

**free
car
mag**

**John
Wick 3...**

LEMANS '66

**Christian Bale
in a Ford GT40
Film of the Year!**

We talk to Jonny Smith about the current series of Fifth Gear and he tells us all sorts of interesting tales about cars and stars on TV...



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ISSUE 77 / 2019

freetorial

Welcome to the Le Mans '66 celebration. We haven't seen the film yet, but what we found out about the making of the film has filled a good few spreads in your favourite Free Car Mag. As a result we can't wait to see it, mainly because there is a huge FCM editorial following for Christian. We seem to be right as he took to this fast driving lark like a duck to water.

Fifth Gear, what a brilliant and underrated car TV show that is. We were lucky enough to talk to Jonny Smith who probably told us far more than he should about the show. It has been running for a few weeks, but there is plenty still to savour.

Then there is John Wick. What a fantastic film that you can go and buy and enjoy. No very much in the way of automotive action, unlike the first and second one, but this is probably better than all of them. An unofficial film review for you right there.

We can't wait to tell you what we think of Le Mans '66. And Christian.

See you next time.



Christian Bale isn't at all keen on the Free Car Mag editorial approach to Le Mans '66

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Fernando Alonso
Completes more
Rally-Raid Training
With Toyota Gazoo
Racing



FERNANDO ALONSO + TOYOTA GAZOO RACING

Alonso and co-driver Coma have prepared for the Morocco rally with a successful four-day test, adding a further 870 miles to their training programme as they both transition to a new motorsport discipline. They continue to be mentored by past Dakar-winner de Villiers, who also carried out some technical testing for the team with his new navigator, Haro. The other Toyota Gazoo Racing crews also took part in the pre-event test.

Spotted
in
Morocco



Looking ahead to the rally, Alonso said: "We are building a strong relationship in the team together and I'm looking forward to racing with my teammates. The team are highly experienced and successful, which gives me a lot of confidence knowing that I'm in good hands. I'll definitely be comparing my performance against my experienced teammates and the field as a reference and to understand how much to push in races like this as we set our sights on the Dakar Rally."



SENTURION WELCOMES FERNANDO ALONSO

Senturion Key, the world's first and only creator of bespoke, ultra-luxury wrist-wear pieces that synchronise with supercars, has welcomed the two-time Formula 1 World Champion Fernando Alonso as a new ambassador of the brand. The S177 Collection, as worn by Fernando Alonso, is available now, starting at £15,850 for Senturion Keys with brushed titanium cores. The collection also includes wrist-wear pieces featuring 18K rose gold cores from £34,050 all the way to the most exclusive Senturion statement pieces made out of 4.9-billion-year-old meteorite that comes in a limited edition of only 7, available for £211,500. www.senturionkey.com



FERNANDO ALONSO ON SENTURION

Fernando Alonso, commenting on the announcement, said, "I am excited to be appointed as a brand ambassador for Senturion Key as I feel we share the passion for striving to be the best in the world in our respective fields. I'm very pleased to join the most exclusive club within the supercar collector community who are able to wear their supercar on their wrist." www.senturionkey.com



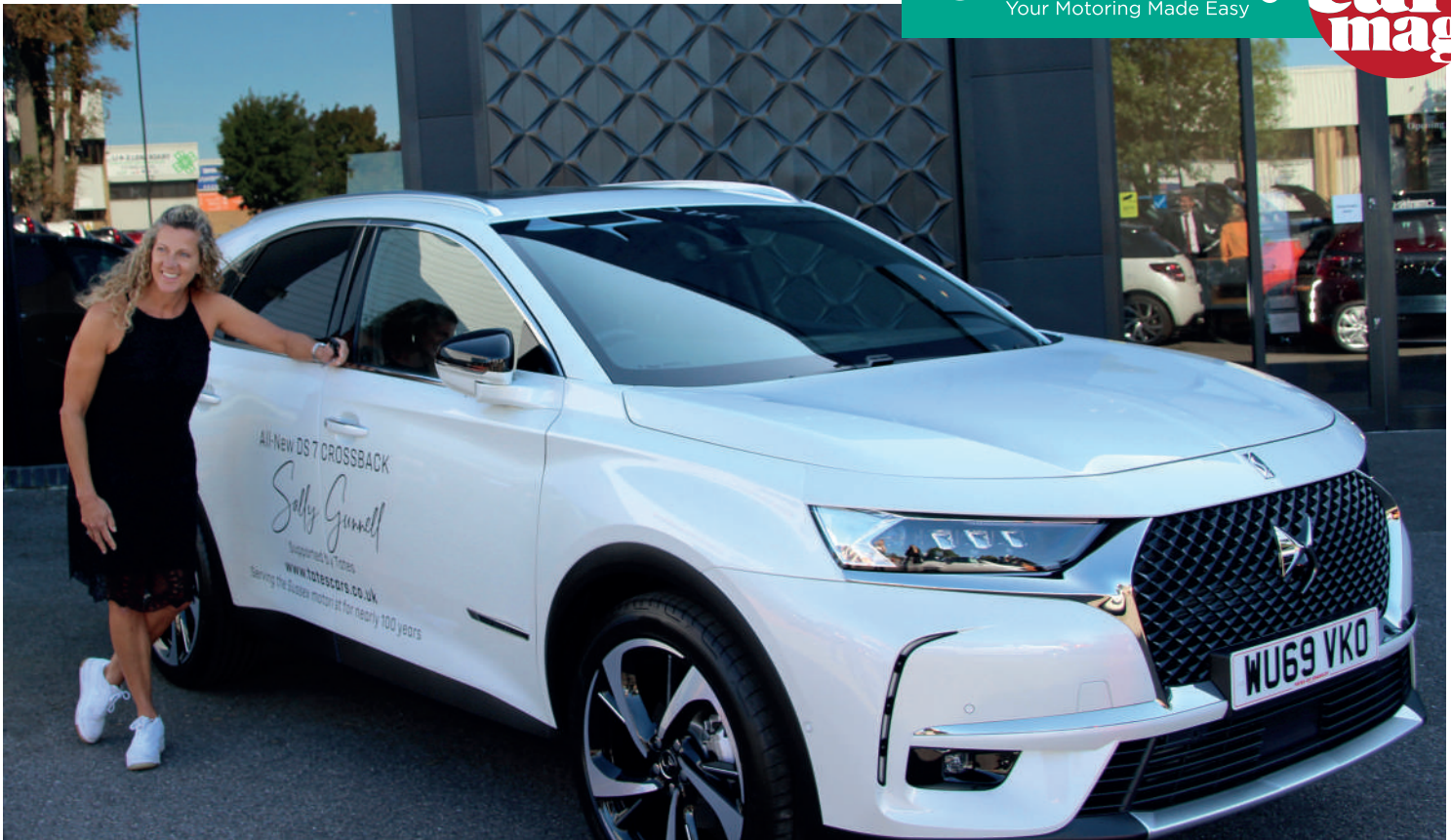
GLENN MCGRATH + A TOYOTA CAMRY

Aussie fast-bowling legend Glenn McGrath took delivery of Toyota Camry for his time commentating on the 2019 Ashes series in the UK. The paceman is a Toyota Ambassador in his home country and when Toyota GB was asked to provide him with an efficient, relaxing and smooth car which could ferry him all over England along with his baggage over summer, as well as cope comfortably with his 6ft 4in frame, Camry was the obvious choice. Glenn said: "It's been great to be behind the wheel of the new Camry while performing my commentating duties during the Ashes. As grateful as I am to Toyota GB for their help."



