

GRAND PRIX

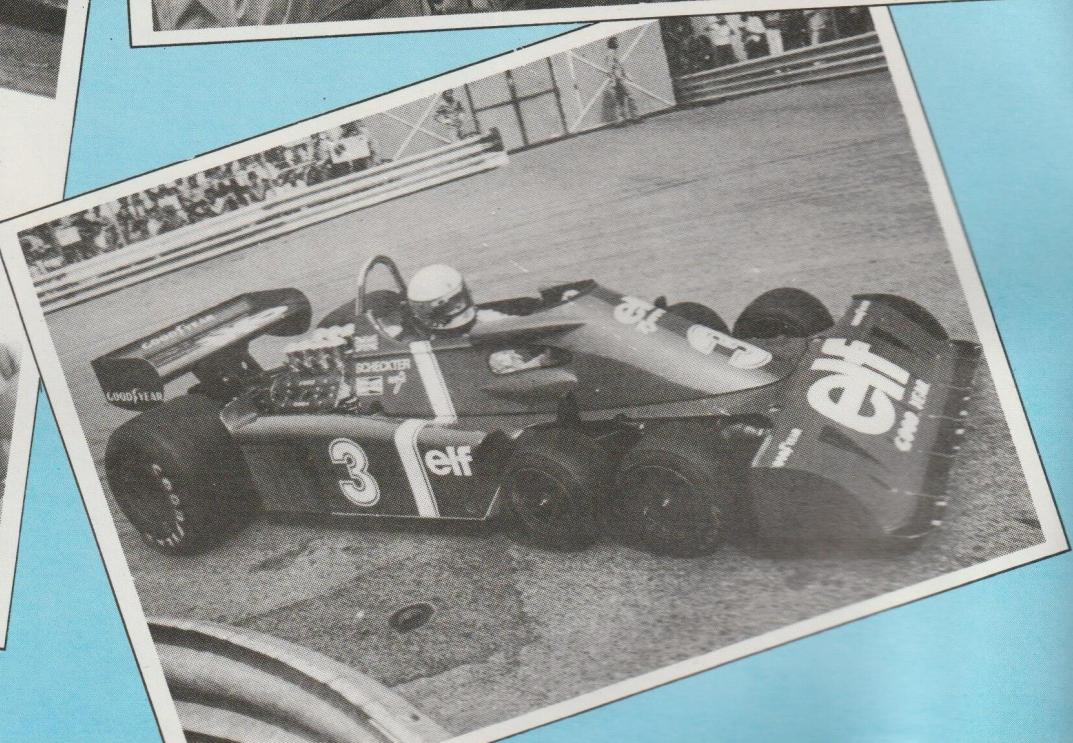
NIGHT OF THE STARS

TUESDAY 13 JULY 1976



ROYAL ALBERT HALL

General Manager Anthony J Charlton



Cover Note: Any resemblance between Don Grant's impression of 'The Grand Prix Night of the Stars' and any current drivers is purely accidental!

**IT'S NOT EVERY NIGHT
ALL THE STARS COME OUT TOGETHER**

So we're leaving this page for autographs



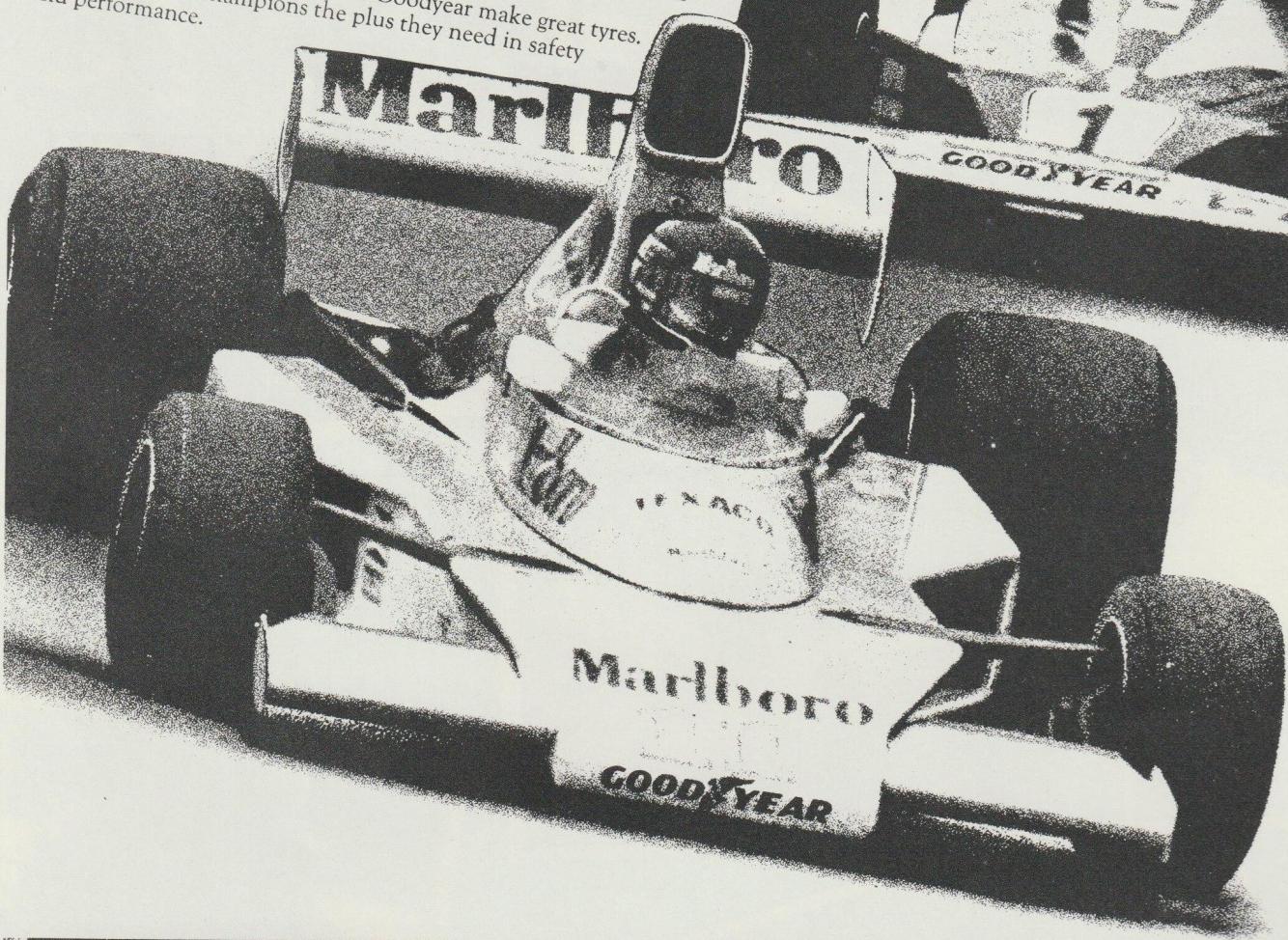
Shell
SPORT

Helping to keep the wheels turning.

GOOD^YEAR The Choice of Champions.

Another Grand Prix, another win for Goodyear.

Every Grand Prix since October 1972, has been won on Goodyear tyres — over 50 successive Grands Prix in all. Goodyear win Grands Prix because Goodyear make great tyres. Tyres that give champions the plus they need in safety and performance.



Your tyre with a performance plus. **G800+S. Supersteel.**



On the road you need a plus too. The steel-belted radial with the plus in safety and performance. G800+S. Supersteel.

+Extra stopping power.

36,000 miles of hard motoring on four G800+S. Supersteels. Yet the test car still pulled up from 50 mph in half the Highway Code braking distance.

