zoney to us.



Warren spotted this Mardi Gras float with a large Carroll Shelby banner on the back. Oh, wait. This is Warren's float. So it really was no coincidence. Was his crew throwing out Cobra beads during the parade? Laissez les bon temps rouler!



This is the first we've heard of the Carroll Shelby bean bag toss game. Ted Warren spotted it on eBay. Originally created for kids, it's not likely to fall into their hands with a reserve of \$125. The description says, in part: "Rare Shelby item. If you are a Shelby Collectible person this is a must have." Don't you love it when a bloodsucker tells you that something they have wildly over-priced is a must-have if you are a collector?



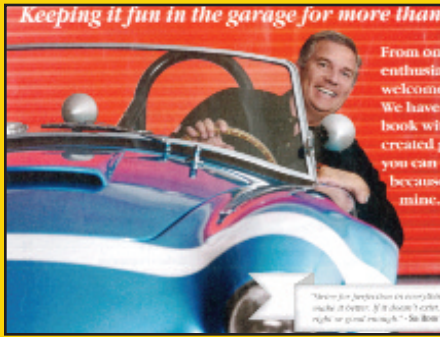
Barranger is not bashful about dipping into the Hagerty Insurance well, and Hagerty doesn't seem bashful about using Shelseys in their newsletter. Especially Lime Gold ones with white LeMans stripes.



Barranger came across this cobra lamp on the internet. It looks like a real antique to us.



It seems like every swap meet you go to has table after table of tools and hardware made in Taiwan or China. There must be a lot of mark-up in this stuff because it is, literally, everywhere. One popular brand is Cobra, so it shouldn't come as any surprise when that name appears on labels for everything from screwdrivers to tape to, well, pop-rivet kits. Barranger couldn't come back from his last swap meet without one for his tool box. Keep in mind that the only value this stuff has in the label, because some people will buy anything with the name Cobra on it. These tools are cheap because they are made from substandard materials. Vises crack when you hit them with a hammer, screwdriver blades twist like they are made of tin, anything you hit with a chisel will break the chisel itself and we've seen wrenches bend like semi-cooked linguini.



Griot's Garage catalog is a cornucopia for Cobras, Ford GT and Shelby pictures. Both Barranger and Warren never miss an issue and after more references to these catalogs than we can put a number on, we've got to classify this as low-hanging fruit. It's like fishing with hand grenades: lots of splash and not much effort.



Another Barranger find was this boot polish made in England. Now all Barranger needs is a pair of Cobra boots.



Warren saw this jeweled Cobra tiara on the Antiques Road Show in Baton Rouge, Louisiana (\$3,000). We're glad he didn't have the opportunity to try it on.



We're guessing that Barranger has this set of Cobra cable chains in the trunk of his '67 GT350 just in case he's caught an unexpected snow storm.



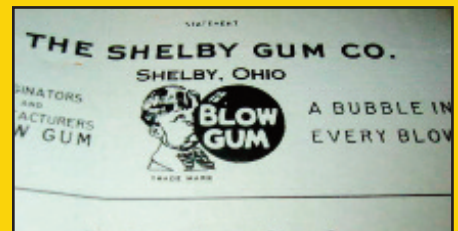
Are we surprised that most advertisements for auctions will use a Cobra or a Shelby to hype their upcoming events? We shouldn't be, because nothing attracts attention like a Cobra. This ad was spotted by Ted Warren.



We sometimes worry about Jim Hutchinson. A lot of his eagle-eye sightings point out expensive jewelry or high fashion clothing and accessories and he seems to take more than a normal interest in female footwear. Take this one for example: shoe designer Dries Van Nolen's latest offering is priced at \$940 a pair. According to Hutchinson, it is "a snakeskin-stamped calfskin halter, wedge heel, peeptoe model." Is it us, or does this guy seem to know a little too much about ladies' shoes? Would fetish be too strong a word?



Barranger sent us a picture of this cobra coffee can. We're not sure you'll see this in your corner grocery store.



Barranger discovered a company from Shelby, Ohio that manufactured bubble gum. This is a copy of their letterhead. We're guessing it is from the 1930s or 1940s. A bubble in every blow.



Barranger found this Cobra Engraver which is used to do decorative work in concrete. The company makes another piece of equipment called the Mongoose. Coincidence?