CHANCELLOR MERKEL VISITS VOLKSWAGEN

Dr. Herbert Diess, CEO of Volkswagen AG, reiterated the entire Group's commitment to e-mobility: "We want to continue making individual mobility accessible to everyone in future. That means harnessing innovative technologies to make the car cleaner, even safer and climate-neutral. E-mobility is the best and most efficient option for reducing CO2 emissions from transport." Which is all very nice, but did she put a deposit down on an ID.3? We do need to be told.



Get the look

SALLY GUNNELL OBE LOCAL DS AMBASSADOR

Sally Gunnell OBE has been chosen by Tates DS STORE in Crawley to be their local DS Ambassador to help bring awareness of DS products and services to West Sussex in style. Sally Gunnell OBE, commented "I feel delighted to be working alongside Tates and their extravagant DS STORE in Crawley, in this joint venture. The timing seems very appropriate too, with the DS brand being so new, with fresh and exciting developments, their all-electric and hybrid products, and the fact that they have just won the Formula E Championship; I am very much looking forward to this association during this inspiring time!"

Sally Gunnell

- 1 DS7 Crossback £32,125
- 2 Dress - Debenhams £26.00
- 3 Trainers - Sports Direct £44.00
- 4 Watch - Fit Bit Versa Currys £179



MATT DAMON CHRISTIAN BALE

Cars on Film

WATCH
TRAILERS
[WWW.FOX.CO.UK/
LE-MANS-66](http://WWW.FOX.CO.UK/LE-MANS-66)

LE MANS '66



Ford vs Ferrari

A film inspired by a powerful friendship that forever changed racing history.

In 1959, Carroll Shelby (Matt Damon) is on top of the world after winning the most difficult race in all of motorsports, The 24 Hours of Le Mans. But his greatest triumph is followed quickly by a crushing blow—the fearless Texan is told by doctors that a grave heart condition will prevent him from ever racing again. Endlessly resourceful, Shelby reinvents himself as a car designer and salesman working out of a warehouse space in Venice Beach with a team of engineers and mechanics that includes hot-tempered test driver Ken Miles (Christian Bale). A champion British race car driver and a devoted family man, Miles is brilliant behind the wheel, but he's also blunt, arrogant and unwilling to compromise.

After Shelby vehicles make a strong showing at Le Mans against Italy's venerable Enzo Ferrari, Ford Motor Company recruits the firebrand visionary

to design the ultimate race car, a machine that can beat even Ferrari on the unforgiving French track. Determined to succeed against overwhelming odds, Shelby, Miles and their ragtag crew battle corporate interference, the laws of physics and their own personal demons to develop a revolutionary vehicle that will outshine every competitor.

Director James Mangold was excited by the dual challenges the project offered: the opportunity to stage thrilling racing sequences that would essentially put the audience inside the cars with these fearless drivers, and the chance to chronicle the turbulent friendship between Shelby and Miles. Both had quite distinct, larger-than-life personalities—Shelby, tough yet eminently likable; Miles, prickly and unfiltered—but they were united by a passion for innovation and an abiding love for racing.



“The goal to me, in an age of incredibly computer-enhanced action movies, was that there could be something profoundly analogue and real and gritty about the film and the sexiness of these beasts, the cars, their engines, the danger,” Mangold says. “These characters are riding in a thin aluminium shell at 200 miles an hour around a track. The miracle that was their daring and their survival under these circumstances was something that I really wanted to try to convey.”

Although *LE MANS '66* features a top-notch ensemble cast playing a range of high-profile historical figures, the central drama turns on the heated relationship between renegades Carroll Shelby and Ken Miles. From the start, the filmmaker knew which actors he wanted to cast as the figures at the heart of the story: Matt Damon and Christian Bale. “They are both incredibly gifted,” Mangold says. “There was a natural camaraderie that I sensed from the beginning that really translates to the screen.”

The director says that each performer had a certain kinship to his respective role. Like legendary car racer and sports car builder Carroll Shelby—whose creations included the Shelby Cobra and Shelby Daytona, as well as modified race-worthy editions of Ford’s legendary Mustang series, the Shelby Mustang—Damon’s celebrity status stretches back decades.

“He’s been a movie star most of his life,” Mangold says of Damon. “He carries with him the notoriety, the fame, from this giant long career, but he also faces the questions of every actor in their forties—where am I going?—in the same way that Shelby has to see and reimagine himself when the story begins.”

Says Damon: “Shelby had been a great driver and had kind of hit the pinnacle of that. Because of this heart condition, he’d lost his great love. He was really on the cusp of fading into oblivion and just being another guy hustling trying to sell cars to people. This Ford opportunity was a once-in-a-lifetime chance for him. The stakes were incredibly huge for him as they were for Miles. This is an inflection point in both of their lives.”

Bale has built a career crafting bold characters and, when portraying real-

life people, whether Dicky Eklund in *The Fighter* or Dick Cheney in *Vice*, he notably submerges himself into the role to channel the essence of those characters. He also has a reputation for being passionate and outspoken, much in the same way that Ken Miles, who drove tanks in World War II before finding his way onto the race track, had been.

“In many ways, Ken Miles and Christian are similar in character,” says Mangold of the actor, who had starred in the director’s 2007 feature *3:10 to Yuma*. “Christian is a remarkably gifted actor but doesn’t love being a movie star. He loves the work when he can feel in control of the work, when he’s behind the wheel as it were. Christian is also British, also has connections to working-class neighbourhoods in the UK—he found a million ways to connect to Ken. I knew he would love the idea of training and driving in this film.”

Offers Bale: “There’s a freedom to playing real characters because they’ve got definite mannerisms, they’ve got their eccentricities, they’ve got their voice, everything is right there,” Bale says. “You have the freedom to use all of that. You can look at it on video or you can bring the guy onto the set and have a chat with him—people are wonderfully eccentric and fantastic in that way. I feel more liberated playing a real person because I know it’s not my own ego driving choices.”

