

THE ICONIC FORD FALCON XB GT

SCALE
1:8



Large Chassis Section



Cars on Screen

Published weekly
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POST-APOCALYPTIC EDITION

THE ICONIC FORD FALCON XB GT

ISSUE 22

ASSEMBLY GUIDE

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A large section of the chassis is fitted to the assembly from the previous issue.

CARS ON SCREEN

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Genevieve, a comedy adventure about a car race involving two veteran cars and their eccentric owners, was declared The Best Film of the Year by the British Film Academy in 1953.

YOUR MODEL

You will be building a 1:8 scale replica of a customised 1973 Ford Falcon XB GT. Features include a lift-up bonnet that reveals a detailed engine, opening doors, wind-down windows and an 'active' steering wheel. A remote-control fob illuminates the main lights, brake lights and indicators.

Scale: 1:8
Length: 62cm
Width: 25cm
Height: 19cm
Weight: 7+kg



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All parts belong to a kit. Collectors' item for adults. Not suitable for children under 14. Some parts may have sharp edges, please handle them with care.

The installation of electronic parts must always be carried out by an adult. When replacing batteries, use the same type of batteries. Please ensure that the battery compartment is securely fastened before you use the model again. Used batteries should be recycled. Please make sure to check with your local council how batteries should be disposed of in your area. Batteries can present a choking danger to small children and may cause serious harm if ingested. Do not leave them lying around and keep any spare batteries locked away at all times.

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t=top, c=centre, b=bottom, l=left, r=right, u=upper

Stage 22: Chassis Section

A large section of the chassis is fitted to the assembly from the previous issue.



List of parts:

22A Chassis section

DS02 Five 2.3 x 4mm PM screws

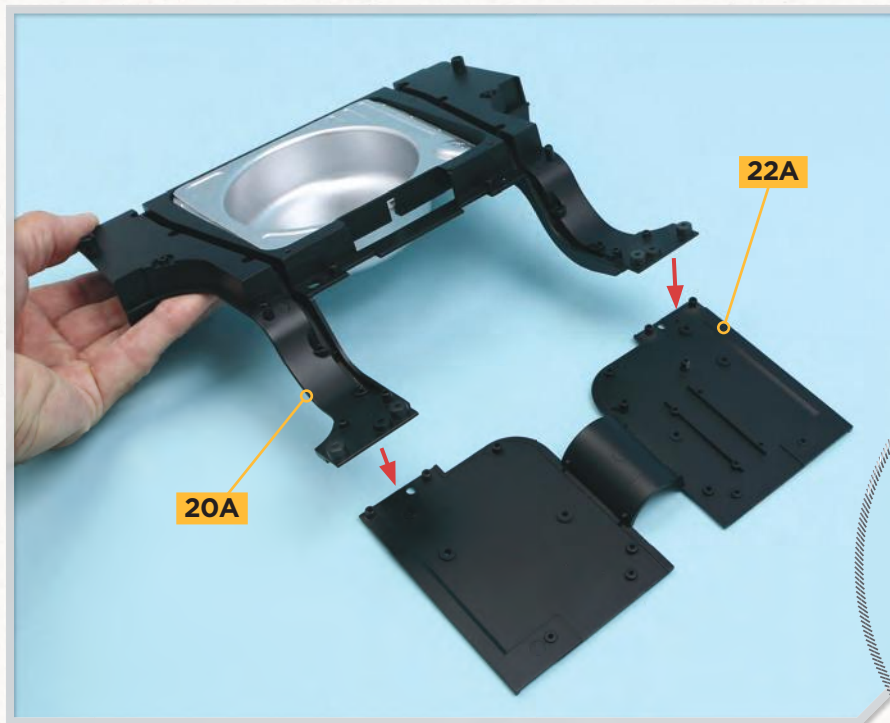
* Including spare

PM = Pan head for metal

Area of assembly



Stage 22: Chassis Section



STEP 1

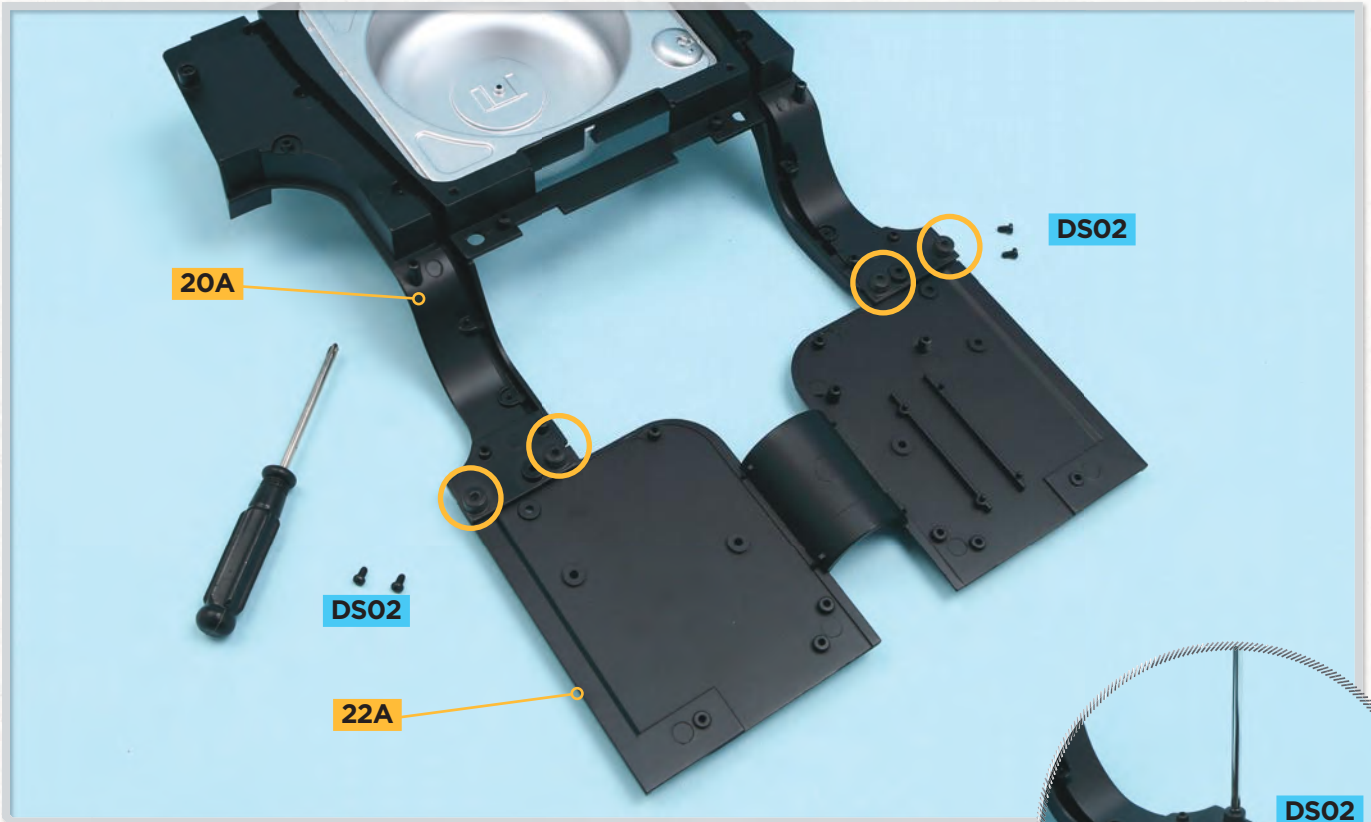
Take the chassis assembly from the previous issue and part **22A**. Check how the parts fit together: on each side, two raised screw sockets on the edge of part **22A** (circled, below) fit into screw sockets on the ends of the 'arms' of part **20A**.



STEP 2

Check that all four raised screw sockets in part **22A** are properly located in the sockets in part **20A**.





STEP 3

Fix the parts together using four **DS02** screws.
The four screw holes are circled in the photo above.

COMPLETED ASSEMBLY

A large section of the chassis has been fitted to the previous assembly.



Genevieve (1953)

Perhaps Britain's greatest 'road' film, *Genevieve* is a comedy adventure involving two veteran cars and their eccentric owners. It was the British Film Academy's Best Film of the Year in 1953.