+Extra rain control.

Goodyear G800+S. Supersteel's unique rubber formulation holds you firmly on wet surfaces. And stops you safely.

+Extra mileage.

Goodyear G800+S. Supersteel gives you all the mileage you expect from a steel-belted radial. And more.

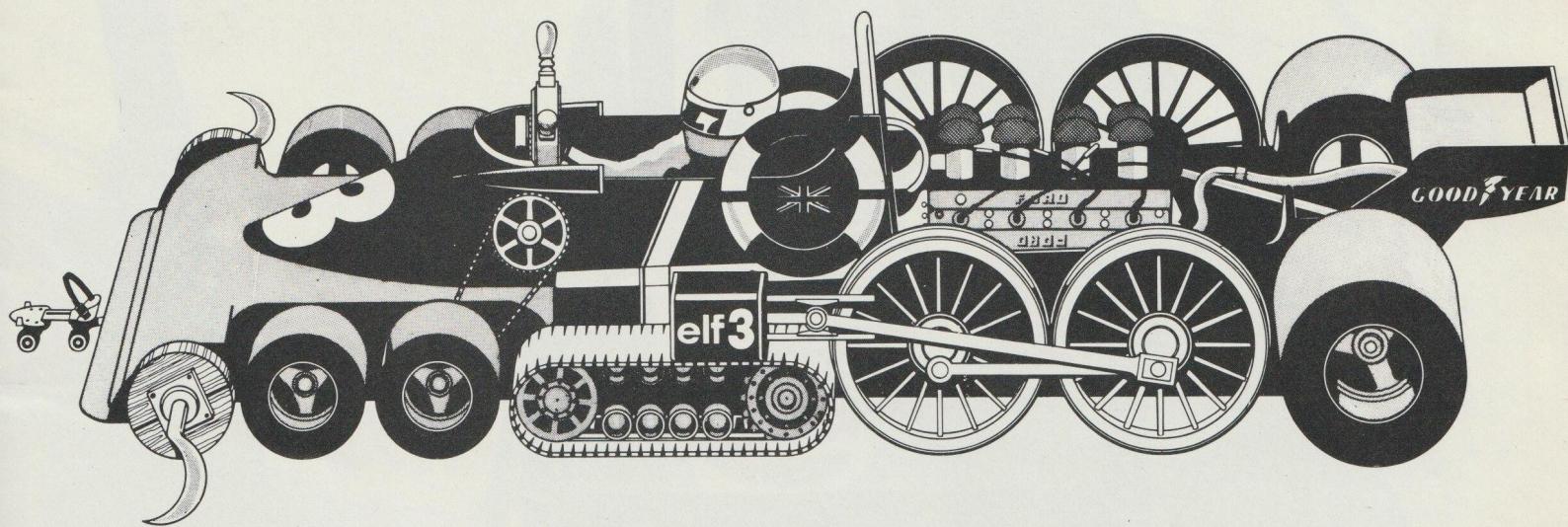
+Extra roadholding.

Safe handling, sure cornering on just about any road surface. That's what you get when you drive on Goodyear G800+S. Supersteel.

GOOD^YEAR



IS NOTHING BEYOND OUR KEN?





**The World's No1
Spark Plug**

John Player Special. A reflection of quality.

John Player Special
20 FILTER

MIDDLE TAR

As defined in H. M. Government Tables published in February 1976.

EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING



The best drivers never get into a car without an L plate on it.

The L sign stands for Leyland Cars which stands for Britain's biggest car manufacturer.

Leyland Cars range includes Austin, Daimler, Jaguar, MG, Mini, Morris, Princess, Rover, and Triumph.

The best range offered by any car manufacturer in the world. And, of course, they've all got Supercover, Leyland Cars' comprehensive after-sales service.

If you're looking for a new car make sure it's got the L plate on it — all the best cars have.

 **Leyland Cars** 

Great cars and a great deal more.

VISCOUNT PORTMAN

PETER CAMERON WEBB

and

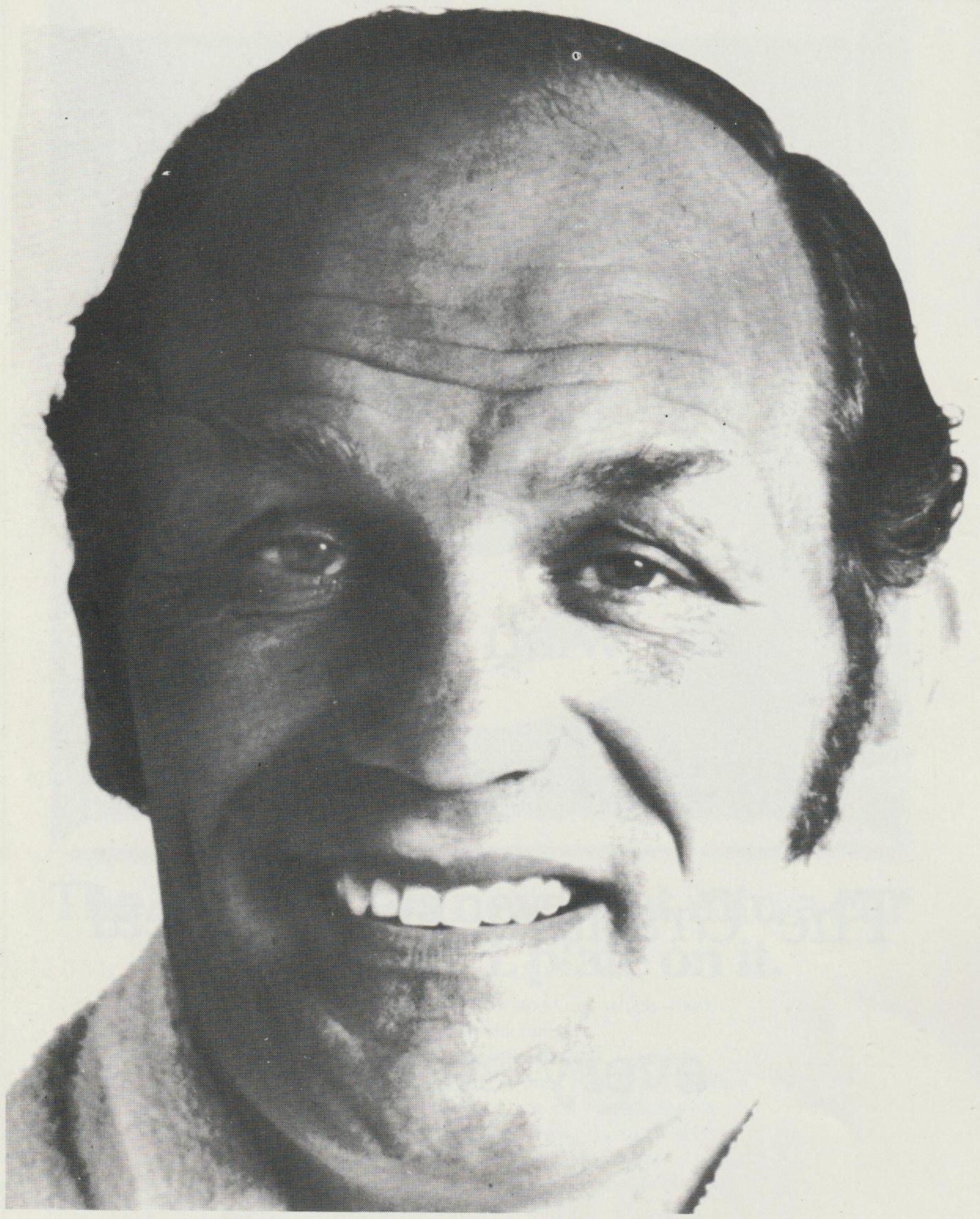
JOHN COOMBS

wish the

Lord's Taverners and

The Graham Hill Appeal

every success



“All the best from me and Fabergé.”