Stewart Saathoff of Houma, Louisiana sent SAAC '65-'66 Registrar Howard Pardee a couple of pictures of his GT350, 6S440, taken during the filming of a big budget Nicholas Sparks romance movie called "The Best of Me," filming now and due for release in October. There are six cars used in the film but two get significant on-screen time: the GT350 and an Oldsmobile 442. Saathoff took these photos during the filming of a "behind the scenes" segment which will likely be used to promote the movie. The lead actor walked around the cars, a camera rolling, making comments about the cars and explaining how the Shelby was rarer and more valuable than any of the other cars.

Nicholas Sparks is a screenwriter, producer and the author of seventeen novels and one non-fiction book. Eight of his romantic novels have been adapted to film. We won't waste the space that would be required to list these sappy chick flicks here, because you probably haven't seen any of them—unless you were forced to sit through one as payback for insisting that she join you in seeing a Sylvester Stallone, Bruce Willis or Vin Diesel beat 'em up, shoot 'em up action film. When "The Best of Me" comes out in October you should offer to take her, without mentioning that there will be a Shelby in it. Scoop up any points you can get in advance, because once she realizes you're only there to see the GT350, any advantage you had will disappear faster than a snowflake landing on a hot exhaust header.



Someone sent this pair of photos they found on the Internet, showing Hi-Performance Motors then and now. They parked a Dragonsnake out in front back in 1966. More recently, it's the same building (has it really been 47 years?), but it has been redecorated.



Lyle Cigler of Bozeman, Montana spotted this '65 GT350 wheel in a recent Griot's Garage catalog. It seems like Richard Griot prints a new catalog for his car care products every few months and isn't bashful about using Shelbys, Cobras or Ford GTs in the photos of these products. Every time one of these catalogs comes out, a couple of SAAC members send us a "sighting" from it—the picture of a Cobra or Shelby, as Cigler has. We admit this is low hanging fruit and is hardly an example of an "eagle eye sighting" because a real eagle eye spotting should have some sort of a challenge attached to finding it. But wait, there's more, as they say in those \$19.95 television ads. When we started seeing Cobras and Shelbys in Griot's catalog we sent him a letter, introducing the club, sending him a current issue of *The Shelby American*, and asking him for some general questions. We wanted to know, mainly out of curiosity but also for info that could be used in the magazine captions, how he came to use these cars in his catalog and serial numbers (if he knew them, or owners' names if he didn't) so we could pass this information on to registrars. What did we hear? Crickets. Evidently Mr. Griot was so busy with his catalog that he couldn't find the time to acknowledge SAAC. We followed up with a couple of emails and the result was the same: more crickets. But none of this was known to SAAC members, and they kept sending us sightings. Well, this is the last one we will print. Evidently Mr. Griot doesn't need any free publicity for his business or his products. Fair

enough. He won't be getting any more from us. If you see anything in future catalogs please don't bother sending it here.



And here's something you won't see every day: Lyle Cigler had been a ski instructor for more than thirty seasons in Jackson Hole, Wyoming and Montana before being sidelined by a cracked bone in his foot. It became painful, was deformed and complications resulted in several surgeries and subsequent infections. Having the leg amputated offered the fastest way to return to some semblance of normality. Four years later he was back on the slopes, using the prosthetic leg he designed for skiing. Decorated with pictures of Shelbys and a SAAC logo, of course. Cigler also send us the photo [below] taken at the MCA's 50th Anniversary event in Las Vegas. He is pictured [on the right] with Bob Fria, the current owner of the second pre-production Mustang notchback, serial number 5F07U100002. Cigler owned the car between 1992 and 1996. He found the car during a ski trip in Edmonton, Alberta, Canada. It had been in Canada ever since it was new.



Hollywood Posters update: we saw the latest Larry Gardinier posters at SAAC-39. A few years ago we were providing suggestions for another round of posters — for starters, one for the new GT500 and one for the new Ford GT. We sort of put the project on hold because we still had plenty of the original dozen Hollywood posters sitting here and a lot of other things on our plate. But an '07 GT500 owner and a Heritage Ford GT owner contacted Gardinier and asked if he could do an original illustration of each of their cars. And what do you know? By some wierd coincidence, he just happened to have artwork in progress. He completed it and before sending it off, made a few litho prints of each. Both posters are available; the price is \$45.00 each or \$80 for the pair. Postage is included. Go to www.artracer.com for ordering information.

