



MINI AT 60 LONDON TOUR AND MADDEST RACERS

**CLASSIC**

**& SPORTS CAR**

December 2019 £5.70

ITALIAN JOB RELOADED!

# MIURA MOVIE STAR

Lamborghini exclusive Big-screen icon returns to the Alps



haymarket



LOTUS ELAN vs TIGER:  
'60s SPORTING CHOICE

BRISTOL'S BARGAIN  
ZAGATO 412 FAMILY

TALBOT-LAGO T26 GS:  
CONCOURS SENSATION





# PASS MASTER

That car, on that road: *The Italian Job* relived with the very Lamborghini Miura that starred in the opening sequence of the famous film

WORDS: ALASTAIR CLEMENTS  
PHOTOGRAPHY: GUSUN KORDAL/PARAMOUNT PICTURES/DAVID WYNN-JONES





Clever packaging of the V12 permits compact dimensions. Below, tri back on the St Bernard Pass; Enzo Moruzzi today with Prova pista director Peter Collins (leaning in car) oversees Brasil close-ups. Left: Moruzzi (on right) watches as the crew prepares Miura

This can't be happening. We've just covered the 305m of the Dardaneli Viaduct in a flash of orange rage and are already negotiating the first hairpin bends of the Colle de Gran San Bernardo in a *fiava* Lamborghini. This can't be happening... Can it? After all, *this* car met its end impaled on the front of a Caterpillar D7 171A bulldozer, right? Wrong. Of course wrong, because as we all now know, the Lambo that met an ignominious fate just minutes into the 1969 crime caper *The Italian Job* was an engineless shell.

Until earlier this year, however, the true fate of the car driven by heist planner Roger Beckerman (Rossano Brazzi) was a source of speculation. No more: the Miura P400 we're in today has been certified by Lamborghini's Polo Storico wing as the film-star car, and this is thought to be the first time it has returned to the Great St Bernard Pass since production of the film. The same goes for its driver, Enzo Moruzzi, Lamborghini's man on the scene and pilot of the Miura in all but the in-car images of Brazzi wearing those famous Renault Mustang sunglasses and lighting the obligatore cigarette – shot via a camera mounted on the door.

"The last time I drove this car was 29 June 1968," the septuagenarian smiles. "I was 26 then. I had left on Thursday, on Friday we prepared the car with the cameras, we filmed all day Saturday, then on Sunday morning I drove back to Sant'Agata." Wearing a Lamborghini-branded red v-neck sweater beneath a long black leather coat, Moruzzi is as dapper as he is animated: a ball of nervous energy, eyes twinkling and hands full of gestures in the Italian tradition. Ah yes, the hands. The way they manipulate the wheel is uncannily familiar: deliberate, respectful, caressing the leather rim and never crossing despite the acute corners we're tackling.

And then it dawns: they're the hands we see in the close-up driving shots in the film. "The cameraman was in the passenger seat and shouting at me to sit as far back as possible," Moruzzi explains. "When the movie came out in 1969

I was engaged and I took my fiancée to see the film. She didn't know I was in it, but when she saw the opening sequence she turned to me and exclaimed, 'Those are your hands!'"

The Miura's role lasted barely four minutes – much of that overlaid with the titles – before its abrupt end at the base of a gorge, commemorated by a wreath from Mafia boss Altobelli (Hal Vallone). Yet it was quite a cameo. Even now, I defy anyone to drive an Alpine pass and not to picture themselves in a Miura, or to hum the first few bars of Matt Monro's haunting *The Days Like These*. The combination of that dreamy song, written for the sequence by soundtrack maestro Quincy Jones, and the fantasy imagery it what make its ultimate demise so shocking, with director Peter Collinson setting out the movie's stall as a cut above the heist-flick norm.

The story of the car itself is almost as familiar as that of the film, but it's worth reiterating just to reinforce what an incredible achievement the Lamborghini was. Inspired by Ferruccio, the eponymous tractor magnate who decided to go out and build better than Ferrari, engineered by Gianpaolo Dallara and engined by Girotto Bizzarini. But it was the hook-up with Bertone, and particularly young stylist Marcello Gandini, that led to its breathtaking shape and sired a dynasty of dramatic supercars.

Shown as a chassis at Turin in 1965, a year later it was at Geneva wearing its jaw-dropping new clothes and by early 1967 cars were rolling out of the factory at Sant'Agata Bolognese. Such was the reaction to this 1700hp (claimed – 163 is probably more realistic) roadgoing rocketship, the projected 20 cars per year turned into 108 in the first 12 months, yet to spot one on the road remained a rare treat for most enthusiasts.