GOLDEN GOOD WISHES

Our thanks are due to the following for their good wishes and their generous contributions to tonight's spectacular:

Tyrrell Racing Organisation Ltd
Brooke Bond Oxo Ltd Formula One Films
Jeremy Nightingale Associates BBC TV
W.D. & H.O. Wills John Coombs
Champion Sparking Plugs Co. Ltd Daily Express
Shell Sport John Player and Sons
Motoring News The Sportsman
Ford Competitions Department Leyland Fleet Sales
Goodyear



Esso

GRAND PRIX NIGHT OF THE STARS

CHAMPIONSHIP SPORTING SPECIALISTS

wish to record their heartfelt thanks to those whose unstinting help and encouragement made this evening possible.

MRS BETTE HILL

for giving her warm support to the project

JOHN WEBB, BILL COTTON, OBE, DEREK DUNBAR

for the enthusiasm, encouragement, advice and assistance which made the evening possible.

THE LORD'S TAVERNERS and the GRAHAM HILL APPEAL COMMITTEE

for their most professional support

BRANDS HATCH AND SHELL U.K. OIL

for their generosity in providing Miss Shirley Bassey's services for this evening's concert.

THE SPONSORING COMPANIES

whose generosity provided the rest of the stars for this evening's entertainment

BRITISH LEYLAND

CHAMPION

COLIN OWEN-BROWNE ESQ

CONNELL MAY AND STEAVENSON

EMBASSY

FABERGE

FORD OF BRITAIN

GOODYEAR

JOHN COOMBS ESQ

JOHN PLAYER

LONDON RUBBER

MOTORING NEWS

THE EVENING NEWS

THE SPORTSMAN

All our advertisers, and the contributors to the Golden Good Wishes page.

The Management and staff of the Royal Albert Hall for guiding us through the pitfalls.

The Brands Hatch ticket office, Motoring News and Autocar for their help in selling so many tickets.

GBM Editorial Associates, Don Grant, Michael Turner and Don Short for giving their services free to produce this souvenir programme and, of course, the Producers, the performers, the drivers, the teams, BBC Television and the Public for turning a hopeful dream into reality.

FOREWORD FROM BETTE HILL

Just a line to let you know how delighted I am to hear that you are going to donate 50% of the profits from "The Night of the Grand Prix Stars" being held at the Albert Hall, on Tuesday, 13th July, 1976, to The Graham Appeal.

I know it is an evening Graham would have so enjoyed, not only from being in the audience, but also from taking part.

With best wishes,



BETTE HILL

A handwritten signature in black ink, appearing to read "Bette Hill". Below the signature, the name "BETTE HILL" is printed in a smaller, all-caps, sans-serif font, enclosed within a thin horizontal line.

HOW IT ALL BEGAN

It all began with an explosion last September. John Webb, Managing Director of MCD, the company which controls Brands Hatch, Snetterton, Oulton Park and Mallory Park – read an inflammatory editorial which accused circuit owners of not doing enough to promote their big motor races.

Never short of ideas, John decided to reply with a positive move aimed at telling the world all about the John Player British Grand Prix.

After toying with various ideas, he booked the Royal Albert Hall for the only available night – Tuesday July 13th! A few days later he lunched with Barrie Gill, BBC's motor racing commentator and Chairman of a promotional company – Championship Sporting Specialists, and calmly announced: "I've booked the Royal Albert Hall. Now it's up to your Company to fill it."

"Why not do a real Show," suggested Gill. "Why not try to put some real showbusiness back into the Grand Prix world?"

The concept of "The Grand Prix Night of the Stars" was born.

But then fate began to take a hand. John Webb discussed the proposal with two people: Derek Dunbar of Shell, a stalwart Lord's Taverner, and Bill Cotton, not only Head of BBC Light Entertainment but also a Taverner and a motor racing devotee. Both liked the idea and promised to try to enrol the powerful Taverners' support.

The next act took place at a Taverners' Motor Sport Forum. Chief speakers Graham Hill and Walter Hayes listened with interest as Barrie Gill explained the idea to them.

Graham was 100 per cent enthusiastic. Everybody knew that with Graham starring the evening would be a guaranteed success. It was November 20th. The first planning meeting was arranged for Monday, December 1st, between Bill Cotton and Barrie Gill.

Some forty hours before that meeting, on November 29th, Graham Hill died returning home from a test session at Ricard. The world was stunned.

The meeting took place in these bitterly sad circumstances. All the fun and sparkle had gone from the project. But both men concluded that Graham would, of course, have wanted the Show to go on.

On January 29th, Lord Montagu called a meeting at the RAC to try to form a Graham Hill Appeal Fund. Bill Cotton outlined the 'Night of the Stars' proposal, and the newly formed committee welcomed the idea – if Mrs. Bette Hill would agree.

She wrote the letter printed opposite. The project was on and now it had the support of the Taverners and the Graham Hill Appeal.

So, it will be seen, tonight's spectacle isn't the property or the brainchild of any one person or group of persons. It is the result of two enthusiasms: the desire to do something really different in the world of motor sport and the determination to stage an evening which really will be a fitting tribute to Graham Hill.

A.O.B.



Graham Hill died in an aircraft accident on the evening of 29th November 1975.

The tragic crash ended a lifetime of immense achievement.

He won two World Championships. He won Indianapolis. He won Le Mans. He won the Monaco Grand Prix an incredible five times.

His courage and tenacity became as legendary as his wit and humour.

He seemed to have personality to spare.

You only had to see him on television to feel you knew him.

A nod and a grin across the paddock from him was enough to brighten anyone's day.

Now, to commemorate his own inspiring life, it has been decided to launch an appeal in his name.

Privately, Graham did a lot of charitable work.

For example he was a Council Member of the Friends of the Royal National

Orthopaedic Hospital. That is the hospital's fund raising charity, under whose auspices this appeal is run.

With the approval of his wife Bette, the funds raised will be used to build a Graham Hill Rehabilitation Centre.

This will form part of the rehabilitation complex of the Royal National Orthopaedic Hospital.

A bronze bust of Graham, sculptured and donated by David Wynn, will be installed in the Centre.

We also hope to site a duplicate statue at Silverstone.

If you would like to help perpetuate Graham's memory, please send your donation, big or small, to:

**The Graham Hill Appeal,
10/12 Cork Street, London W.1.**

Friends of the Royal National Orthopaedic Hospital
Registered Charity No. 249181.

When the Lord's Taverners asked the Duke of Edinburgh to become their 12th Man his decision was influenced by his appreciation of some basic criteria.

First he had to identify with their cause; secondly, he had to approve of their methods; thirdly, he had to satisfy himself that to carry out their ideas they were men of integrity, imagination, ability and dedication.

He joined!

Under his ultimate leadership the Lord's Taverners has grown to be one of the most respected and sought after associations in the country.

It all began in those halcyon days after the second world war when Edrich and Compton were giving pleasure to thousands. Martin Boddey, an opera singer turned actor, conceived the idea of forming an artistic group of cricket lovers who watched cricket from the Tavern. With Bruce Seton, Spike Hughes, John Snagge and several other well-known people from the entertainment world, they decided to form an association to raise money for cricket in appreciation of the good fellowship which sprang from the pastime of watching cricket outside the Tavern at Thomas Lord's celebrated cricket ground — probably the most famous pub on the edge of the world's best-known village green.

