

New Zealand Rolls-Royce & Bentley Club Inc

ISSUE 07-5
2007

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Front cover:

Bruce McIlroy's photograph of Neville Jordan attending to some detailed work on 7KG.

Disclaimer:

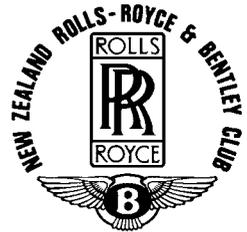
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SUBSCRIPTION

MEMBERSHIP of the New Zealand Rolls-Royce & Bentley Club Inc. is open to those of any age, including their spouses, partners and family, with an interest in these two distinguished marques, whether or not they are the owner of a Rolls-Royce or Bentley motorcar. Your Membership SUBSCRIPTION includes the Club Magazine (6 issues annually) the right to attend all Club events and activities and the right to partake in all aspects of Club management.

FEES: Registration Fee \$10.00 (once only)
 Membership Fee \$75.00 (annually)
 Family Membership \$5.00 (annually)

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Club Shop

BOOKS

From the Shadow's Corner by Cal West, Product Support Manager, Rolls-Royce Motors Inc, USA. A compilation of technical articles, specific to the Silver Shadow and its derivatives, reprinted from *The Flying Lady*. We will include with this a set of reprints from *Know Your Silver Shadow* featured in the Club magazine in recent years. \$80 per copy including P & P.

Silver Cloud/S Series Reprints 1955-1966: A compilation of technical articles from *The Flying Lady* specific to the Silver Cloud and S Series. \$20 per copy including P & P.

NZRR&BC CAR BADGES

Of the original design but made in stainless steel are now available at \$60 each.

Send your order with cheque made out to "New Zealand Rolls-Royce & Bentley Club" to: Roy Tilley, Technical Liaison Officer, 204a Waiwhetu Road, LOWER HUTT.

CHASSIS RECORDS

The Company's Construction Records, which accompanied every Rolls-Royce and Bentley (since 1931) chassis throughout its production at Derby or Crewe are a valuable resource for subsequent owners. They show details of the original order, any special equipment supplied, and the results of tests and inspections carried out prior to dispatch. The records for all cars over 10 years old are held by the RREC in the UK, and copies are available to members of that Club at a price which has to reflect not only the cost of photocopying and postage but also the cost of maintaining a valuable archive resource and employing a full-time archivist. The number of A4 pages for early cars may vary from two or three up to 20 or more, depending upon how much work and subsequent servicing was carried out by the Company and its agents. Records for a Silver Shadow can amount to 50 or more pages and are likely to cost around \$NZ150 but will be a worthwhile addition to any owner's library. For details of how to obtain a copy of your car's records, contact the Club's Technical Liaison Officer, Roy Tilley, on 04 566 0850
e-mail rmt@xtra.co.nz

ADVERTISING – pages 27 to 32

Classified advertisements (monochrome) pertaining to Rolls-Royce and Bentley matters are free to Financial Members who do not deal regularly in Rolls-Royce or Bentley cars or services. All classified advertisements must be submitted in writing to the Editor, Tom King, Phone 03 339 8309, e-mail the.king@xtra.co.nz 191 Sparks Road, Christchurch 8025. The publication of commercial advertisements, or any advertising in colour, will be the subject of a charge to the advertiser. Colour advertisements are charged at \$220 per half page and \$300 for full page, payable to the NZRR&BC Inc.

Northern Region

20 – 22 October: Labour Weekend in Waikato. See previous issue 07-4 for details.

Sunday 11 November: Parnell festival of Roses from 12 pm to 5 pm

Saturday 17 November: Northern Region AGM/Dinner at Romford's. 5 pm drinks, 5:30 AGM, then dinner (Black Tie optional)

Saturday 24 November: Waiuku Heritage Festival. British car clubs have been invited to display their cars from 9 am until around 5:30 pm. Cars will be displayed on either side of Queen St, Waiuku (the main shopping street) where there are about 200 spaces available. A car parade will occur at 12 noon, after which the cars will return to their display sites.

Central Region

October

Roy Tilley will be organising a night rally

Saturday and Sunday 13th, 14th combined Northern and Central Region get together in and around Taranaki

Saturday and Sunday November 24th, 25th November: Central Region AGM in Wanganui, combined with early Christmas dinner.

January 2008

First New Year event to be arranged by incoming committee at AGM

February 2008

17 February 2008 British Car Day

Southern Region

Annual General Meeting: Details for this will be available shortly. Contact Eddie Riddle edjoyr@xtra.co.nz

Saturday/Sunday 13 – 14 October Vintage Car Club Swap Meeting at McLeans Island. We have been invited to display 6 vehicles. Contact Anthony Dacre for further details at 351 9261.

Sunday 4 November All-British Day starting from VCC Canterbury Branch at McLeans Island 9:30. Entry fee \$10 per car, to go to the Van Asch Education Centre.

The Rolls-Royce and Bentley Touring Club (Inc) have invited us on their Events as follows:

Labour Weekend 20 – 22 October Touring Rally probably based at Balclutha, taking in the Pig Root, Catlins area, and the gold mining at MacRaes Flat.

Sunday 25 November Film Evening showing the Peking to Paris Rally Film. This is a tentative date which assumes that the official film will be available, and the venue is also to be advised.

Sunday 27 January 2008 Homestead Run, organised by Martin Vincent.

Australian Events

The Tasman Sea is much narrower than it used to be, and these events, organised by the Rolls-Royce Owners' Club of Australia, may be of interest.

2-7 April 2008 Federal Rally, Barossa Valley, South Australia Contact: Dean Sullivan +61 8 8373 3084

Mainland Comment

As this is being written, the news of the \$US100, 000,000 fine payable (to whom?) by Team McLaren for their spying on Ferrari has boggled the editorial mind, accustomed as it is to “one, two, three, four, lots”. Bruce McLaren would have turned 70 last month, and one wonders just how differently the Grand Prix racing world would now be with the charismatic Bruce McLaren portrayed in Eoin Young’s *McLaren Memories* (Harper 2005) and described by Sir Jack Brabham in his forward Bruce McLaren as “a good man and a good friend” still at the helm of the company.

Of course a close interest in competitors’ products has long been a feature of the car industry, and how often have we sat in traffic beside what looks like a new Whatever, only to read that it is a Whichever. Presumably we have a whole team, in addition to those whose normal occupation is thinking up stupid names (incidentally, a recent sighting of a confection called the Tribeca was laughable to anyone who has ever tried to even walk through the TRiangle BElow CAnal in Manhattan, let alone try to drive an obese Sports Futility Veranda through those crowded little streets) devoted to nicking others’ ideas.