Adds producer Chernin of the two stars: “Bale and Damon are among a tiny group of the finest actors working today. They both have a tendency to disappear into their roles while maintaining major movie star wattage. One can believe that they would be characters who represent the last of an old school, brave, humble, gracious, male prototype.”

Although the actors had never worked together previously, they were excited by the chance to share the screen and explore the friendship between these two singular characters. “Shelby just felt Ken Miles was indispensable to this mission, and Ken was known for not suffering fools,” Damon says. “He was irascible and not afraid to speak his mind and did not want to just fall into step with everybody else. If he thought an idea was stupid, he’d tell

THEY TOOK THE AMERICAN DREAM FOR A RIDE
MATT DAMON CHRISTIAN BALE
FORD v FERRARI
NOVEMBER 15



you and he had very little political skill or diplomatic skill. And so he was a constant source of frustration to Shelby because he couldn't get out of his own way. But Shelby really needed him to help build the car and to then subsequently drive it at Le Mans."

Mangold wanted his stars to do as much of the driving as they could with real vehicles on real tracks. "The whole idea was to do as much with our cast as humanly possible," the director says. "What I really wanted was to make the driving feel like you're really there. You are both hearing and seeing the bolts rattling in the chassis of the car. You're feeling the vibration of the engine. You're understanding how hard they're pushing this vehicle and how close to exploding it is."

"Today, we have computer-aided design," Mangold continues. "We can postulate with much greater accuracy what's going to work. These drivers had to get in cars in which there was no idea whether they'd hold together. There was no way with a pencil and an abacus you could know that. You just had to build the car and drive the car and see if it just blew up around you. There's a romance to that kind of daring and risk-taking and getting dirty with your own ambitions."

Before filming began, Bale trained with veteran stunt coordinator and stunt driver Robert Nagle to help him prepare; Bale drives both a Shelby Cobra and a variety of Ford GT40s on screen. The stunt coordinator spent a week with the actor at the Bob Bondurant School of High Performance Driving in Phoenix, Arizona, which specializes in racing. "Christian was very much into it and has a very strong aptitude for this" Nagle says. "He's the best actor I've ever trained for driving."

THE PRODUCTION THE LOCATIONS THE CARS

LE MANS '66 was filmed in the summer and early fall of 2018 in Southern California, Georgia, and Le Mans, France. Director James Mangold assembled a team of frequent collaborators to help him create his vision of the epic rivalry between Henry Ford II and Enzo Ferrari and the scrappy team of upstarts that Ford hires to help him in his quest. The production also enlisted several consultants who had personal connections to the events in the film to add an extra level of authenticity; they included Charlie Agapiou, the former crew chief and chief mechanic for Shelby American, and Peter Miles.

Production designer François Audouy was tasked with recreating a variety of real-world places for the film from the Ford Motor Co. headquarters in Dearborn, Michigan to Shelby American's workshops in both Venice, Calif., and later, its expanded facility at the Los Angeles International Airport.

Audouy previously worked with Mangold on projects including Logan and The Wolverine, and was excited to reunite with the filmmaker.

"Jim has a very strong vision of the story he is trying to tell," Audouy says. "His films are very much character driven. They're grounded in a filmmaking style that keeps you in the story. That means that the production design has to follow suit and be very much in sync with realism and plausibility and keeping the audience in the magic trick of this world that has been created." Interestingly, virtually every sequence of LE MANS '66 was shot on location. For early scenes set at the legendary Ford factory known as Ford River Rouge Complex, or just The Rouge, in Dearborn, Michigan, the production filmed inside a 100-year-old former steel factory in downtown Los Angeles. The 15,000-square-foot warehouse structure was outfitted with an assembly line and conveyor belt system to become the massive automobile plant where 1963 Ford Falcons are in the process of being assembled. The factory scenes required 20 Ford Falcons to be displayed in various states of completion. Rather than build the Ford Falcons from scratch, picture car coordinator Rick Collins scoured Craigslist, eBay and other used car sites to purchase Ford Falcons from the era, and then either stripped the cars bare or refurbished the interior and exterior of the light blue vehicles to create the illusion they were brand new off the assembly line. "They're all real cars," Audouy says. "There's no fiberglass. They're all out of real metal, totally restored. Even the paint is the same paint that was used out of the Ford colour book in 1963."

The exterior of the Ferrari factory and interiors of Enzo Ferrari's office were filmed at the Lanterman Development Facility in Pomona, Calif. Its exterior walls and inner courtyard closely matched the company's exterior façade in Maranello, Italy. The art department constructed an exact replica of Enzo Ferrari's office with windows overlooking the courtyard where two Ferraris are parked: a replica 1961 California Modena Spider and a real 1966 Silver Ferrari 275 GTB, borrowed from a local collector.

One of the iconic pieces of the Ferrari headquarters are its factory gates; for LE MANS '66, the film's design team built a replica of the gates on site. "They are like the King Kong or Jurassic Park gates," Audouy says. "You see those gates, and it just says 'Ferrari.'"

To recreate Shelby American, Inc.'s storied original location on Princeton Avenue in the beachside community of Venice, Calif., the production found a two-story brick warehouse with a courtyard in South Los Angeles' Chesterfield Square neighbourhood. Set designers transported the vacant 12,000-square-foot structure back in time utilizing various pieces of car-shop



—dressing—jacks, monkey wrenches, car magazines—along with trophies, surfboards and bikes. To round out the décor, one dozen pre-1966 Shelby Cobra replicas, including an assortment of MKIs, MKIIs and Carroll Shelby’s own personal Shelby Cobra roadster, were rented for the facility. With the addition of the Shelby Mustang to his manufacturing lineup and an influx of resources from the Ford Motor Co., Carroll Shelby outgrew his original shop in Venice, and in 1965 moved his company and assembly line to a hangar facility at Los Angeles International Airport (LAX), where he produced some of automotive history’s most famous sports and consumer cars. Over the course of nearly two weeks of filming, scenes set inside the Shelby LAX workshop and exterior tarmac were filmed at a California Air National Guard hangar located at Ontario International Airport, about 40 miles east of downtown Los Angeles.

When planes were not in use, the airport allowed filming on the tarmac, which served as Shelby’s test track. “Not only did we find an incredible gigantic hangar that we transformed into an exact replica of Shelby’s LAX hangar, but we also had access to the runway where we could take these race cars and capture what really happened at the beginning of Shelby when they were developing the GT40,” Audouy says.

The trendy Highland Park neighbourhood hosted scenes set at Ken Miles’ house, garage and surrounding neighbourhood. Over the course of two weeks of filming, a cosy two-bedroom bungalow from 1909 doubled as the home Ken Miles shares with his wife, Mollie, and their son, Peter. Miles’ foreign automotive repair shop, Ken Miles Limited, was located across the street on Ave. 64 at the site of an existing auto body shop that the set designers took back in time. (Miles’ former garage was originally located on Lankershim Boulevard in the east San Fernando Valley.)