Initially, there were but a handful of enthusiasts. They had flair and style — after that it was a matter of hard work and an unshakeable confidence in each other. Today,

THE LORD'S TAVERNERS

the Taverners regard themselves as a major fund-raiser for all cricket outside the first class game and are currently assisting the English Schools Cricket Association and the National Cricket Association in their quest to keep cricket alive in schools and clubs with a youth element attached.

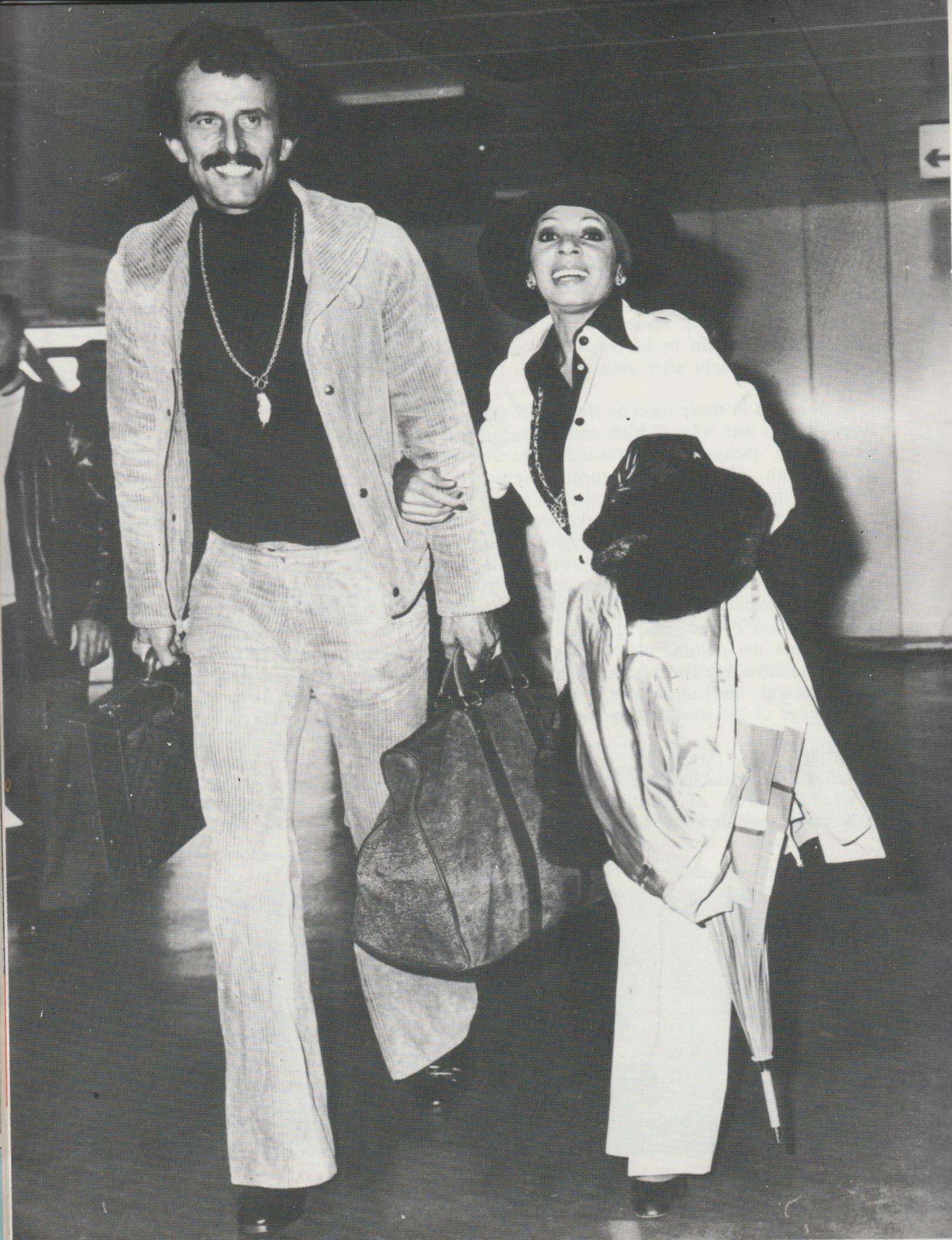
New activities were devised. Boxing became an annual event at the Café Royal. There was a sponsored walk in Battersea Park, and members have even found themselves dicing at Brands Hatch — with a little help from their friends in motor sport — and, despite dire predictions from many, they came out with a profit — and not so much as a broken finger!

There are film premières. TV shows, LP records and books — and, of course, the Ball. In 1975 the Lord's Taverners doubled their turnover and grossed £100,000. This represents a lot of hard work by many people in many different walks of life. Some of the best known names in the world of business and entertainment give their time and their services for nothing. At their professional rates the charge would be astronomical.

For the Lord's Taverners it is a labour of love.

In conference: Martin Boddey, Prince Philip, Harry Secombe and Graham Hill





SHIRLEY BASSEY

Welcome Shirley Bassey! Tonight she tops the bill for our Grand Prix Night of the Stars and this time we know we've got a real winner hurtling past the chequered flag!

Shirley Bassey is the supercharged star of show business. She symbolises it all – the gloss, the glamour and the glitter: the star who purveys the essence of razzamatazz the moment she steps into the spotlight.

Every performance is a blockbuster. Shirley digs down deep into her soul and finds more energy ticking there than any driver can muster from his Formula 1 car. She's like a volcano.

Each song is a new challenge. She manoeuvres, she attacks, she demands and she showers her emotions like a thousand revs across the stage until her audience is trailing spellbound in her grasp.

That is why Shirley Bassey outstrips her rivals in the field. Her explosive stage chemistry takes care of that – but most important of all – her vocal talents are supreme.

She has been singing now for more than 20 years and her voice has never needed any training.

'Training,' she says, 'would have killed it ...'

As much part of the Shirley Bassey legend are her exquisite evening gowns. Those sequined peek-a-boo creations (and you'll see tonight's selection very soon!) cost her in the region of £2,000 a time.

But as Shirley says, 'No one would expect me to go out on stage in a pair of denims ...' Of course not.

'People want glamour from their entertainers,' believes Shirley, 'and my gowns are part of that glamour. Audiences want to be lifted. They don't want to see you in a dress that anybody can wear on the street.'

No wonder Shirley Bassey boasts the most loyal fan club in the world! Her records sell in millions. She's had some gigantic hits in the pop charts too.

Let's just mention a few . . . 'Goldfinger', 'Who Can I Turn To?', 'Something', 'This Is My Life', 'What Now My Love?' and many more. She will be singing some of these in her repertoire tonight.

Shirley has travelled a long, long way from her 'humble beginnings in Cardiff's Tiger Bay. Drivers often curse the twists of the track. Shirley has had a pretty turbulent ride too. Her tempestuous life has been punctured by many dramas – particularly in the early years. But she's driven hard, on to the greatest triumphs which include several Royal Variety Show appearances.

Today, Shirley is one of the highest-paid stars in the world and if she is not appearing at the London Palladium, then try Tokyo or Paris, or take a peep for her in Las Vegas. She will be along the route somewhere.

This autumn she will be canning another of her popular TV spectaculairs – a moment when the BBC knows they've got a bonanza in the TV rating charts.

Shirley is managed by her Italian husband Sergio Novac and, together with her three children by her first marriage, the family live in Lugano, Switzerland. Not unnaturally, Sergio is a motor racing fan, and one of their closest friends is Clay Regazzoni.

When Shirley is at home she switches off – but tonight, back in London to sing for our Grand Prix guests, she will be switching on all her tremendous talents.