The sharing of technology, unofficially or otherwise, has been going on since the dawn of time, and in such a manufacturing town as Coventry, back when it was a thriving car making centre, there must have been a healthy cross-pollination of ideas in the pub.

This was also brought to mind, coincidentally, when *Praeclarvm* 4-07 arrived. With the permission of David Neely, editor of *Praeclarvm*, and Mike Bramwell, the author of *The Ultimate Riley Monaco or the Ultimate Rolls-Royce?* the article will appear in Issue 07-6.

W.J. Oldham’s classic book *The Rolls-Royce 40/50hp – Ghosts, Phantoms and Sceptres* (Foulis 1974) has a full account of the genesis of 26EX, the experimental car which became the prototype for the Phantom II Continental. Frederick Royce, in Ivan Evernden’s account, had grown tired of driving the Phantom I “All Weather” he was using

from his home in West Wittering, and had become aware of the “close-coupled” design of saloon, whereby four people sat within the wheelbase, with rear foot-room provided for by wells beneath the chassis line. The Riley Monaco, introduced in late 1926, was the happy amalgamation of the Riley brothers’ ideas, with Stanley’s light fabric close-coupled 4-door saloon body design and Percy’s twin-camshaft 1100 cc engine and “silent-third” gearbox, and it launched the Riley company into almost mass production of about 50 cars a week.

Evernden was sent incognito to the Riley agent at Guildford in Surrey to buy a Monaco, and although the chassis number of that car is not recorded, other cars of about that registration number, also from Surrey, bear numbers which would place their manufacture as late 1931.

Your editor has had an interest in the Riley Monaco dating back almost 47 years, when a very original blue and black example built in late 1932 first came into his life, but after almost 4 years since it failed its WoF because of The Dreaded Crumbly Rot, it is close to emerging into the light in time to celebrate its 75th birthday. The local coach-building whiz Len Rickard has been working on the woodwork from the rear doors back below the waistline, so Southland Beech has replaced what used to be ash and oak, without major disruption to paintwork, and the interior trim has largely survived, so that it will be hard to tell that any work has been done unless one tries to wobble it.

Finally, an apology is due. The anonymous reporter of *The Now Traditional Mid-Winter Dinner at the Hermitage* in 07-4 neglected to mention that this was organised by the Rolls-Royce and Bentley Touring Club Inc, who invited members of the New Zealand Rolls-Royce and Bentley Club Inc along. This confusion was compounded by the editor’s poor housekeeping, in that he forgot to delete the “Southern Region” heading to the pages on which the report appeared, and the embarrassment caused to some readers is regretted.

www.nzrrbc.co.nz

Our Club Website, the next stage.

When we set up our website in 2001, our main objective was to speed up communication with members about forthcoming events, rather more readily than was possible through the medium of a two-monthly magazine. Secondary objectives were to provide members with general interest and access to technical information, and also to be a national and even international shop-window to potential members.

But in essence in these early days, all that members (and the world at large) could do with the website, was to sit and watch the screen and possibly send out an e-mail or two to Club Officials. But now we are expanding the site by adding a 'members only' section. Members will have access to this section by entering a password which will be allocated by our Membership Registrar, Ralph Atkinson. This will enable members to have access to information and services on a confidential basis. These services will include access to a list of members' names, addresses, e-mail addresses and car details, ***but not including those who have indicated that they wish their information to be kept confidential.*** Also we will be including a bulletin board for members to post messages and to correspond with the Club as a whole about matters of mutual interest.

The most important addition however, will be the addition of an electronic voting facility to increase the spread of voting and to reduce the cost of election of officers at Annual General Meetings. Whilst work on this is still proceeding, it will mean that at the time when nominations have closed and before any election, candidates' biographical details will be published on the members section. Then at a predetermined interval before the AGM, members will cast their votes for their choice of the candidates for any position.

There will also be an associated system where at the time a member pays his/her subscription each year, they will be allocated a PIN number, just like a credit card, for that year only. This will allow members to vote once only for each election, and also for or against any motion at that AGM. To ensure that the system works correctly for the most important function of election of Club Officers, rigorous testing will be essential. To this end we will hold a number of 'dummy' elections before the National AGM involving voting on such topics as the most preferred colour scheme, for example.

We stress that ***members without internet access will still have the same documentation mailed to them as previously,*** as will those members who specifically request on their membership renewal forms, that they be sent hard copies of voting forms etc. even if they do have internet access.

We expect to see a much wider spread of members voting, rather than being restricted to those able to be present at the AGM, with consequent opportunity for local bias. And of course the associated printing and mailing costs will be a much reduced cost to the Club than at present.

Roy Tilley

Northern Region Report

Sunday Drive to Morrinsville and Te Aroha 23 September

This trip is another in the series being run by the Northern Region to include members in our outlying areas. Inevitably, cities like Auckland, Wellington and Christchurch tend, by population numbers alone, to become the centre of activities of many clubs leaving those members in more distant locations feeling somewhat isolated. What better than our motoring club to reverse this state of affairs.

Thus it was that a small group of us braved a bad weather forecast to drive to Morrinsville with a raid on Dick Marshall's garage. The forecast was bad but the weather was better than expected whereas the previous weekend when the event was originally scheduled, the forecast was bad but the weather absolutely shocking. Good call by the organisers to postpone the event for a week. The consequence, of course, was that many who had marked their diary for the original date were unable to join us for the re-scheduled date.

Arriving at Dick's place we were immediately shown to his garage which housed a Mark VI Bentley just back from the paint shop and very nice it looked too. In fact it looked so good that it was obvious that Dick now has a lot of work to do in the engine room to match the standard.

We had all brought a contribution for morning tea which was assembled and presented by

Marianne in the main house. After re-filling our fuel tanks, we ventured a little farther down the track to Dick's shed. And what a shed!! A real bloke's shed!!

Dick has about ten (I didn't take an exact count) cars and there is room to double that figure, especially as some examples could recently have seen service in the U.S. Navy as aircraft carriers. These larger examples were offset by a split screen Morris Minor and a Nash Metropolitan. The contrast in sizes was very marked. I personally liked the enormous Cadillac. I think that is about as big as production cars ever got. It certainly wouldn't fit into the pay and display spaces in Parnell. Gorgeous!!

Lunchtime approached, so we said our thanks and good byes and continued to Te Aroha for a bite to eat. Lois and I had fish and chips in a very ordinary café while most of the group found a much nicer location so we joined them for a coffee. After we had finished, we found a super café, much better than the others, which we should have used in the first place. It's like the old tradesman's adage "Measure twice and cut once". When you have had your lunch, that's it, you can't start again can you?