Throughout, picture car coordinator Collins, whose previous credits include several films in the Fast & Furious franchise, First Man, Bright and Captain Marvel, among others, worked closely with production designer Audouy and his art directors to make sure the cars that were either built, borrowed or

rented were exactly what was used back in the day. His team had to transport this massive assemblage of cars all over Southern California and to the film’s second unit crew in Georgia.

Among the vintage cars glimpsed on screen is a one-of-a-kind polished aluminium Daytona Coupe, which cost \$30,000 to rent, and is featured in the Shelby American LAX facility scenes. For Ken Miles’ arrival in Le Mans, France, the Automobile Club de l’Ouest loaned the production several historical cars from their museum including a Ford GT40 MKI and an ultra-rare CD SP66 Peugeot. Only three CD SP66s still exist in the world.

Many of the film’s race cars were manufactured by Superformance, a high-end collector car facility in Irvine, Calif., which specializes in “rolling chassis” replica and continuation cars from the 1960s. JPS Motorsports in North Hollywood built several Porsche Speedster replicas seen on screen in the early 1963 race sequence set at Willow Springs International Raceway at Willow Springs Motorsports Park in Rosamond, Calif., a 600-acre complex outside Los Angeles, in which Carroll Shelby and his racing team put their early-model AC Shelby Cobra up against their biggest competitor at the time, the Chevy Corvette. Collins’ own longtime picture vehicle team at the film’s car shop in Sylmar built Corvettes for those scenes. In all, 34 custom race cars were built for the film.

With so many prominent races featured in the film, distinguishing each sequence visually in a way that would help move the story forward became vitally important. Costume designer Daniel Orlandi, who, like Audouy, had worked with Mangold on Logan, extensively researched both the era and the world of racing to make sure his designs were historically correct. He also closely collaborated with Audouy to set up a colour palette for each race. “We looked at footage of Le Mans in 1966, footage of Le Mans in 1959, footage of Willow Springs, and I read all the books about Carroll Shelby and Ken Miles,” Orlandi says. “You can’t do anything in a story about real people until you do a lot of research. You want to be as truthful as possible within the parameters of helping to tell the story.”



Mangold and director of photography Phedon Papamichael—who previously worked together on five films including *Walk the Line*, *3:10 to Yuma*, and *Knight and Day*—opted for a traditional approach that would support the storytelling; both the classic 1966 sports drama *Grand Prix* and Steve McQueen’s 1971 film *Le Mans* served as references. “Our visual inspiration came more from the films of the ’60s and ’70s, rather than contemporary interpretations of race car films—no exaggerated movement, keeping it intimate with the use of close-ups and always maintaining a character’s point-of-view,” Papamichael says. “We tried to stick to camera techniques of the period.”

To provide unique, close-up perspectives during the numerous racing sequences, Papamichael relied on specialty rigs and camera vehicles. “It was very difficult to shoot our cast going at correct race speeds,” the cinematographer says. “We couldn’t always travel at actual race-speed, and we didn’t want to apply too much digital help. We tried to do as much in camera as we could, with hard mounts on the actual race cars. It just generates a much more realistic experience, as well as for the actors, who go through the G-forces and all the vibrations involved, which makes it so much easier to perform.”

Many of the specialty tracking vehicles used to shoot the film’s race sequences and capture the cars in motion were supplied and often driven by noted stunt driver Allan Padelford and his company.

The most challenging sequence to capture by far was the restaging of the 1966 running of the 24 Hours at Le Mans race, which was a massive

undertaking to stage and to shoot. “The last 40 minutes of the film is this race predominantly, and I really wanted you to feel like you were hunkered down and living in the race—I wanted that idea of racing for 24 hours to start to dawn on you, to feel what that really would be like trying to drive faster than any man for longer than you ever can stay awake,” Mangold says.

For that 24-hour country road race, the behind-the-scenes team needed to find a countryside that looked like the Loire Valley region in France (a search that ultimately took them to rural towns in Georgia) as well as a place to erect the mammoth grandstands and pits at Le Mans. “It’s something that took months and months of effort,” Audouy says. “Picture cars had to be involved. Stunts had to be involved. Visual effects, pre-vis, storyboards—it was really a behemoth of a sequence. I can’t think of another movie that has this sort of epic car race in it.”

Although the 24 Hours of Le Mans is still an annual event in Le Mans, France, the current track no longer resembles its 1966 incarnation, so the entire course and grandstands had to be created from scratch. The dozens of race cars that competed at Le Mans are now priceless museum pieces or in private collections, and regularly fetch tens of millions of dollars at auction, so high-performance replicas had to be built.

Le Mans, the race track in France, still exists but not like it did,” Mangold says. “Now it’s a race track—it looks more like Charles de Gaulle Airport than what it once was, which was a homespun, very simple thing. It was a set of country roads connected up in a loop with a series of quaint grandstands. The magic of that, of driving 200 miles per hour in the most cutting-edge



“The reason the story is so legendary is because these misfits challenged God and won, didn’t they? God was Ferrari.”

race-car prototypes on a series of French country roads over and over again through day, night, rain, sleet, dawn, dusk—doing that for 24 straight hours in one vehicle seemed like the most powerful thing we could try to convey.” The sequence featured the largest set constructed for the film: a full-scale historical recreation of the start- and finish-line grandstands for Le Mans, along with three large segments of additional grandstands, VIP boxes, the Ford and Ferrari pits, and the international press box, all of which was built at Agua Dulce Airpark, a private airport in Santa Clarita, Calif. The design was based on more than 300 archival photos from the era acquired from various sources including the Automobile Club of the West in France, the organizers of the 24 Hours of Le Mans.

No detail was too small for Audouy and his team of set designers and decorators, who created hundreds of pieces of period advertising, banners, race programs, stopwatches, drivers’ helmets, spectator flags and even pit tools. “When you’re telling a story like this, you’re given the ability to recreate the world exactly as it was, to show the historical events looked at the time,” Audouy says. “We have to be faithful to history in recreating the signage and details at the same scale, in the same colours, not changing anything.”

While main unit filming was occurring in Southern California, a second unit action crew assembled in Georgia. Led by second unit director Darrin Prescott—who also plays racing legend Bob Bondurant in the film—stunt coordinator Nagle and a veritable army of stunt drivers piloting 30 Ford, Ferrari and Porsche race cars, the second unit shot many of the Le Mans racing scenes that take place along sections of the Circuit de la Sarthe, such as the Mulsanne Straight, Mulsanne Hairpin, Tertre Rouge, the Esses, White House, Arnage Corner and Dunlop Bridge.

Three locations in Georgia were used to portray the country road course in 1966, including a stretch of Route 46 in Statesboro, the Grand Prize of America Race Track in Hutchinson Island and Road Atlanta in Braselton. Over five miles of roads in these three Georgia cities were dressed to recreate the Circuit de la Sarthe, with hundreds of period-correct banners to line the

racetracks.