DON SHORT

**CHAMPIONSHIP
SPORTING
SPECIALISTS**

PRESENT

**GRAND
PRIX
NIGHT
OF THE
STARS**

INTRODUCED BY BARRIE GILL

OVERTURE	"WARMING-UP LAP"
LAP 1	"GRAND PRIX RACING DR
LAP 2	"CHAMPIONS OF EUROPE"
LAP 3	"HIGH PERFORMANCE TROM
LAP 4	"A STAR IS BORN"
LAP 5	"RELUCTANT VOLUNTEER"
LAP 6	"FROM JACKIE STEWART L
LAP 7	"BRUT FORCE"
LAP 8	"INTERLAGOS INTERLUDE"
LAP 9	"TRIBUTE TO FERRARI"
LAP 10	"THE GRAND PRIX GREATS"
INTERVAL 20 minutes	
LAST LAP	SHIRLEY BASSEY <i>Musical Director</i>

*SMOKING IS ALLOWED IN THE
AUDITORIUM*

Orchestra under the direction of Ronnie Hazelhurst

RIVERS" *The Minstrel Dancers*

BROTHERHOOD OF MAN (*winners of 1976 Eurovision Song Contest*)

MBONE" **CHRIS BARBER AND HIS JAZZ BAND**

PATRICK MOORE *with the NEW ORLEANS DANCERS*

" **JAMES HUNT**

LAND" **LENA ZAVARONI**

" **THE HEAVY MOB**

" **EMERSON FITTIPALDI** *introduces music from Brazil (and a racy bird)*

" **VINCENT ZARA** *A 12-cylinder voice from Italy (p.s. not a "flat-12")*

TS" *The world's top drivers on parade*

Director: Arthur Greenslade

GRID

FIRST HALF

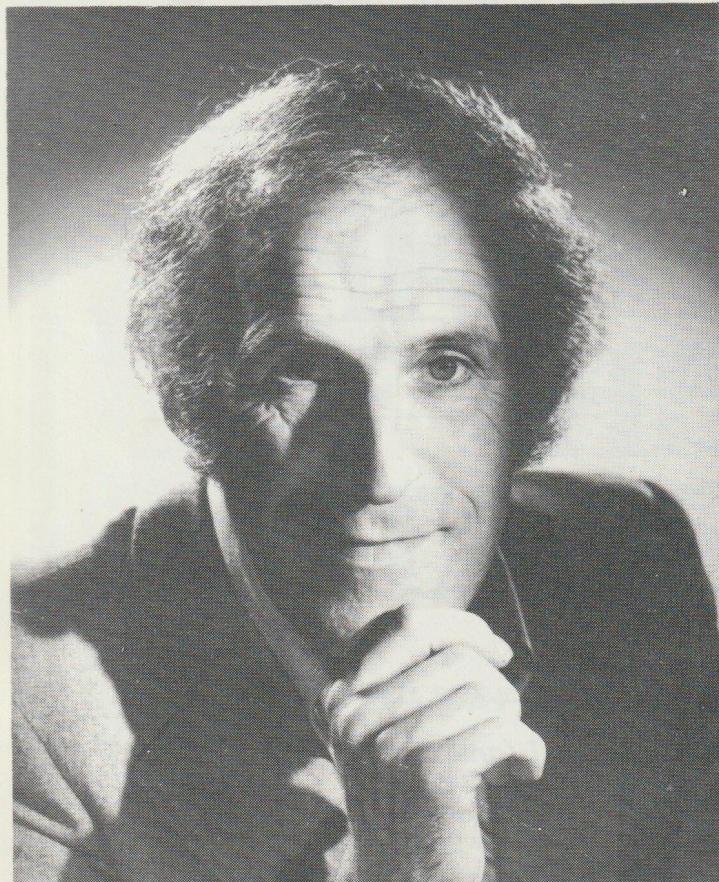
PRODUCED BY: ERNEST MAXIN
CHOREOGRAPHY: GERALDINE YATES
COSTUME: MICHAEL ENDICOTT

SECOND HALF

PRODUCED BY STEWART MORRIS
COSTUME DESIGNER: NICKY ROCKER

SOUND: CHRIS HOLCOMBE
LIGHTING: HUGH CARTWRIGHT
DESIGN: KEN STARKEY
MAKE-UP: JEAN SPEAKE

BRUCE FORSYTH



The irrepressible Bruce Forsyth began his stage career at the age of 14 in the middle of the Second World War.

After the War he appeared in various double acts and spent a two-year spell at London's Windmill Theatre. This led to roles in summer shows and provincial pantomimes during which time he gained valuable experience which was to make him one of Britain's most versatile stars.

The year 1958 proved to be the turning point in Bruce's career. He was an instant success as compere of 'Sunday Night at the London Palladium' and he continued to host the top-rating show for three consecutive years. He also co-starred in 'Sleeping Beauty', the Palladium pantomime, and made the first of four appearances in the Royal Variety Show.

He made his debut at the 'Talk of the Town', cut his first disc, and starred in his first musical, the British production of 'Little Me'.

For two years he successfully divided his time between the theatre and television. In recent years he has moved into the film world, playing Julie Andrews' father in 'Star' and the part of 'Uncle Limelight' in Anthony Newley's film 'Can Hieronymus Merkin Ever Forget Mercy Humpe and Find True Happiness'.

In Spring 1970 he appeared in 'Bedknobs and Broomsticks' for Walt Disney Productions and in 1971 he scored a huge personal triumph when he was chosen to compere the Royal Variety Show. He has the distinction of having played the 'Talk of the Town' more times than any other star and, of course, has brought pleasure to millions with the 'Bruce Forsyth and the Generation Game' on BBC TV.

Recently he received two Light Entertainment awards for his One Man Show and the 1975 Royal Variety Performance.

BROTHERHOOD OF MAN

Brotherhood of Man are not likely to forget the last time that they appeared at The Royal Albert Hall. For on this very stage back in February, they won the right to represent Britain in the Eurovision Song Contest – and went on to bring the coveted title home to this country for only the second time.

Their Eurovision winner ‘Save Your Kisses for Me’ went straight to the top of the charts in the UK, remained at the number one position for six weeks and sold well over a million copies, earning the group a platinum record. In France it earned them a gold disc and it topped the charts in Denmark, Holland, Belgium, Greece and Eire too. They also managed to penetrate the elusive American market with the song which set the whole world singing!

But ‘Kisses’ was not the first major hit for Brotherhood of Man. They had already made their mark on the charts with songs such as ‘United We Stand’, ‘Where are you going to My Love’ and ‘Reach Out Your Hand’, a string of

successes put together by this hard-working group and their manager Tony Hiller.

Tony, the Bethnal Green boy whose first love has always been show business, is the writer-producer behind Britain’s successful vocal combination. He, together with Brotherhood members Martin Lee and Lee Sheridan, wrote ‘Save Your Kisses’ and all the tracks save one on their album ‘Love and Kisses’.

Long before their Eurovision triumph, Brotherhood of Man had established themselves in Europe, earning acclaim, particularly with ‘Lady’ – a self-penned hit which became number one in Holland and France. Their next big European hit was the Barry Blue song, ‘Kiss Me Kiss You Baby’, which earned them a gold disc in France and Belgium and topped charts in Scandinavia, Germany, Holland and France.

The line-up of Brotherhood comprises Nicky Stevens, from Wales, Sandra Stevens (no relation!) from Yorkshire, Martin Lee, from Surrey, and Lee Sheridan, from Bristol.



CHRIS BARBER



Chris Barber's passion for fast cars is equal almost to his dedication to the music that he has been playing for over 26 years. He bought his first racing car in 1956 – a Lotus Climax Mk9 which had previously been raced by Dick Steed and serviced by then mechanic Graham Hill.