All in all a very successful day and I am looking forward to the next similar function. Thanks Phillip for organising the day.

P.S. I want a shed like that!

Richard Hadfield



Bruce McIlroy's photographs from the Peking to Paris Challenge, 7KG and



Central Events

Night Rally 16 September.

On Sunday evening, we joined with the Daimler Enthusiasts' Club of Wellington on a night-time rally organized by Roy and Lesley Tilley to test our navigational and visual skills after dark.

The NZRR&BC was represented by three Silver Shadow 1's crewed by the Snellings, Martin Purdy & Bill Blackwell, and Martin Taylor with two friends. The DECW are a much broader-minded lot, being represented by a Daimler V8 saloon, a Land Rover Discovery and a Mitsubishi Pajero. The Tilleys, having both their Rolls-Royce and Daimler off the road, turned up in their sensible car, a Honda Jazz.

Contestants were given a series of intersections to visit and to answer questions there, within a 90 minute time limit, and then to meet at the Fireman's Arms for supper and debriefing. These intersections were well spaced, from Papakowhai to Wainuiomata to Central Wellington so crews had to work out which ones to visit, to accumulate the

maximum points in the limited time allowed.

Having originally scheduled this event for Hallowe'en, a number of cemeteries and church yards were included, and anyway it was a Sunday, so spiritual consciences could be eased, if only slightly. Everyone seemed to have enjoyed it so we will repeat the exercise some time.

And for anyone planning such an event, these rallies are easy to organize, being run on the 'scatter' principle. They do not involve detailed route-maps or require last-minute route checks to ensure that the local council haven't dug up the street or put in a one-way system to totally confuse the instructions. Anyone interested in organizing one, as an alternative to a procession of PMC's for their monthly outing, can contact Roy Tilley for further information.



Roy Tilley's photograph of 7KG before the Challenge.

**Our Web Site is www.nzrrbc.co.nz
Tell your friends about it.**

The 2007 Peking to Paris Motor Challenge

A Centennial of the Original Rally



*7KG, Neville Jordan's and Bruce Mclroy's "office" for several weeks.
Elliott Snelling's photograph*

This article recognizes the achievements of two extraordinary New Zealanders, Neville Jordan and Bruce Mclroy, who successfully competed in this rally in a 1922 Silver Ghost, 7KG . The Centenary Rally was a great adventure for everyone taking part. The text for the article has been liberally borrowed from Neville's website <http://www.pekingparis.co.nz/index.html>

Who are these men?

Neville Jordan is a graduate in Electronic Engineering from the University of Canterbury. He has worked extensively around the world having founded and successfully completed an IPO for his telecommunications company on the NASDAQ national market. He is presently a venture capitalist, investing in science and technology companies.

Neville is the current President of

the Royal Society of New Zealand and has received many civic and government honours for his work in science and technology as well as exporting. He is enthusiastic about promoting science and technology to young people.

In a similar spirit 7KG is participating in the carboNZero programme to help promote public awareness of global change. This car was the only "carbon neutral" entrant in the Rally.

Bruce Mclroy was born and has lived in Ashburton all his life. He is married to Philomena and together they have two children, Andrew aged 11 and Kate aged 5. Bruce started an apprenticeship in Automotive Engineering in 1974, finished with an Advanced Certificate in Automotive

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Bruce McIlroy was born and has lived in Ashburton all his life. He is married to Philomena and together they have two children, Andrew aged 11 and Kate aged 5. Bruce started an apprenticeship in Automotive Engineering in 1974, finished with an Advanced Certificate in Automotive Engineering. In 1995 Bruce started Bruce McIlroy Ltd and at this time was invited to join the Rolls-Royce and Bentley Specialists Association. In 1999 Bruce McIlroy Ltd became an Authorised Rolls-Royce and Bentley Dealer and later an Authorised Bentley Service Dealer. Bruce McIlroy Ltd, which deals exclusively with Rolls-Royce and Bentley motor vehicles.

The History of Silver Ghost 7KG

Silver Ghost, 7KG, was built in 1922, to

an order from Robert McDougall Esq. of Christchurch, New Zealand. Mr McDougall took delivery of the car in the UK and, together with his family, did a chauffeur-driven grand tour of Europe before shipping the car back to New Zealand. The car arrived in New Zealand in December 1922 where it was used by Mr McDougall and his family until his death in 1942. After his passing, the car was put into storage in Christchurch, NZ, and lay there until 1947 when it was purchased by Peter Davey for £150. Unfortunately for the new owner, Robert McDougall's family elected to put the keys of his favourite car with Mr McDougall in his burial suit. However, a window was duly broken and the locks changed. Right from new it has been a much-loved car.

Peter Davey drove the car extensively around the South Island taking his Jazz Quartet, including drums, to many gigs in towns around the South Island.

In 1954, the car was sold to John Soutar and it was used as a taxi in the Arthur's Pass alpine region of New Zealand. There was an unsuccessful attempt to change the car to a four-wheel braking system to meet taxi regulations and when this did not work too well the car was sold to Roly Parker again in Arthur's Pass. There was a very severe flood in the region in 1968 with the garage and car swept away in a flood. With the body badly damaged Mr Parker embarked on a makeshift body before sending it to Invercargill where templates were taken of an original Barker Barrel-sided Ghost, 14KG. The original front axle was recovered, the original mascot and many original fittings from the Limousine body.

Between 2001 and 2004, the car was completely stripped down by Bruce McIlroy in New Zealand and restored to a very high standard. 7KG has subsequently completed the USA Silver Ghost Association "Sea to Shining Sea" Tour across the USA and was exhibited at the Pebble Beach Concours Show, the Pebble Beach Classic Rally from Seattle to Carmel in California and

the SGA Tour of Tennessee, Kentucky and North Carolina.

7KG has all correct and matching serial numbers.

Peking to Paris

The Original Challenge

The original proposal was to drive from Paris to Peking, but the plan was later reversed to avoid the summer rains in northern China.

The 1907 Cars

Five cars set out on the challenge – an Itala, a Spyker, two De Dions and a Contal three-



The winning Ghost Team in Paris. Official Peking to Paris Challenge photograph

It all began in an article in the French newspaper *Le Martin* in January of 1907, where the editors raised a challenge to the world:

“We ask this question of car manufacturers in France and abroad: Is there anyone who will undertake to travel this summer from Paris to Peking by automobile? Whoever he is, this tough and daring man, whose gallant car will have a dozen nations watching its progress, he will certainly deserve to have his name spoken as a byword in the four quarters of the earth.”

Not only did one man take on this impossible challenge, eleven men did. It became not only a difficult course to drive, but a race.

wheeler. All but the three-wheeler made it to Paris. That one, it is said, may still be buried in the sands of the Gobi Desert after it ran out of fuel. Its two riders almost died from heat and thirst, but were rescued by a passing camel caravan.