The same is true today, even if its fleeting but fundamental performance on the silver screen has helped to build the legend. The majority of Fiat Pandas we pass as we follow the road up from Saint Rhémy, where the bulk of the shooting took place, are locals – many of whom have never even heard of the film. But one keen driver in a British-registered Jaguar XJ40 makes a comely double-take as the Miura roars past.











The iconic design features of this car were made to become a design signature, but they had a practical solution to the challenge of cooling the V12 while protecting it from the rain.

Although he worked for Lamborghini for nearly 40 years – from July 1966 to July 2004 – it's been a while since Morazzi drove any Miura, and he is initially cautious, cursing the cold gearbox and double-declutching as he feels his way back into the car. But as the oil warms up, so Morazzi gets back into the groove, and the revs climb with the road. "Now it sounds how I remember," he laughs as the Miura begins to sing, then pops, spits and fixates on the overrun.

Cinematic landmarks appear – such as the old hospice, now closed for the winter – further adding to what is surely the best view in the automotive world, the tumbling peaks of the mountains forming a curvaceous rendering of the mountains above. The scenery has changed little, though the road now has rather more safety barriers and we're shooting several months later,

so there's no snow on the ground. In a few weeks' time, however, the Pass will be impassable.

In between coaxing the meaty gearlever through the six-fingered gate – refinished in gold during the restoration to match the original build sheet – Morazzi recalls how he made the shift from managing VIP clients to appearing on film. "As custom and car registration manager I was the link between the admin and commercial offices," he explains. "Commercial director Ubaldo Sgarzi sent the orders to Bertone, and when cars came back to the factory my job was to write down the colour combination, engine and chassis numbers, then get them registered. I must have done 6-7000 cars in my career.

"The Paramount Pictures producer came to Sant'Agata in around March/April of 1968 and said he was looking for a car to crash, so Sgarzi

went to the Reparto Assistenza [service department] and found a crashed Miura in Rosso [red] already without its chassis plates. They took out the engine and the original owner bought a new Miura with the same engine and chassis number to avoid paying import duties!

"When filming time came in June 1968, we needed a car to match. This one happened to be on the production line and in the correct colour. Although it is officially called 'Rosso' it's really orange – Mr Lamborghini wanted a red colour, but it had to be different from Ferrari red. We took the car from the line, the test driver did the procedural 100km, then I put on Prova [test] plates and drove it from Bologna to Assisi, more than 400km. I was careful because the car was going to be delivered as new – we disconnected the odometer to avoid the extra mileage, which





'This is surely the best view in motoring, the tumbling peaks of the bonnet forming a curvaceous rendering of the mountains above'

## RESTORING THE LEGEND



The whereabouts of the *Italion Job* Miura have long been rumoured, but it was only when the car came into the possession of one-time Olympian, former chairman of the Red Bull Sauber Petronas F1 team and founder of the Classic Car Trust (classiccartrust.com) Fritz Kaiser that its provenance was confirmed.

'I collect iconic '50s and '60s sports cars,' says Kaiser. 'I had a Cisitalia 202 as a cornerstone at the beginning of the collection, and at the end I wanted a Miura. I began searching for one four years ago and looked at 20-25 cars, but wanted one with important history - then I saw this. The dealer claimed it was the *Italion Job* car but couldn't prove it. I did enough pre-purchase homework to feel confident and bought it, but didn't think it would take a year to finish the job!'

The key people in this process were Antonio Ghini and Corrado Lopresto. Antonio introduced me to Enzo Maruzzi, who gave us a living testimony to go with the evidence Corrado found in the Lamborghini archives at Polo Storico. The seats were always the centre of the discussions: there is a handwritten note from Maruzzi saying 'put the seats back in' - and this was the only car in that period finished in that specification.'

Lamborghini went through the case with a fine-tooth comb before the official confirmation was issued in March 2019, and Kaiser embarked on a sensitive restoration: 'In collaboration with Polo Storico we had to decide the correct way to restore the car. It would have been wrong to make everything new. I wanted to retain all of the original elements of the car - and here I could trust Corrado, he is passionate about detail.'

The chassis, body and drivetrain were rebuilt, but the patina of the all-important interior was carefully preserved. Since completion, and despite the car's value (estimated to be three times the £1m a top P400 would usually fetch), Kaiser has driven the Miura on the road as well as attending key events worldwide: 'I enjoyed taking it to Pebble Beach - it was great to see how many people knew and loved the car. To me its value is not the money, it is its importance in the history of Lamborghini - this is the car that made the company famous. It's fun, it's beautiful, it's wonderful to drive and I'm proud to own it.'



From top: body renovation at Lamborghini Polo Storico; Lopresto (right) delves into the archives at Sant'Agata ahead of supervising the rebuild; meticulous care was taken to preserve seats; owner Kaiser with completed car

AUTOMOBILI LAMBORGHINI

BRANDIS GARETT