After two seasons Chris got his open licence and in 1958 was racing his own Lotus Elite – after tuition from Graham Hill, who happened to be testing the works Lotus on the day that Chris took his first spin around Brands in his new Elite.

'Graham taught me more that day than I have accumulated either before or since. Two years later Graham, for the first and last time, asked my advice. I had just finished a practice during a somewhat damp morning and Graham was just going out. He asked whether he needed his wets. I said yes. I was wrong. But he at least did inform me of the fact in a *polite* manner.'

Jackie Stewart was delighted to hear of the peculiar fact that, invariably, when the Chris Barber Band plays at open air events it rains. Jackie – a wet weather specialist – would therefore seek out the band to play at Grand Prix meetings almost as much for their apparent meteorological skills as for their music!

Chris does not actually race cars these days but is still closely involved with the sport and sponsors his own saloon car team on track and road. Jackie Stewart's observation on Chris' driving on the track is summed up in a pact that he once made – he would give up playing the trombone if Chris would stop driving! Jackie has since relinquished both vocations. Chris Barber envisages no let-up in his schedule of 300 one-night stands-a-year for many years to come!

LENA ZAVARONI



The voice is so big, booming and beautiful that you would swear it came from a strapping lass of at least 20 summers. But, on closer examination, the source of these wonderful singing sounds reveals itself to be a pint-sized young lady called Lena Zavaroni — twelve and a half years old, and just 4 ft 11 in. tall.

These statistics could be deceiving for Lena is no Shirley Temple. Her recording company manager Phil Solomon — who has waxed hits for scores of top talent including Gilbert O'Sullivan and Van Morrison — says:

'Put a Lena Zavaroni record on your turntable and you forget within seconds that you are listening to a mere child.' Phil puts the Zavaroni sound as an amalgam of Brenda Lee and Streisand — others say she's a cross between Bassey, Lulu and Carmen Miranda.

Lena's first single, 'Ma! He's making eyes at me', went straight to number eight in the Top Twenty. Her first album of the same name also went directly into the LP Top Ten. For five weeks running she topped the viewers' voting polls in 'Opportunity Knocks'. Recently she has appeared on 'The Morecambe and Wise Show', and 'The Des O'Connor Show'.

Lena hails from Rothesay, the tiny town on the Island of Bute, off the West Coast of Scotland. Her surname was passed down from her immigrant Italian grandfather and her singing talent from her parents. The Zavaronis, who run a fish-and-chip restaurant in Rothesay, are to be found most evenings singing in the local Athletic Bar.

Lena has been performing since the age of two, when she first stood on the kitchen table and sang 'Christmas Alphabet' to the accompaniment of her father's guitar. At seven she was already taking part in the Zavaroni act at the Athletic Bar where she was discovered in the summer of 1973.

PATRICK MOORE



The indefatigable Patrick Moore became interested in the 'Sky at Night' at the tender age of six! While still at school, he joined the British Astronomical Association, later becoming Vice-President of its Lunar Section for many years, but resigned earlier this year because it was time for a change!

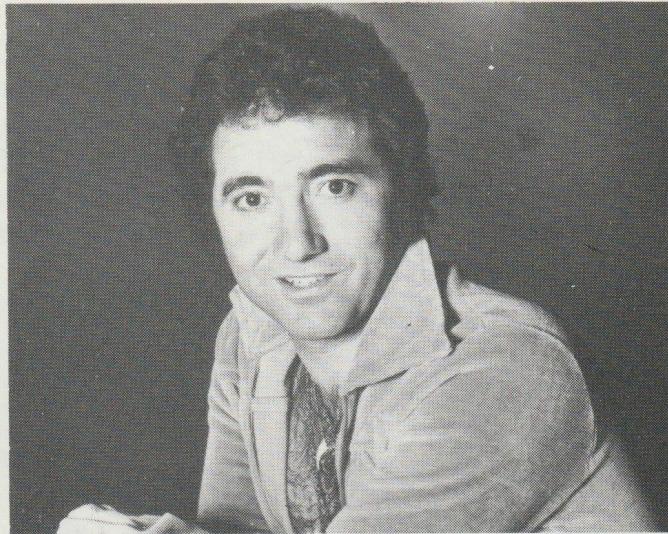
A squadron leader in the RAF during the war, he is now a Fellow of the Royal Astronomical Society and a member of the International Astronomical Union. He was awarded the OBE in 1968.

He lists his main interests – astronomically – as the Moon, Mars, and Venus, and has been delighting television viewers for several years with his enthusiastic and entertaining observations on the firmament.

He is a cricket enthusiast – a leg-break bowler and accomplished No. 11 bat; a useful chess player, and a talented musician. In 1975 he composed an opera, 'Perseus and Andromeda', which was premièred in Shoreham, and he is now busy completing his second. A record of light music is also being produced shortly.

His pet dislikes are: psychiatrists and beetroot!

VINCENT ZARA

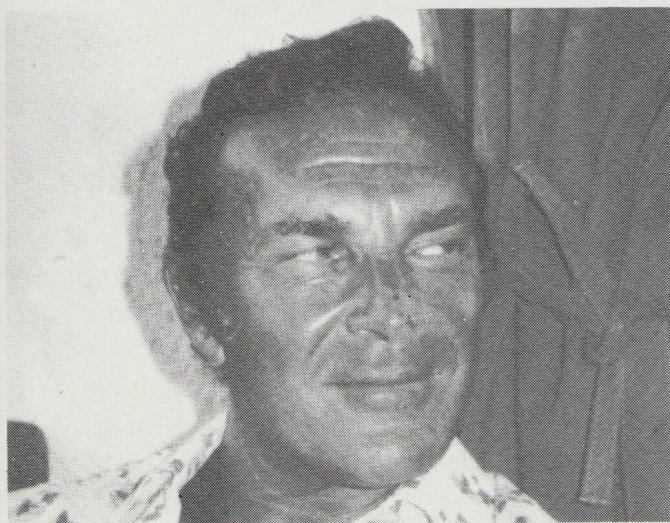


A former motor mechanic and student at La Scala, Milan, Vincent Zara was an overnight sensation when he appeared on his television debut in 'Champagne on Ice'. The BBC received over 2,000 letters praising the performance of the Sicilian star with the big ballad voice, and Zara was offered a world tour on the basis of just one television appearance!

That was five years ago. Since then he has studied at the London School of Music and become an international cabaret star. He has appeared on 'Opportunity Knocks' – and won – and has toured extensively throughout England and the world.

He returned to television in March 1976, making a guest appearance in 'The Morecambe and Wise Show', and his performance immediately earned him a trip to the United States – the very next day! He has just returned from America in time to make his debut at the Royal Albert Hall this evening.

ERNEST MAXIN



A name familiar to all fans of 'The Morecambe and Wise Show' and 'The Black and White Minstrel Show' is that of producer Ernest Maxin, the man responsible for the first half of this evening's show.

It's the first time that Ernest has staged a live production from The Royal Albert Hall — but not the first time that he has appeared here on stage! That happened when he gave a Rachmaninov piano recital at the tender age of eight — while an anxious Mum and Dad waited backstage.

Since that momentous occasion the Maxin career has embraced the role of actor, singer, choreographer, composer, musician and, at the age of 22, television producer. Several of his compositions have appeared in the 'Top Ten' and his '1812 Overture' production for 'The Charlie Drake Show' won the Charles Chaplin award at Montreux for the BBC.

'It will seem funny seeing things from the other side tonight, and not sitting at the piano in short trousers and white socks! But it's a great challenge, and I'm sure I'm going to enjoy every minute of it.'

STEWART MORRIS

An Executive Producer for BBC Television, Stewart Morris has produced all of Shirley Bassey's BBC Television 'Specials'. He is currently producing her forthcoming series to be transmitted on BBC 1 in the autumn of this year.