The 1907 Route

Soon after leaving the cheering crowds in Peking, it wasn't long before the group began to have problems. Paths were narrow with some trials cut out of a cliff with a shear drop into a gorge only inches from the cars' tyres. Roads were too steep for the cars' engines, and mules or men pulling ropes hitched to the

The 2007 Peking to Paris Motor Challenge

cars were needed to drag them through the mountain passes separating northern China from the Mongolian plains. The racers kept on track through the Gobi Desert by following the telegraph line. Through Siberia, railway tracks were used as a substitute for roads. After reaching Moscow, the trip became comparatively uneventful as the cars traveled through Europe.

The winning car was the Itala driven by an Italian count, Prince Scipione Borghese. On 10th August, 1907, the Itala entered Paris after leaving Peking on 10 June. It had taken sixty-one days to drive from Peking to Paris. The pair of De Dion-Boutons and the Spyker arrived in Paris 20 days later.

The 1907 race has been written about extensively, primarily by the participants, with some inevitable personal bias in their writings. However for a more detached view of the event, one can read 'The Mad Motorists' by Allen Andrews, published by George Harrap in London in 1964.

The 2007 Challenge

The Peking to Paris Motor Challenge 2007 was an adventure-rally in celebration of the 100th Anniversary of that first-ever-trans-continental motor-marathon held in 1907. This was a timed, competitive sporting event. Cars clocked in at checkpoints in towns and villages along the way to establish a leaderboard and results. Those in the Pioneer category did not have to run the same average-speeds as a Vintageant, and a Silver Ghost was not expected to keep up with a Fifties car, but all drove the same common route. There were experienced marshals along the way, with a medical crew and back up support for emergencies.

The 2007 Cars

134 historic and classic cars took part in 2007 Motor Challenge. There are several categories, each with their own classes. Category One: The Pioneers, for cars of a type in manufacture before 1920. [Silver Ghost, 7KG, is in the Pioneer Category] Category Two: The Vintageants, for cars

of a type in manufacture before 1940. Category Three: Classics, for cars of a type in manufacture before 1960.

The 2007 Route

The route for the Peking to Paris Motor Challenge 2007 was totally authentic, in terms of driving conditions and places visited, taking cars northwards from the Great Wall of China, through the Gobi Desert into Outer Mongolia, crossing the Steppes and vast grassy plains of Asia, into Russia and southern Siberia and onto Moscow. From Moscow the event continued northwards to St. Petersburg, and on into Europe ending with a parade in Paris.

The Performance of Silver Ghost 7KG and Crew

The Rally was a punishing affair for both car and crew. The car performed faultlessly with the exception of a broken rear leaf spring which is a story in itself. The suppliers in England persuaded another customer to let 7KG have his spring and it was flown out in a private jet owned by another competitor.

The host of spare parts carried in the back was not needed. This is a tribute to Bruce's meticulous preparation of the car.

The fitness and determination of the crew deserves special mention. Some days the distance traveled exceeded 600 kms and up to 14 hours of driving. This is an old car and it takes real effort to keep it on track as those who have driven them know. Even with two drivers doing two hour shifts the work was very demanding. When not driving, navigation duties created their own strain on the "resting" member of the crew.

It is a great credit to car and crew that they finished second in their class, winning a gold medal. This is all the more remarkable when it is remembered that this is a timed, competitive sporting event where cars are clocked in at checkpoints or the required times. All in all this was a remarkable achievement. And incidentally, in conjunction with two other Silver Ghosts, they also won the team prize,

calling themselves, predictably, the 'Ghost Riders'.

Welcome Home

Such a splendid effort could not be allowed to pass unheralded. The Central Region of the New Zealand Rolls Royce & Bentley Club joined with the Wellington Branch of the Vintage Car Club at their clubrooms, to host a welcome-back function for Neville and Bruce which they graciously attended with their wives Diane and Philomena, and also Stephen Fowler who assisted in many ways with the preliminary and day-to day administration.

The function was attended by over 50 members of the Clubs who were treated to a most interesting presentation by Neville and Bruce including a photo display of the trip. This was followed by a buffet dinner. The

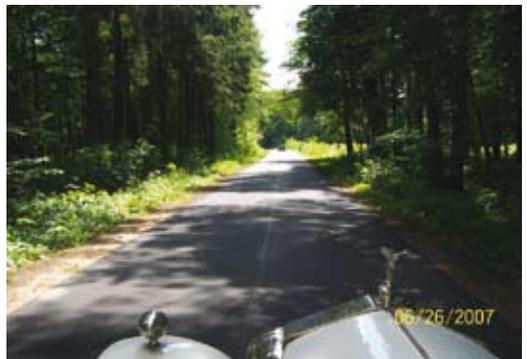
evening was a resounding success though regrettably, in the absence of 7KG which was still in Paris. This is because Neville says he plans to take it over to Ireland and 'dip the tyres in the Atlantic Ocean'. That way, having completed the trans-USA tour, mentioned earlier, 7KG will then have been driven all round the world.

Elliott Snelling



Neville Jordan in the Gobi Desert wonders if Scotty is hearing him. Bruce McIlroy's photographs on this page.

Bruce and Neville thoroughly enjoyed their time in Estonia, speaking highly of the people and the roads.



The Baroness and the Bebop Bentley



S1 Continental chassis BC21LCH, delivered new to New York. Coy's photograph

A day at a car show can ruin the following week for anyone keen on music, simply because the organiser's choice of drivel to play over the public address system can lodge as an "ear worm" until it is dislodged by something probably even worse. Why is it that for British cars, we must suffer through dreadful British pop by the likes of Cliff Richard? Similarly, if American cars are the stars of the day, I can't understand why our ears must be assaulted by "country and western" music. It's clear that organisers are working with a theme and a limited palette: British cars and British pop or American cars and American country music.

It doesn't need to be like this. Why

not timeless jazz and timeless cars? There is a connection between the two and her name is Baroness Pannonica de Koenigswarter, owner of several interesting Company cars, and a lady who led a remarkable life.