“Every moment of the race has a point, so there’s a lot of pressure there,” says Prescott, whose credits include such films as *Baby Driver*, *Captain America: Civil War*, *Drive*, and his Screen Actors Guild award-winning car chase work in *The Bourne Ultimatum*. “Jim’s mandate was that he didn’t want it to be a big car commercial. He didn’t want beauty shots. He wanted to really get in there and feel like we were shooting this kind of vintage style. We knew we’d have to hire the best drivers in the world and let them drive at 140 miles per hour.”

That commitment to capturing the real experiences that Shelby and Miles faced during their extraordinary partnership was something that deeply resonated with the actors, and every member of the filmmaking team. In the end, writer-director Mangold hopes that the passion the cast and crew poured into making *LE MANS ‘66* serves as a fitting tribute to the courage and conviction of the characters the film celebrates. “I hope people walk away loving these guys, celebrating their commitment to one another and to their craft, and remembering a different kind of American man and hero,” says producer Topping. Notes Mangold: “This isn’t Carroll Shelby’s whole story or Ken Miles’ whole story. This is about a hugely defining moment in their lives that shaped all they were to be. People really connect with this idea of trying to do an excellent job at whatever your job is with the challenge of dealing with oversight and corporate management and the corporate tendency to round every corner that’s a little sharp and to soften any blow that could offend somebody. I think we all miss the world when it was just a little more raw and prone to taking a risk.”

Adds Bale: “The reason the story is so legendary is because these misfits challenged God and won, didn’t they? God was Ferrari. He was a monster, a Goliath of reputation and style, legendary in the racing community. And this little band of misfits, with Ford’s backing but in spite of Ford’s interference, they did it.”

FIFTH GEAR,
9PM

THURSDAYS
ON QUEST
(FREEVIEW)

Vicky Butler-Henderson (left) and Jonny Smith (right).

Smith's *car shaped* **Crisps**

"We are not like U2 or Abba, where we work together as a band, we do our solo stuff and then briefly come together to do the group tests. Having said that, I would quite like to be in U2 or Abba."

We talk to the real star of the best show on telly about cars. He calls Jason Plato, Jason Potato, but we dare not print that...

FIFTH GEAR IS BACK.

This is the show that can never die, seemingly. I think it is series twenty-eight and I have only been there since series 10. It will be the same as always, a simple format and we will be stressing that it is a car magazine show, which reviews cars in an entertaining fashion, and sometimes we use a bit of science. This series will also have everything from one of the cheapest cars on sale, a Dacia Sandero to one of the most expensive a Brabham.

THE PROGRAMME MUST BE DOING SOMETHING RIGHT TO LAST THIS LONG.

A lot has changed since it started, the Internet has come along away and it devours video media these days, but we still have a place in this brave new world. It is quite scary when I get youngsters saying that they watched me on Fifth Gear when they got home from school or were at Uni. I think to myself, surely I'm not that old?

OF COURSE YOU'RE NOT, BUT WHAT'S THE AIM OF THE SHOW?

This is not a high budget show and we get to drive the cars in real world circumstances. The great thing is that there is always a pleasant surprise every series. This time I was never really interested in Morgan, especially the four wheelers, but I loved the Plus 6 and I was genuinely shocked and I thought, is that me getting old or is this just a very good car?

WE UNDERSTAND THAT YOU HAVE SOME NEW PLAYMATES?

Jason and Vicky are still doing their thing. Discovery likes to introduce guest presenters to mix it up a bit. So there's Jimmy DeVile from Goblin Works Garage, he was fun to work with. There is also Karun Chandhok from Formula One. It is certainly good to have a different points of view and we all come together to do the team tests. We enjoy those because it is one of few times we get everyone together. We are not like U2 or Abba, where we work together as a band, we do our solo stuff and then briefly come together to do the group tests. Having said that, I would quite like to be in U2 or Abba.

SO YOU WERE NOT PARTNERED UP WITH ANYONE?

I only spent a few days with Vicky this series I actually spent a lot more time with Mr. Plato, although he is unhinged and difficult to manage, but he is a right laugh. He has promised me one of his books with a rude scribble on the front, I'm half expecting to get that one day.

ARE THERE ANY NOTICEABLE TRENDS?

Definitely more electric car content and that reflect the world and the products being launched. There is also a noticeable backlash against diesel, as people want to know what to buy next. There is some fear and people are holding onto cars as they decide what to do next. Of course depends on so many factors and that includes, whether you are a badge snob and do you need more than one car. I find it so interesting to get under the skin of a car to find out what it is all about, who it is aimed at and what it is capable of. What terrifies me the number of people who buy with driving or even seeing it in the metal and never even looking at the rivals and they are spending £30-£40K. Can be a worry when viewers come up and tell me that I influenced their choice of car. This happens to me far more than I ever thought it would. Indeed, for the first time ever I went out and bought a brand new car with my own money.

WHAT DID YOU GET?

A Suzuki Jimny. It is my wife's car really, but when it came out this caused a lot of frenzy and what I like about it in that in a world of complicated and technology heavy cars there is a demand and appreciation for honest characterful cars. I think Dacia are also doing that, essentially it is an old car with fresh wrapping a paper.

SO ARE CARS PRETTY GOOD THESE DAYS?

Me and Plato were in a Kia Picanto at Millbrook, driving it as fast as we dared and we had an absolutely fab time and all for less than 10 grand on the road. You don't have to chase the badge at all. Things don't fall apart like they used to. My Dad bought a brand

new Austin 1100 and three years later he was putting brand new sills on it, but that was what you did. There really are no bad cars anymore.

WHAT ELSE HAVE YOU GOT GOING ON IN FIFTH GEAR?

We still do second hand buyers guides, as there is a lot of demand for them. We tell people they don't have to tow the line and spend a fortune. Certainly we have avoided lots of fantastically expensive spaceship cars. Making a show about a supercar is not difficult, but a hatchback that is just a white good is so much more difficult to do and more of a challenge. Viewers seem to like the very simple format. Nothing glamorous and straightforward and predictable.

ARE YOU SURPRISED THAT FIFTH GEAR IS STILL GOING STRONG?

When I joined in 2006 I thought I might be doing it for a couple of years. That's the year YouTube started. So an awful lot has happened and it is funny seeing old episodes that turn up there. At least it keeps my children wonder amused as they ask what I was thinking wearing those skinny trousers. When it comes to popularity it certainly helped that we were accused by Clarkson of burning the Top Gear props cupboard or something. Incredibly, loads of people believed that the amount of hate mail we got was incredible. People said, 'how dare you be so mean'. Obviously it was just a joke. There couldn't have been more contrast between our shows on budget alone, probably £1m an episode for Top Gear and us giving an awful lot of value for £35K.