During the 18 years he has been producing television programmes for the BBC, he has worked with every major European Variety artist and the majority of leading American stars when they have visited England for television appearances.

During this time he has produced and transmitted approximately 700 television programmes. He has also extensive experience of television production in Europe.

CAPTURING A HERO ON CANVAS

Motor racing without Graham Hill is inevitably a poorer place. But fortunately, we have memories galore. Rich and glowing memories of his rich humour; his exemplary dedication; his passionate belief in the sport; his kindness, and his courtesy.

And one man who will help to fuel these memories is Michael Turner, the 42-year-old artist who has captured on canvas so many of Graham's greatest moments.

Over the years there developed a special relationship between the man who stood with a camera on so many of the sport's more exposed corners – and the man in the cockpit who would growl past – his face sternly set, every fibre registering rigid concentration.

Says Michael: 'Some drivers – Jimmy Clark, for example – often gave me a wave (of varying respectability!) if they saw me stuck out at Spa, for instance. But Graham never did. He would never allow himself any such lapse in concentration.'

He applied equal concentration to the paintings which were the result of Michael Turner's patient vigils too. For Graham Hill was not only a firm friend of Michael's, but also one of his best customers. In fact, Michael once got into trouble with Graham for selling a picture of his 1965 Monaco victory to someone else.

'I was very diffident in those early days about approaching someone like Graham to offer him a painting', he says. 'After that, I was given strict instructions never to sell any of my paintings of him without consulting him first. Mind you, he could be a critical customer. He always claimed that he knew nothing about art – but he certainly knew what he liked.'

'I have sometimes had to take paintings back to change a detail here and there. He surprised everyone with his obvious interest and

knowledge when he opened an Art Exhibition for me. And, as you would expect, he never minded volunteering an opinion.

'He was, I suppose, my favourite subject. His was a marvellous face to paint. And, of course, his achievements were so varied.'

Indeed they were. And it is possible to relive most of them thanks to Michael Turner's skill, and, it must be said, his genuine affection and admiration for his distinguished subject. No such tribute would be complete without recalling Graham's first World Championship – in the BRM – way back in 1962. And the victory most of us would wish to recall from that year was his typically gritty win at the Nürburgring. Driving in unbelievable conditions – after surviving an horrendous practice accident – Graham fought a race-long battle with John Surtees and Dan Gurney which so thrilled the German crowd that the battle is still featured on the official programmes and posters.

Graham won by just two and a half seconds after over two and a half hours of gripping racing. 'It was,' he said afterwards, 'one of the most satisfying victories of my whole career.'

In fact, it required a very special race indeed to relegate that glorious German victory to second place in the Hill catalogue of achievement. Of course, Graham provided a win of that very calibre in 1965 when he completed a Monaco 'hat-trick' in storybook fashion.

The facts are now a part of motor racing folklore. Graham Hill led the race until, on lap

*Master of the 'Ring –
Graham splashed his way to
victory in the 1962 German
Grand Prix*



*Monaco Maestro – chasing
the second of his record five
wins at Monaco in 1964*

*Mexican Memories –
capturing the World
Championship for the
second time in the final
race of the 1968 season*



Le Mans Winner – in unforgettable style in 1972



'Rookie of the Year' – storming to a first time victory at Indianapolis in 1966

CAPTURING A HERO ON CANVAS



25, he had to dodge down the escape road when he found the chicane blocked by Bob Anderson's stricken car. He could only stamp on the brakes and take evasive action. His car stalled. He had to push it back on to the circuit and restart it before rejoining the race after over half-a-minute's delay which had cost him four places.

Never has the Hill trademark — cussed resolution — been exhibited so dramatically. He chased through the Principality like a man possessed to recapture his lead in just 40 laps. And he won the race despite his stop — at a then record average of 74.34 mph.

One year later, he made history on a circuit far removed in every facet from the corkscrew that is Monaco. He went to Indianapolis — as a Rookie — and won first time out from his great friend and rival Jim Clark. In 1972, he completed a unique 'treble' when he added Le Mans to his Indy and World Championship wins. His second World Championship had a larger than life air about it too. It happened in 1968 — a season which was shrouded in sadness when Jim Clark, now Graham's Lotus team-mate, was killed at Hockenheim. It was left to Graham to inspire the team — to pluck them from the very depths of despair. He did it by winning the very next Grand Prix the team entered — and went on to win the Championship by winning the very last race of the season in Mexico. There are, of course a myriad of memories. Someday someone will fill a volume with the grandeur that was Graham Hill.

We must be content by recalling that the moments recorded here — captured on Michael Turner's canvasses — were moments that mattered to Graham himself. And we are grateful for the opportunity to expose these particular paintings to a far wider audience than ever before.



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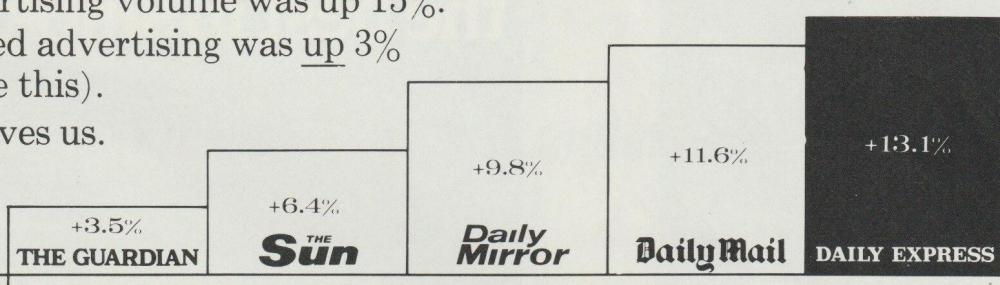
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May 1976 volume advertising over May 1975