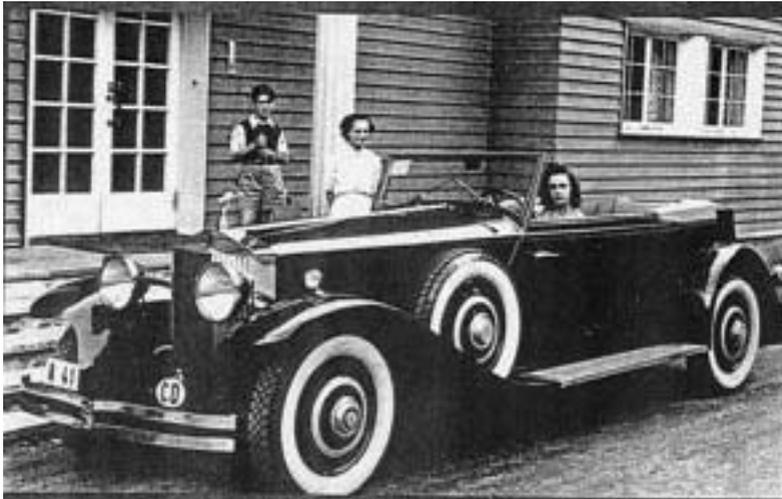
She was born Kathleen Annie Pannonica Rothschild in England on 10 December 1913, a daughter of the British banker Nathaniel Charles Rothschild and Rozska Edle von Wertheimstein. Her preferred name, Pannonica, shortened by her friends to Nica, was derived from the ancient Roman province of Pannonia, a plain which includes parts of modern Rumania, Hungary, and Slovenia. Her father, a noted naturalist and lepidopterist, happily hunted butterflies

there, and gave its name to his daughter.

Pannonica Rothschild was educated in France, learned to fly, and in 1935 she married a fellow aviator, Baron Jules de Koenigswarter. He was a French diplomat, and later a hero of the French Resistance. The Baroness was on General De Gaulle's staff during the war and was active in the French Resistance, as being an ambulance driver. Winston Churchill would sometimes dispatch her brother Victor, 3rd Baron Rothschild, to Washington for sensitive

died in 1955. Because of Parker's death, the baroness was forced to leave the Stanhope, so she took up residence at the Bolivar Hotel on 86th St at Central Park West, where she lived until the late hours her gatherings involved meant she was again unwelcome. She then bought a house in Weehawken, New Jersey, overlooking Manhattan across the Hudson River.

Probably her greatest interest was the pianist and composer Thelonious Monk,



Nica de Koenigswarter at the wheel of Pi chassis 60WR in Oslo, 1939. Photograph courtesy of Hannah Rothschild.

talks with President Roosevelt. The de Koenigswarters had five children, but while the baron was serving as French Ambassador to Mexico, in 1951, she left him, moving to New York with some of her children, and rented a suite in the Stanhope Hotel on Fifth Avenue. She became active in the New York jazz scene, attracting many musicians to her apartment for rest, relaxation, conversation and impromptu jam sessions. Quickly she became a patron to jazz musicians, helping them out with money, a place to stay, and sometimes legal assistance. Her suite at the Stanhope is unfortunately best known for being the place where Charlie Parker

whom she first met in Paris in June, 1954, during the 'Salon du Jazz 1954' concert. She was introduced to Monk backstage by a mutual friend - pianist Mary Lou Williams - and they remained lifelong friends.

Thelonious Sphere Monk was born in South Carolina in 1917, and moved with his family to the San Juan Hill area of New York City, near where Lincoln Centre now stands, when he was four. His unusual middle name came from his maternal grandmother, Sphere Batts.

Monk was recorded informally in a Harlem after-hours club in 1941, made his first official recordings with Coleman





01/04/2005

The Baroness and the Bebop Bentley

in 1944, and by 1947 had his own recording contract with Blue Note Records. These records, mostly of his own compositions, together with those that followed on the Prestige and Riverside labels until the early 1960s, still sound startlingly modern. After he moved to the much larger Columbia label the recordings became more formulaic, with a tenor saxophone, bass and drums accompanying Monk's piano, instead of the more venturesome instrumentation on the earlier records.

His compositions are unmistakably Thelonious Monk's, complex to play but sheer fun to listen to. His piano playing was a unique amalgam of the earlier "stride" style he would have absorbed from the talented pianists who abounded around his New York home, and the complex rhythms he brought to the music. Film footage of his walking in his Manhattan neighbourhood and greeting passers-by makes his phrasing suddenly entirely logical. When the Riverside label signed Monk, the producer and co-proprietor of the label, Orrin Keepnews, made a conscious effort to broaden his appeal by recording tunes from the standard repertoire and Duke Ellington on their first two records. Keepnews has written of having to send out for sheet music of the Ellington tunes, and Monk's then sitting, laboriously sight-reading this surely familiar music, presumably staking out the territory and relationships. All Monk's recordings are wonderful, but perhaps the best place to start would be with those two Riverside records of 1955 and 1956, "Thelonious Monk Plays Duke Ellington" OJCCD-024-2 and "The Unique Thelonious Monk" VDJ-1528E. On the latter record his inversion of Fats Waller's "Honeysuckle Rose" can still make this listener laugh.

Life for a black musician in that era was not easy, and was particularly difficult for a large, imposing, taciturn and increasingly eccentric genius such as Monk. I relish the film footage showing a reporter asking him "Do you like country music?" Dead silence.

When the question is repeated Monk says "I think your man is hard of hearing." It could not have helped that he rode around with a white woman friend in a Rolls-Royce and a Bentley, and the notoriously corrupt New York police of that time would, on the slightest pretext, revoke his cabaret card, without which he was unable to work in any establishment that served alcohol. The baroness helped to get his cabaret card reinstated almost 6 years after it was revoked in August 1951, and provided financial assistance when he had trouble finding work. In 1972, when Monk became so ill that he needed special attention, he moved into a room in the baroness's New Jersey home.

The *New Yorker* critic, the late Whitney Balliett, wrote "His last public appearance, at the Newport Jazz Festival of 1976, was painful. His playing was mechanical and uncertain, and, astonishingly, his great Gothic style had fallen away. His very soul had gone, and he never found it again."

In the autumn of 1981, the baroness said, "No doctor has put his finger on what is wrong with Thelonious Monk, and he has had every medical test under the sun. He's not unhappy, and his mind works well. He knows what is going on in the world, and I don't know how, because he doesn't read newspapers and he only watches a little telly. He's withdrawn, that's all. It's as though he had gone into retreat. He takes walks several times a week, and his wife, Nellie, comes over from New York almost every day to cook for him. He began to withdraw in 1973, and he hasn't touched the piano since 1976. He has one twenty or thirty feet from his bed, so to speak, but he never goes near it. When Barry Harris (who also lives there) practises on it, he'll ask Monk what the correct changes to *Ruby, My Dear* are, and Monk will tell him. Charlie Rouse, his old tenor saxophonist, came to see him on his birthday the other day, but Monk isn't really interested in seeing anyone. The strange thing is he looks



Thelonious Monk with the Baroness's arm and Silver Dawn chassis LSNF9 (Delivered to New York)

beautiful. He has never said that he won't play the piano again. He suddenly went into this, so maybe he'll suddenly come out." He didn't, and died from a cerebral haemorrhage on 17 February 1982.