DO ALL THE PRESENTERS LIVE IN A BIG GIANT HOUSE TOGETHER WITH A HUGE GARAGE?

Naah. The great thing is that the co presenters are all genuine friends. One thing I would I would love to do more of is road trips. Some properly scary and dangerous things. The best thing is I think Plato would start to malfunction if you asked to stay in a terrible hotel or sleep in the back of a car. His true colours would soon show.

Overdrive



Spot the new member of the Fifth Gear Team...



Fifth Gear is back with a brand-new series, with motoring maestros Jason Plato, Vicki Butler-Henderson, Jonny Smith and Jimmy De Ville at the helm. The team are on a mission to test, review and compare an array of the best cars from Tesla's first compact sports saloon to Bentley's 20s classic 'Blower'.

Former F1 driver Karun Chandhok joins the team this season, bringing his experience and racing pedigree to the fold, to put a whole host of cars through their paces. Meanwhile the team will also have their motoring mettle tested each week, with a series of challenges from some of European racing's finest.

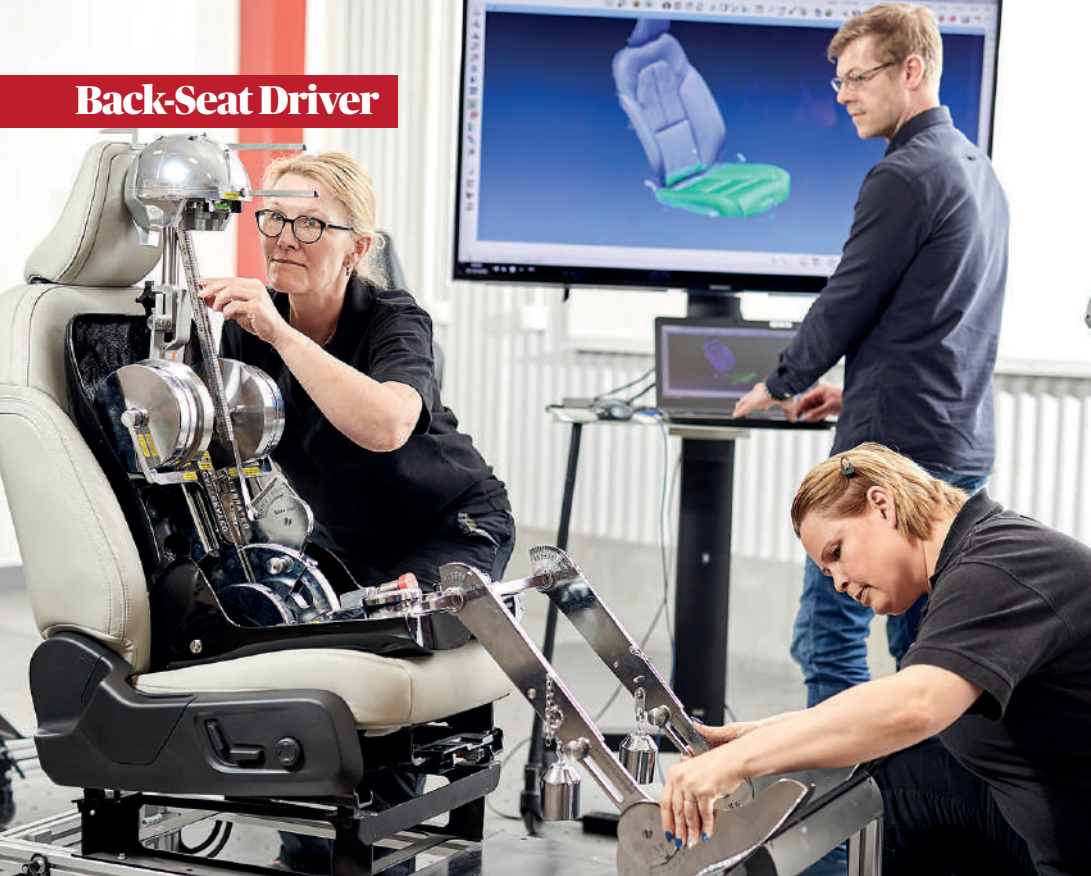
The newest series features some of the latest and greatest cars in the motoring industry, including the brand-new Tesla Model 3, which is Tesla's first compact sports saloon. Vicki looks back at 60 years of the classic Mini as she gets behind the wheel of modern-day innovations, including an immaculately modified David Brown Remaster and a futuristic electric conversion by Swindon Powertrain. Also in this series, Jimmy will get the keys to the most significant car in Bentley history – the 1929 'Blower', a supercharger that grabbed a podium finish.

With regular features including shoot-outs which pit elite cars in their respective categories against one another, to the one-off Korean special which explores the future of driving: the autonomous vehicle industry, the new series of FIFTH GEAR will highlight all the action in modern day motoring.

**Fifth Gear Thursdays at 9pm on
Quest, Freeview Channel 12.**



Back-Seat Driver



AMAZON COMFORT



Volvo was one of the first car makers to incorporate spinal research into its seat design, starting with the Volvo Amazon in 1965. Today, Volvo has a three-tier approach to seat comfort, focusing on Initial Comfort, Cruising Comfort and Dynamic Comfort – to ensure drivers and passengers remain relaxed and fully supported throughout their journey, regardless of the length or type of road. According to Volvo Car UK, seat comfort is a key priority for 63% of UK drivers, with nearly one in five going as far as swapping a previous car for a model with better seats. More than one in 10 drivers also admitted they had passengers refuse to get in their car because their seats were so uncomfortable. When asked which areas they would like to see improved, the majority of drivers wanted more lumbar (lower back) support, while a third wanted more adjustability to suit their frames.



Volvo put their backs into it

Uncomfortable car seats cost the UK economy £8.8 billion

Uncomfortable car seats are causing more than a third of UK drivers to take at least one day off work every year for back pain, costing the country more than £8.8 billion a year in lost productivity*, according to exclusive research by Volvo Car UK.

Of the 32.4 million people employed in the UK, 68% use their car to drive to work or for work purposes. Of these drivers, the survey by Volvo Car UK found that 12% have taken up to two days off work for back pain from poor quality car seats, while 13% have had to ask up to four days of sick leave from their employer.

A worrying 5% have had to have a full working week off, while another 5% have asked for seven or more days of rest, meaning more than 2.2 million motorists have missed over a week of work. In total, back pain resulting from poor car seats costs the UK economy £8.8 billion in lost productivity*.