Source: Beaverbrook Newspapers Group Statistics



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John Player Grand Prix

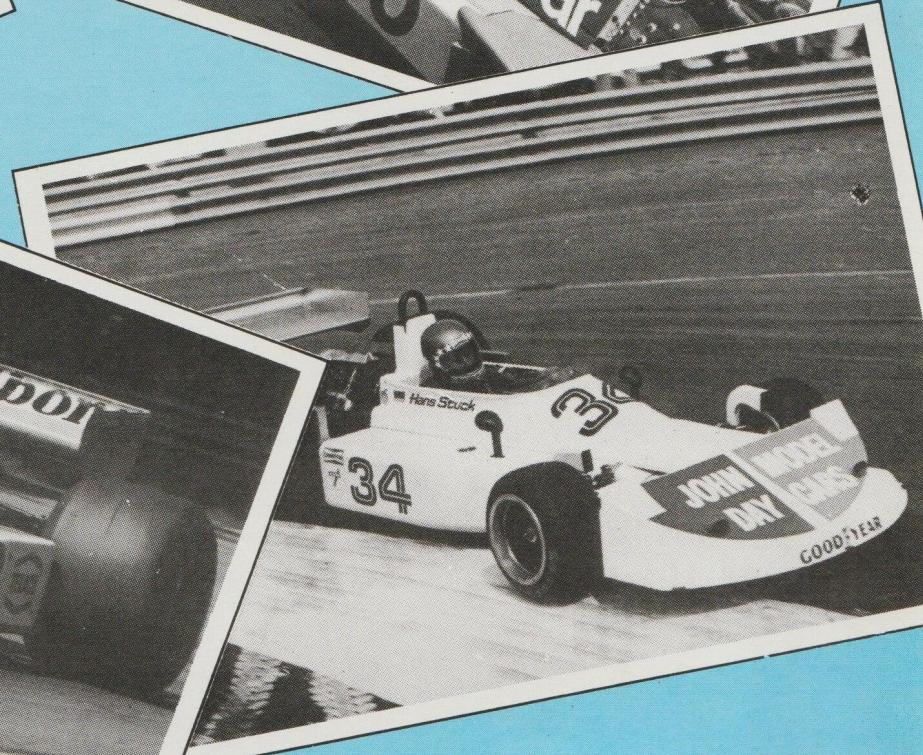
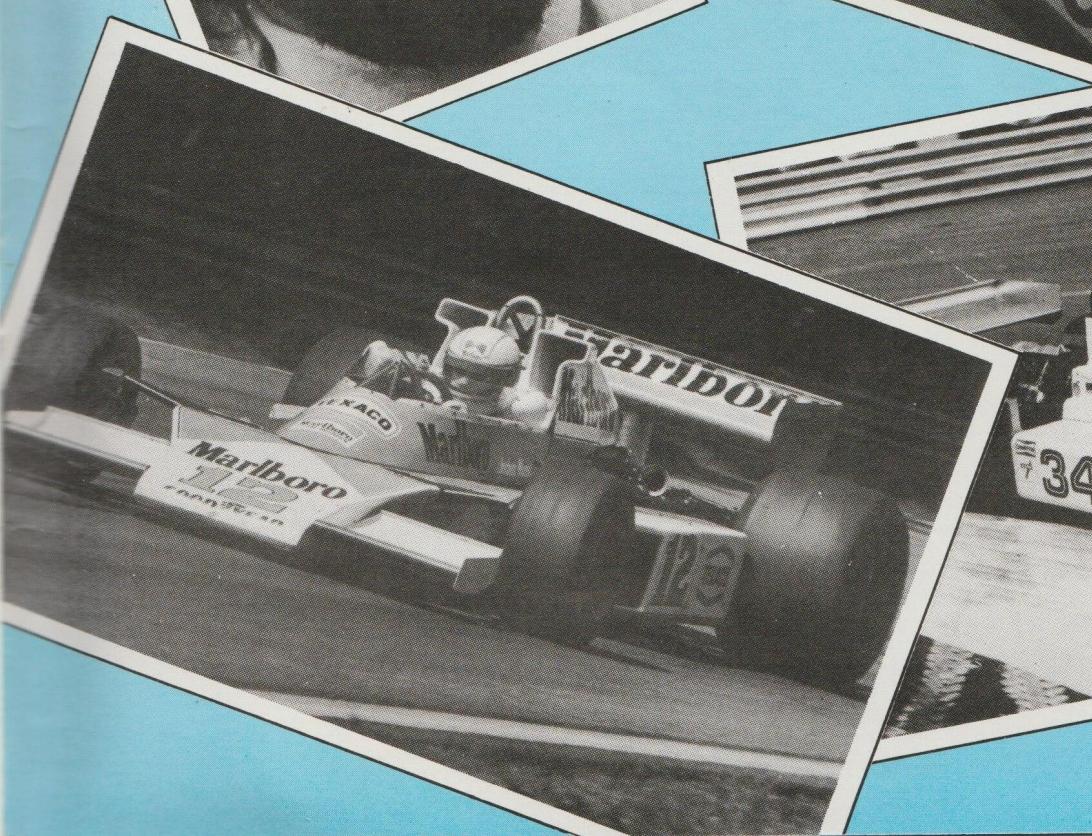
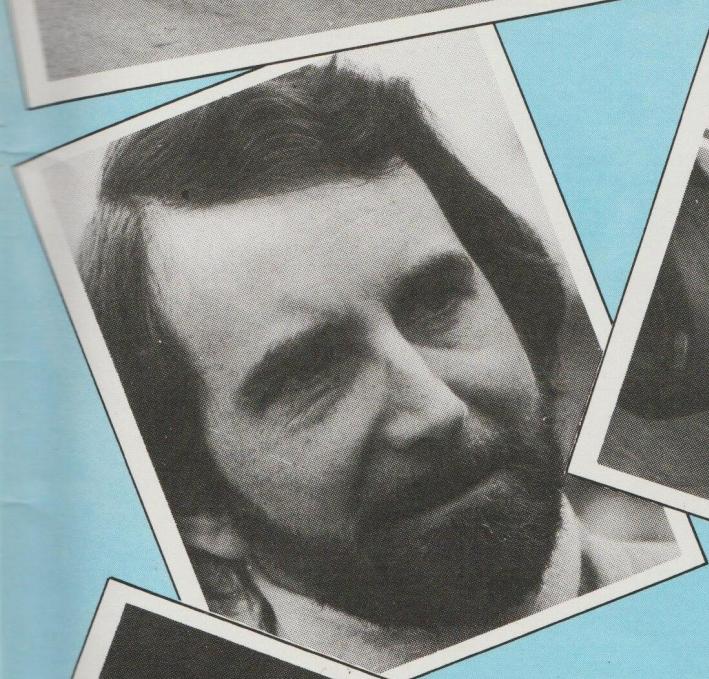
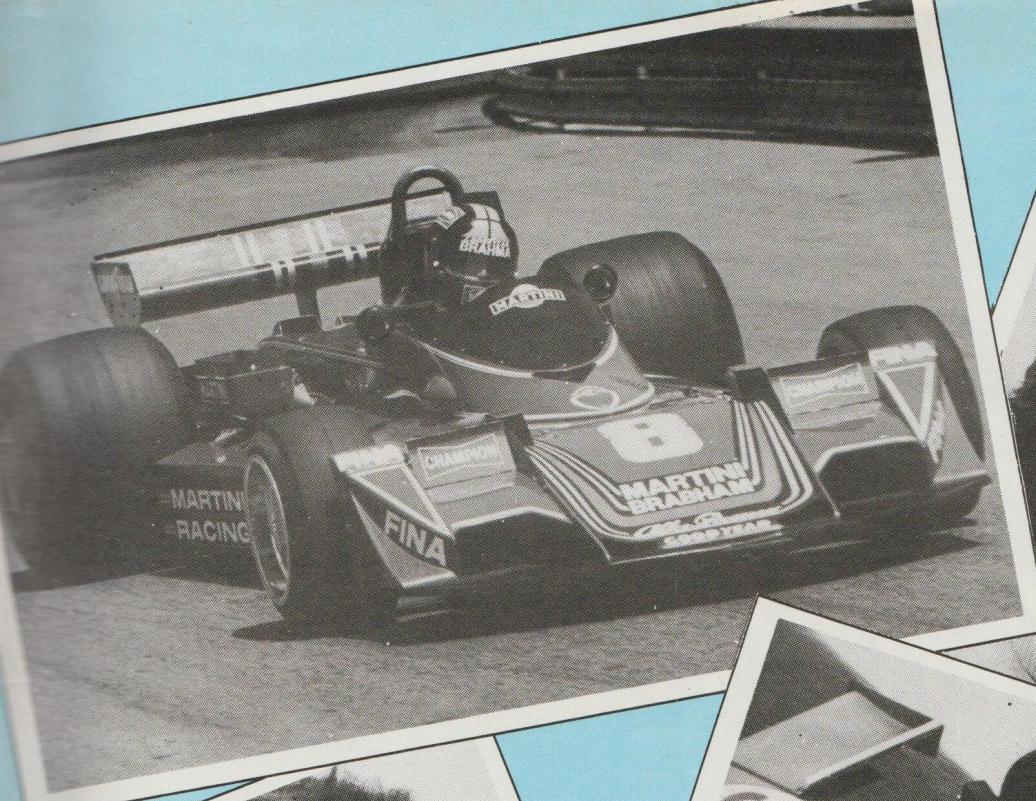
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