His music lives on, with his records widely available and sitting beside those of his peers, the truly great jazz musicians such as Louis Armstrong, Duke Ellington, and Miles Davis. Monk won a Grammy Award in 2005 for the newly discovered recording of his 1957 Carnegie Hall concert with John Coltrane. Coltrane described the difficulties of playing with Monk: "I always had to be alert with Monk, because if you didn't keep aware all the time of what was going on you'd suddenly feel as if you'd stepped into an empty elevator shaft." Another time he commented that if one didn't pay close attention while accompanying Monk, he could get so lost (in Monk's complex musical structures) he'd never find his way back.

Monk and the baroness must have looked an incongruous couple. Early

photographs show her to have had an ethereal beauty, and as a product of her upbringing and education her speaking voice had a cool "international" intonation and was close to what we would consider "received pronunciation." The life of a musician is arduous, sometimes not much less so for their families and supporters, and film footage shows her constant long cigarette holder and the unfortunate effects of her heavy smoking habit. The Baroness Nica de Koenigswarter died at the age of seventy-four on 30 November 1988, by which time she had two grandchildren and three great-grandchildren.

Her name lives on in the memories of her friends and beneficiaries, as well as the following tunes: "Nica's Tempo" by Gigi Gryce, "Nica" by Sonny Clark, "Nica's Dream" by Horace Silver, "Tonica" by Kenny Dorham, "Blues for Nica" by Kenny Drew, "Nica Steps Out" by Freddie Redd, "Inca" by Barry Harris, "Thelonica" by Tommy Flanagan, and Thelonious Monk's "Pannonica" and

The Baroness and the BeBop Bentley

all named for her.

Michael Frank of Coy's wrote "The baroness owned a number of Rolls Royce and Bentley cars, but the car she loved most was a 1957 Bentley S1 Continental Drop-head Coupe, chassis BC21LCH, which came to be known as the Be-Bop Bentley. That's because the baroness became a huge patron of jazz in New York in the late 1950s and '60s, and her car was often seen parked outside of jazz clubs such as Birdland, Smalls and the Village Vanguard and was often used to ferry musicians throughout the city. A picture of the car was published in the *Time* magazine cover story on Thelonious Monk and Be-Bop jazz in February 1964. "

There is an account of Thelonious Monk, his wife Nellie, and the pianist Hampton Hawes driving with her down 7th Avenue in the small hours of the morning when Miles Davis in his sports Mercedes challenged them to a race, and of her eager response.

Chris Albertson, the author of the standard biography of the blues singer Bessie Smith, writes:

"I did meet her a few times while I was working at Riverside Records. I recall that she used to totally disregard the laws governing traffic and simply stop her Bentley in the street, leave the motor running and the door open whilst making her visit. We were located on the mezzanine floor of the Paramount Hotel on West 46th Street, right off 8th Avenue and in the heart of the theatre district. As you can imagine, this was not an area where one readily found a parking spot. To the baroness, this was, of course, no problem. The purpose of her visits was almost always to view and 'approve' an album cover design (for Monk or Barry Harris). Her nod of approval had no bearing on whether a design was re-leased or rejected, but everybody humoured her.

"She always carried a silver hip flask from which she took small sips with regularity, undoubtedly breaking another traffic law. The image she gave me, at least, was that of a

mother hen making sure that her little ones were being treated right. An eccentric woman, for sure, and I think her interest in jazz was genuine."

Ira Gitler first met her at the Open Door, and wrote of this meeting in his book *Jazz Masters of the '40s*, since reissued and added to as *Masters of Bebop*. She was with Art Blakey, who introduced them. She didn't have her silver flask, but rather two plastic flasks in a double-pocketed leather case with shoulder strap, something you would get at Abercrombie & Fitch. Ira thinks one was scotch and the other gin.

In 1965 the Chamber Music Federation of New Zealand brought he and his quartet here. Those of us who were fortunate enough to hear him then will never forget the experience, and neither I am sure would the slightly stunned-looking subscribers to the Federation's season. Monk's was the first and last tour by a jazz musician under the aegis of the Chamber Music Federation. The Baroness did not travel on that trip.

Gregory O'Brien, the New Zealand author, artist, critic, and poet, wrote a chapter in his book *After Swimming at Baxter's* (Victoria University Press 2002) on the parallels between the artist Ralph Hotere and Thelonious Monk. Greg writes: "Alas, I was only four at the time so didn't make any of the gigs, but for years I've enjoyed compiling a mental picture of Monk, Charlie Rouse & Gang stomping around New Zealand. Ian Wedde told me that he bumped into Monk walking around Parnell, Auckland, very late the night after the Town Hall concert. Apparently he was a bit confused or lost, but they got to talking. Monk wanted to know about real estate values in Auckland. Apparently, he had a mind to moving out here. But I guess he 'had a mind' to do many things."

The film-maker Jean Bach (*Great Day in Harlem*) knew the Baroness, and has contributed the following memories: "In the early fifties, a fashion photographer friend



of ours asked my late husband to round up some musicians for a party on his roof. The worlds of jazz and fashion were just beginning to fuse, and Bob came up with an assortment of stars that soon became the Jazz Messengers. Outside the building I spotted a Bentley and a Rolls-Royce. 'Must be some heavy *garmentos*,' I thought. And

fascinating siblings. Her sister was the author of a book titled, *Dear Lord Rothschild*, which was the opening line of a letter from someone named Balfour - probably a first draft of the Balfour Declaration. Nica's brother, Lord Victor Rothschild, was studying piano with Teddy Wilson, which is how and when she got turned on to jazz. When she immigrated to the U.S., she settled in a house just across the

A happy looking Thelonious Monk and Nica de Koenigswarter.



then I met the driver of the Bentley - the very British, very fragrant Baroness. 'You like my scent? I think it's Jonka's, my daughter's.

"I think the Bentley was the band bus for the musicians, and I guess the Rolls-Royce followed with the instruments. A *vraie* Rothschild, she was one of several

Hudson River from Manhattan with several of her children and more than five or six cats. Letters from her were always datelined, 'The Cat House.' I spotted the Bentley outside Bradley's, a piano bar in University Place, one night, and since I had a leg of lamb roasting slowly in the oven, I popped in to

The Baroness and the Bebop Bentley

see if she'd care to join me and a couple of friends for dinner. I gave her the whole menu, which appeared to meet her approval, and we started to walk back to my house, when she suddenly said, 'Good heavens, what time is it?'