The pain from poor car seats is bad enough for nearly a third of drivers to see a doctor or physiotherapist, costing the NHS

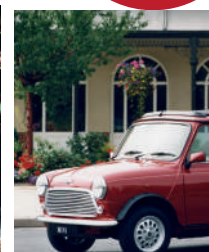
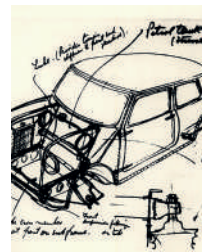
£191.94 million in GP appointments and hospital visits**. Volvo Car UK's findings have been revealed during Backcare Awareness Week, starting 7 October.

Men are more likely to find the seats in their car uncomfortable, with 15% of male drivers saying their car seats often cause them back pain when driving for work purposes. Half the men surveyed admitted to taking at least one day off work for back pain from driving, while only 25% of women had to call their employer for sick leave.

Men were also more likely to see a doctor for back pain, with 40% doing so, while just one in five women found the seats in their car so bad they had to go to a GP or physiotherapist. However, the research found men drive on average more than women, with men covering on average 60 miles a day, while women drive just 30.

Back pain has been found to affect up to 80% of the population, with musculoskeletal disorders one of the leading causes of sickness absences in the workplace.

Have your say  @freecarmag1



MINI 60



BRITISH MOTOR HERITAGE (BMH)



Owner of the original Mini tooling, BMH is the only company in the world capable of producing replacement bodyshells and individual panels to exactly the correct specification and, following the addition of the MK1 Mini shell to its portfolio, is now able to support the owners of every mark of classic Mini made between 1959 and 2000. The company acquired the Mini tooling in 2002. www.bmh-ltd.com



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Duncan McClure Fisher
Founder and CEO

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Jack Barclay Bentley, JD Malat Gallery and Katrin Fridriks Create a One-Off Automotive Artwork

SPEED OF LIGHT

Jack Barclay Bentley has joined forces with world-famous Icelandic artist, Katrin Fridriks, and JD Malat Gallery to create a totally unique artwork: a Bentley Continental GT clothed in a piece from Fridriks' show, 'Speed of Light - Commander'.

This hand-crafted Bentley Continental GT has been transformed with a design in Fridriks' inimitable style, imbuing the car with a sense of speed and motion, even at rest. The Continental GT artwork is unique, and only available to one buyer.

Utilising an exceptionally limited colour palette between black and white, the artist's intervention allows the bold, hand-crafted lines of the car to come through her energetic liquid shapes. The abstract organic forms applied on the elegant surface of the powerful vehicle are following its impeccable design, accenting its raw performance and motion. Starting with harmonious flowing marks in the front and accelerating towards splattering paint on the back, she is offering a different and unique appearance of the car depending on the variety of viewing points. Able to capture the movement of paint in nanoseconds, the precision of her creative process is an extension of the fine-tuned engineering and craft in each and every Continental GT.

www.hrowen.co.uk





Vivoactive

by Mercedes-Benz

Connectivity that enhances wellbeing ...

Keep an eye on the time, enjoy a host of innovative additional functions and monitor your health and fitness levels - all from your wrist - with the Mercedes-Benz vivoactive® 3 smartwatch from Garmin®. Behind the sporty, dynamic design is an intelligent everyday accessory that makes optimum use of all that the digital age has to offer. The three-pointed star on the sophisticated touchscreen watch face was designed exclusively with Mercedes-Benz Designers together with Garmin®. It serves as an elegant demonstration of the way in which two pioneers in their respective fields have combined their expertise, know-how and sense of stylish design. Particularly challenging or long and monotonous routes can also strain even those who enjoy driving and are used to spending protracted periods at the wheel. And this is where the Mercedes-Benz vivoactive® 3 in conjunction with the new ENERGIZING Packages is able to reveal its full potential. The smartwatch links via the Mercedes me App and the iOS smartphone into the vehicle's telematics system and transmits the pulse rate on the display.

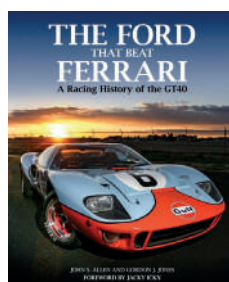
From £250
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VIOFO V3 £99.99

The upgraded V3 dash cam features advanced 5MP IMX355 Sony Starvis sensor and F1.6 7G lens, at 30 frames per second, with WDR, recording at 2K Quad HD+1600P video resolution enabling it to produce images in stunning quality during both day and night. The camera makes it easy to read license plates and capture incidents with superb clarity.

www.viofo.com



THE FORD THAT BEAT FERRARI JOHN S. ALLEN AND GORDON J. JONES £90.00

This new edition of a classic book tells the story of the celebrated Ford GT40 through a remarkable array of over 850 period photographs, many of them in colour. Not exactly the book of the film, it is much better than that.

www.evropublishing.com



DEPECHE MODE: SPIRITS IN THE FOREST IN CINEMAS

"I'm exceptionally proud to share this film and the powerful story that it tells," said Dave Gahan, of Depeche Mode. "It's amazing to see the very real ways that music has impacted the lives of our fans."

Added Martin Gore, "In today's world of turmoil and divisiveness, music really can be a force for good and can bring people together."

Watch it from November 21st
www.spiritsintheforest.com

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BMW M8 Competition Super Saloon

GRAN COUPE

The high-revving eight-cylinder engine with M TwinPower Turbo technology develops maximum 625hp and is teamed with a sports exhaust system and eight-speed M Steptronic transmission with Drivelogic. It serves up peak torque of 750Nm and completes the sprint from zero to 62mph in 3.2 seconds.

The exclusive standard equipment of the new M8 Competition Gran Coupe includes Adaptive LED Headlights with high beam assistant, an M-specific BMW Head-Up Display, M sports seats, four-zone air conditioning, front and rear heated seats, Driving Assistant and the Parking Assistant Plus. BMW Live Cockpit Professional, complete with navigation system and BMW Intelligent Personal Assistant, is also offered as standard. The standard Parking Assistant Plus also includes a rear-view camera, Top View, Panorama View and 3D Top View functions.

Free Car Mag is looking forward to having a go.





AVAILABLE:
2020
DEPOSIT:
£500



Put a £500 deposit down on these

PEUGEOT PLUG IN HYBRIDS

PEUGEOT has opened reservations for four new plug-in hybrid models; the 3008 SUV HYBRID, 3008 SUV GT HYBRID4, all-new 508 HYBRID and 508 SW HYBRID, with customers able to place their reservations online with a £500 deposit. The all-new 508 HYBRID and 508 SW HYBRID will offer drivers combined fuel efficiency of up to 235mpg and CO2 emissions as low as 31g/km under the latest WLTP tests, with both the saloon and SW capable of up to 39 miles of serene, fully-electric driving. The new four-wheel drive 3008 SUV GT HYBRID4 comes with a 220kW (300hp) plug-in drivetrain that's capable of 0-62mph in just 5.9 seconds, and will achieve ultra-low emissions of 28g/km and up to 40 miles of fully-electric range under WLTP tests.