"Turns out she was already late for Thelonious Monk's night-time tray. As Monk had become more and more eccentric, Nica and Monk's wife, Nellie, had agreed that it would be more convenient for him to move into chez Koenigswarter, where he could spend his days and nights in his own room, where each meal would be delivered on a tray, and he could dine alone. I once asked the pianist Barry Harris, who also had a room in Nica's house, 'Does someone (usually Nica) always deliver the tray?' 'Yes, and they'd better not ask me to bring one,' he answered. Even though Charlie Parker died in her posh Manhattan apartment, she always maintained that her favourite musician of all time was Monk."

Surprisingly little has been written of the baroness's life, but her great-niece Hannah Rothschild is making a documentary film about her, so there is the possibility of a much fuller account of her than I have been able to give here.

In writing this I have been helped by many sources. As well as published

material such as *The View From Within* by Orrin Keepnews (Oxford University Press 1988) and *Monk* by Laurent De Wilde (Marlowe 1996), the documentary films *Great Day in Harlem* (1994 and 2005), *Straight No Chaser* (1988) and *Thelonious Monk, American Composer* (1991), I have been helped by Frank Collins, John Good and Gregory O'Brien in New Zealand; Chris Albertson, George Avakian, Jean Bach, Bill Crow, Ira Gitler, Matt McCabe and Doug Ramsey in America; John Goodchild in Poland; and Ashley James, Bernard King, Will Morrison, the late Roy Partridge, and Hannah Rothschild in Britain. I owe them all my thanks, and I hope that this article will stimulate readers to search out the jazz music of this era.

A.T.K.



Bruce McIlroy's photographs depicting (left) the spares compartments and additional fuel tanks fitted in place of rear passengers in 7KG and (right above) the repair team in Mongolia who helped with the temporary repair of the rear spring leaf; (below) an evocative "midnight oil" study.

FITTING AN OVERDRIVE TO EARLY ROLLS-ROYCE TRANSMISSIONS (PART ONE)

As part of the total restoration of my 1934 20/25 car I decided to fit an overdrive unit in an endeavour to improve the overall petrol consumption and to raise the total final drive ratio.

I wanted to be able to remove the overdrive modification very quickly should the unthinkable happen during a rally. The original drive shaft will be mounted on the chassis just in case.

The obvious choice was a Laycock unit, but which model brought to light some interesting information.

There are two basic models, one with a maximum torque of 300-ft lbs and the other a maximum 150-ft lbs of torque.

Initially, two companies, Laycock Engineering Ltd and Auto Transmissions Ltd developed the overdrives in partnership. In the early 1950's the two companies went their separate ways, both producing overdrives among other automotive systems.

In the early 1950's the Standard Motor Company adopted an overdrive designed by Auto Transmissions Ltd and fitted it to Standard 'Vanguard's. It was given the title Type A. This was a 300 ft-lb unit. The smaller 150 ft-lb unit was designated Type D.

The next progression was to LH and LM

types with the LH type being the 300 ft-lb version. These were produced by Laycock Engineering.

In the late 1970s two new models were offered, 'J' and 'K' series with the 'J' type being designed for larger engines having a maximum torque of 300 ft-lbs.

The 'J' type had some major advantages from my point of view.

- Easier to modify
- Shorter overall length
- All hydraulic parts, which may need attention, are readily accessible without the need to remove the system from the car
- Single coil solenoid operating the valve directly

My final choice came from a 1977, 2.5 litre Triumph. This car had a 'J' series overdrive. I actually got the complete car very cheaply, removed the following parts and dumped the rest.

- Gearbox and overdrive unit
- Drive shaft
- Inhibiting switches
- Control switch
- 6 off 5/16 NC bolts and copper washers which hold the adapter casting to the gearbox



Letters to the Editor

Hello Tom

I note in the last issue of the club magazine that you attribute ownership of the plate " I WO " to a Mr Tony Dacre.

This is one of my plates, currently on my Continental R (below) but soon to grace my Petersen Blower Bentley which I bought just recently.

I also own WO I and WO 1

(www.number1.co.nz). Does he in fact own 1 WO ?

Regards

David Blackmore



A policeman's lot is not a happy one (happy one), with his having to get the registration number of a "speeding Bentley" just right. Anthony Dacre's Arnage is indeed wearing 1WO, and the capital letter "I" can easily be confused with "1", particularly in some computer fonts.

8 Park Lane,
Greenmeadows,
Napier 412.

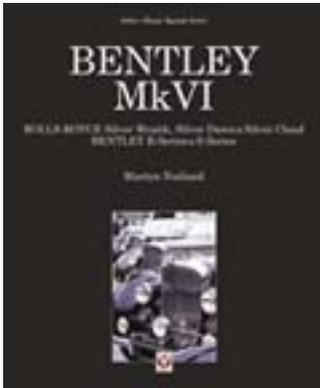
Dear Sir,

May I first of all congratulate you on the high standard which you have achieved and maintained in the production of our Club Magazine? It simply gets better and better. As each issue arrives on my doorstep I find it necessary to put aside all else to enable me to enjoy its contents immediately. The standard of the always well captioned photographs is absolutely superb, and the articles always full of interest for me, the magnificent centrefold shot of Bruce McIlroy's B49MX being a highlight of the last issue. In particular, as an ex-Timaruian, I was delighted to read of a repeat mid-winter dinner at The Hermitage. How I envy those who are within easy reach of certainly the finest winter venue in the land. Scott Thomson's contributions are just fine, and I do enjoy reading of the Six Pot Group.

Earlier this year when my granddaughter was married at Mission Estate, Taradale, my 1954 R Type Continental was "on hire", as was the chauffeur's uniform. With a lovely day for the occasion the bride looked beautiful, but you should have seen the Bentley! Should the enclosed two photographs be acceptable for a future issue, members may then be able to understand just how delighted I was to be given a "bit" part for the occasion.

Yours Sincerely,
Jim Sawers.

Jim's BC61C will feature in an article about a past owner, as well as in as many photographs as we can manage, in the next issue. Ed.



“BENTLEY Mk VI, ROLLS-ROYCE Silver Wraith, Silver Dawn & Silver Cloud, BENTLEY R Series & S Series”

By Martyn Nutland

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Hardbound, 176 pages 250 mm tall 207mm wide, 160 plus colour and black & white illustrations

£35 from the publisher, or available from specialist booksellers here

This book is a reprint of one published ten years ago under the title, *Rolls-Royce Silver Wraith, Silver Dawn and Silver Cloud, Bentley Mk VI, R Series & S Series*. According to the Publisher's note, although the title has been altered, the text is essentially unchanged.