AVAILABLE
2020
FROM:
£49,900



Electric Performance Fastback

POLESTAR 2

The 300 kW all-wheel drive powertrain has a large 78 kWh battery pack which offers range flexibility and a dynamic drive. With a digital retail model, all Polestar cars will be purchased online and directly from Polestar6. Polestar 2 has an extremely high specification for initial production, including options such as the Pilot package and Plus package. Routine servicing and maintenance, for the first three years, with pick-up and delivery, is also included. The company will be opening Polestar Spaces where Polestar Specialists will be able to assist customers with product information and test drives.



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A movie poster for John Wick 3: Parabellum. Keanu Reeves as John Wick is the central figure, wearing a dark suit and tie, looking intensely at the viewer. He is holding a handgun in his right hand. The background is a blurred city street at night, with rain falling heavily, creating a sense of motion and drama. A bright orange light source, possibly a car, is visible on the left side of the frame.

John Wick 3

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CHAPTER
JOHN 3 WICK
PARABELLUM

This is best film Free Car Mag has seen so far this year and there aren't even many cars in it. There is John Wick on a horse though. He's back, better, wetter and Wickedder than ever. We might love Wick, but we adore Keanu.



In this third instalment of the adrenaline-fueled action franchise, skilled assassin John Wick (Keanu Reeves) returns with a \$14 million price tag on his head and an army of bounty-hunting killers on his trail. After killing a member of the shadowy international assassin's guild, the High Table, John Wick is excommunicado, but the world's most ruthless hit men and women await his every turn.

We find out an awful lot more about John Wick. Where he comes from, what he is up against and the whole High Table set up.

Just when you think that there can't be any more twists on the Mexican standoff scenario and how many knives can be thrown in the course of a ten minute fight, Wick 3 turns everything up to 11+.

Indeed if this is any indication as to how the Wick franchise gets better with each film, then we can't wait for the 25th instalment.

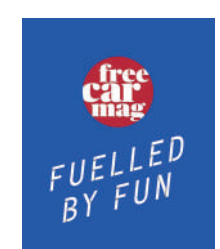
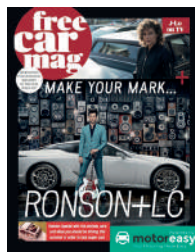
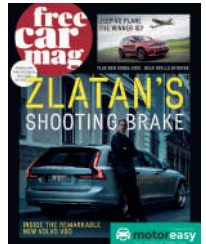
For the moment buy the DVD, because you can watch the fight scenes over and over and you will see new elements every single time. That's what we did in the Free Car Mag office. We are going to watch it again....

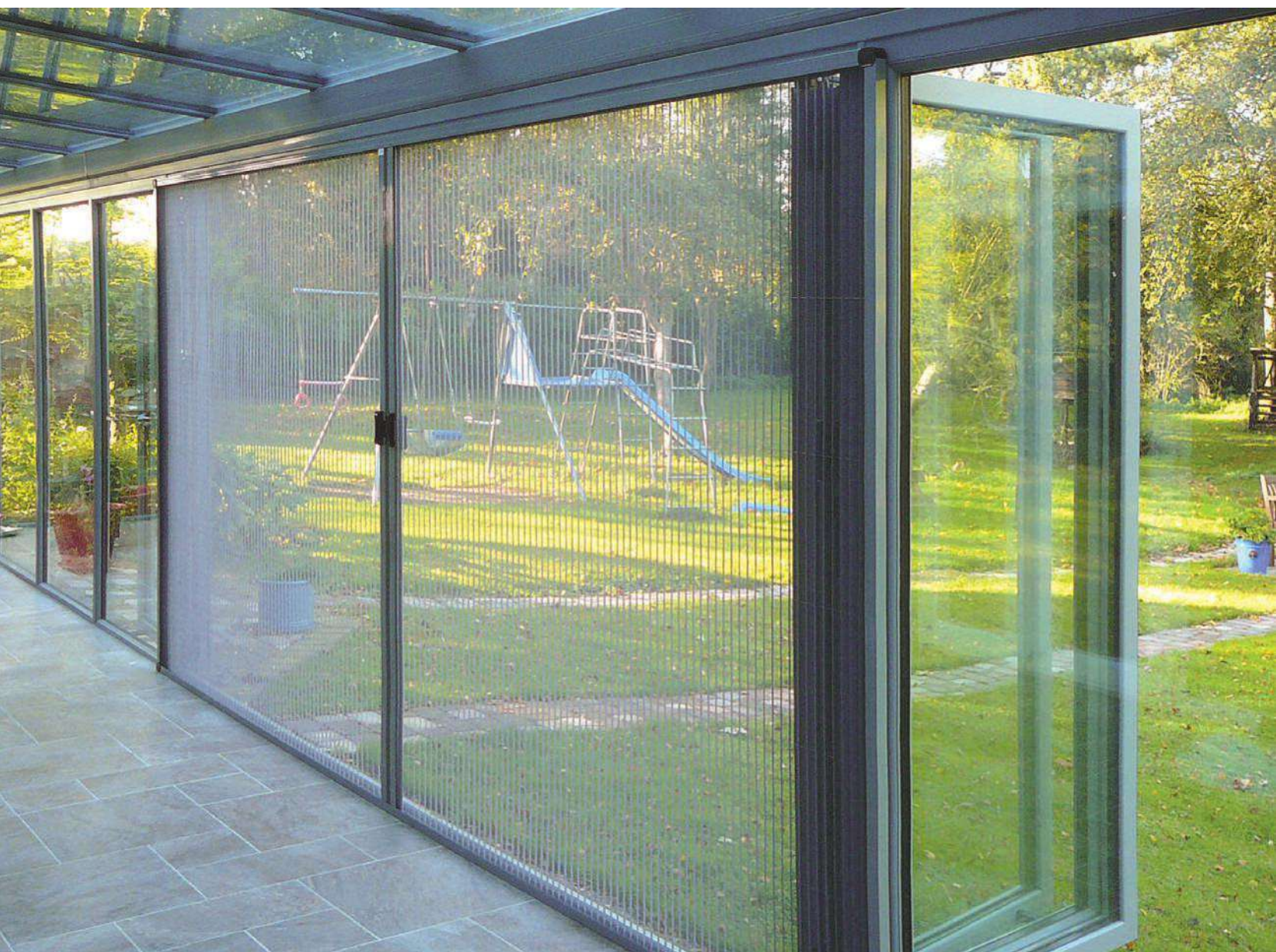
www.lionsgate.com/movies/john-wick-chapter-3-parabellum

FCM 78

Incredibly the next issue of your favourite Free Car Mag will be out in time for Christmas. Is it that time of the year already? We have no idea what fabulous stories are in store for you. There may be some cars, snow, maybe a Vespa and Father Christmas. See you then.







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