While the Bentley Mk VI is the central subject in this book, as the rather lengthy title implies, it is a study of all the early post-war cars up to and including the

Silver Cloud III/S3 series. After opening with an essentially brief outline of the social and economic conditions in the UK after World War II, the author describes the difficult environment in which the Company made its decisions to re-engage in the production of luxury motor cars. The history of the company and the development of the small horse-power Rolls-Royce and the Derby Bentleys are described in sufficient detail to give the reader a good understanding of the Mk VI's background, its place in the market and its basis for development into the later models.

The mainly monochrome illustrations are of good quality and serve to amplify the text as expected, although I found the badly pixellated end plate pictures disappointing, creating a poor first impression of the book. Perhaps they were included for artistic rather than illustrative effect. Fortunately these pictures are repeated within the text in a much more highly defined format so the initial impression was soon corrected.

Whilst many of the photos and brochure extracts would be well known to devotees of the marques, there were plenty that were new, at least to the reviewer. These included some of the less usual (and sometimes less elegant) coach-built saloons, and the controversial Bentley 'Crewe Specials', based either on Mk VI or 20/25 chassis. How pleasing that the author illustrates and outlines the development of these cars, without being drawn into the heated arguments about whether or not they should ever have been built in the first place.

The frequent appearance of Bentleys and Rolls-Royces in the Monte Carlo and other rallies, races and hill-climbs in the 1940s and '50s is often overlooked in

Book Review (Cont)

histories of the marques, but here it is well documented and illustrated. Ostensibly such participation was sponsored privately, but informal works assistance did not appear to be far behind.

Purchase and ownership of these cars, whether when they were new, or now, as highly usable collectors' items is covered in detail, together with the range of options available. These included the well-known if now rare Radford Countryman conversions. However, I think an error of syntax has crept into the text here where "After the arrival of the Austin Mini in 1959, (Radford) launched a 'twinning' programme whereby a Bentley or Silver Cloud could be trimmed and finished in exactly the same scheme as one of the baby cars, giving the fortunate owners a liveried car

for every occasion."

Would you really want your new RR to have only a red, white or blue paint job, together with plastic upholstery and painted metal trim?

Whilst a number of books have been written covering much more specifically, the historical, commercial and technical aspects of the post-war cars from Crewe, this book, by a dedicated Bentley driver, gives a very good general and balanced picture of these models. I recommend it not only to the hardened enthusiast, but also to the potential buyer of one of these cars and also to the general student of motoring history.

Roy M Tilley,



Readers are invited to come up with a caption for Bruce McIlroy's photograph of 7KG's cockpit.

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WANTED TO PURCHASE: Bentley R-Type, Mark VI, Derby, or similar Rolls-Royce. Please phone (09) 376 0655 or 021 722 009. Graham Gould (New Member)

FOR SALE:1937 Rolls-Royce 25/30, Lady Jane, recent (2004) makeover. Mulliner razor-edge sports saloon coachwork and interior woodwork in very good condition. Good runner. Interested parties please contact Peter Morelli (09) 575

FOR SALE: 1968 Silver Shadow, good all round condition,\$14.500.00 o.n.o. 'Ph. Dave 09 473 1621.

FOR SALE: 1986 Rolls-Royce Spur, 50.000 Miles original white with blue Everflex roof, powder blue leather, dark blue carpets with over rugs, picnic tables, bright work, woodwork in top condition. This car is in top condition and drives like new. Once owned by Shirley Bassey. Selling due to too many Rolls-Royces. Serviced by Bruce Mclroy, car located at Mclroy Motors 03 308 7282 or try Andrew Lush 03 615 8385.

FOR SALE: Four Bentley Turbo Alloy Wheels, early type \$1800; Workshop Manuals TSD 4400 Silver Spirit etc (copies) \$400; Two Avon Tyres 205 VR 15 approx 5 mm tread \$190 for pair. Phone David Parry (09) 846 7352 (evenings)

WANTED TO BUY: Rolls-Royce Silver Cloud 1 or 2. Poor paintwork not a problem. Please phone Ross Stewart (09) 630-3564.

FOR SALE:1949 Bentley Mk VI BIOEY, NZ New, 4.¼ litre, 164,000 miles. Huge amount of work done by me with interior by Vintrim and chrome work by Otahuhu Chromeplaters. Lots of photos taken. Ownership papers, original tool set in tool box under dash and original working radio.



See information on TMB Art Page 29.

TMB ART METAL LAUNCH THE BENTLEY OLD No 2 CUFFLINKS

TMB Art Metal is a London based company which is set to introduce a connoisseur's concept of unique, luxury items for men. TMB Art Metal has designed a collection of beautifully crafted limited edition cufflinks and sculptures - but with an important rather special difference! Each piece is cast incorporating actual 'donor' metal from one of the world's most *iconic* cars, aeroplanes or boats and effectively fuses understated elegance and luxury with heritage and history.

TMB Art Metal's concept of essentially turning 'redundant' metal with provenance into beautiful works of jewellery and art has proven very successful and the company is now set to launch the *Limited Edition* collection of **Bentley 'Old Number 2' Radiator and Spinner cufflinks**.

The **Bentley 'Old Number 2'** motorcar was purposefully built to compete in the 1930 Le Mans race and today is one of the finest and most original vintage Bentleys in existence. It also holds the record as the most expensive Bentley ever sold at auction, being purchased by its current owner for just under £3million, although the car is now likely to be worth in excess of £5million.

TMB Art Metal acquired the small number of redundant components removed from Bentley Old No. 2 during its recent restoration and has designed two editions of cufflinks that incorporate this metal melted down and cast in their construction. One edition, which comprises 175 pairs, replicates Old No. 2's iconic radiator. The dark bronze stone guards are cast in bronze from the main bearing shells whilst the outer casing is cast in aluminium from the car's engine front closing plate, both donor components being original to when Old No. 2 was built. The second edition, the Spinners, which comprise just 150 pairs, represent the iconic 'knock off' spinner wheel hubs that Old No. 2 utilises. In tribute to the originals the bronze spinners are threaded so that they can be unscrewed if desired! The cufflink arms are cast in 18ct yellow gold whilst the old French 2 on the Radiators in 18ct white.

The cufflinks are presented in beautiful hand made leather cases and each pair is accompanied by a signed certificate of authenticity together with provenance booklet which details the manufacture of the links and verifies the history of the metal which they incorporate.

The Bentley Old Number 2 cufflinks are a fascinating and innovative creation - a fusion of luxury with heritage which offers purchasers the opportunity to own, and wear, a true piece of automotive history. The ideal gift for the cufflink wearing, car loving gent, who thought he had everything! Available from **TMB Art Metal** on **+44 208 810 9997** or www.tmbartmetal.com

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