The plot concerns two friends, Alan (John Gregson) and Ambrose (Kenneth More), who have a £100 bet on a race back to London following the annual London to Brighton veteran car run in 1952. Joining them are Alan's wife Wendy (Dinah Sheridan) and Ambrose's girlfriend Rosalind (Kay Kendall). The inspiration for *Genevieve* struck after writer William Rose watched a car rally go past his Sussex cottage in 1950. Rose's screenplay was extremely unusual in that it included two good roles with decent dialogue for its female leads.

Rose's early script had a 1903 De Dion Bouton as the main car, with Ambrose in a 1904 Oldsmobile 7hp. However, Henry Cornelius, the director and producer, preferred to use British cars and suggested a Humber or a Wolseley for Alan and a Lancaster for Ambrose. However, veteran car owners were rightfully wary of lending their precious elderly vehicles for a film production.

FINDING GENEVIEVE

In the end the lead role went to a Darracq named 'Annie'. One morning in late 1945 a bailiff named Mr. Bailey was walking down the Lea Bridge Road in North London when he discovered, under a hedge, a 41-year-old Darracq in need of restoration. He told two car collector friends — Bill Peacock and Jack Wadsworth. They found a further 15 derelict



1903 to 1929 cars in a yard and bought the lot for £45. Peacock and Wadsworth kept an Argyll and a Sunbeam for themselves, while the Darracq went to a buyer named Peter Venning. In 1949, Venning advertised in *Motor Sport* offering the now dismantled Darracq for £35. Its next owner was Uxbridge Ford dealer Norman Reeves. Together with mechanic Charlie Cadby he rebuilt the car, christening it 'Annie'. A member of the film crew spotted Annie in the showroom and Reeves agreed to loan the car to the production, provided Cadby accompanied it. The car was renamed after the patron saint of Paris, Sainte Genevieve, and the name stuck.

In February 1953, Reeves offered Cornelius the Darracq but

While Dinah Sheridan was already well known, *Genevieve* brought three more great actors to public attention.

he couldn't raise the £450 asking price. Reeves then grew tired of the publicity the car created and in 1958 sold it to his friend Peter Briggs, who ran the York Motor Museum in Western Australia. The car remained there until 1992 when it returned to the UK.

THE COMPETITION

The 1905 Spyker 12/16hp Double Phaeton co-star was discovered by Jack Wadsworth — tired but in one piece behind Swann's Motors in Brentford. It passed to Frank Reece of the Reece Brothers' taxi firm in Shepherd's Bush and Reece subsequently offered the restored

John Gregson and Dinah Sheridan look pleased with *Genevieve's* performance.

Spyker for filming. The Dutch-built car was originally green but was partially repainted in yellow to make it stand out more on screen. The windscreen was also removed to avoid camera reflections.

After filming, the Spyker was returned to the original specification and lived in relative obscurity until 2023 when its owners, the Louwman Museum, decided to return the car to *Genevieve* spec when the film celebrated its 70th anniversary. It was once again repainted yellow and a removable windscreen fitted. Happily both cars survive and are on display side by side at the Louwman Museum in the Hague.

The Veteran Car Club (VCC) had concerns that *Genevieve* would mock their event. Cornelius convinced the members to read the script saying, "We want your help, your cars and your blessing." Eventually, the VCC provided Cornelius with a technical advisor who helped the crew to source 35 veteran cars for the Hyde Park departure scenes and a further 20 vehicles in Brighton.



Another issue was that Gregson couldn't drive. He got behind the wheel for several scenes — and while the result is quite convincing, mechanic Cadby did much of the driving. For some scenes, the cars were on low-loader transporters and a flatbed lorry with the cab removed to provide space for cameras and crew.

Filming the final chase to Westminster Bridge caused so much chaos that the police told

the crew to leave. Finding tramlines in London to catch the Spyker's wheels proved tricky, since by 1952 most had been removed. It's also fascinating seeing the film concentrate on veteran cars when nearly every vehicle on screen is now regarded as a classic, including *Call the Midwife's* 1932 Morris Minor and a lovely 1939 Ford V8 'Woody' shooting brake.

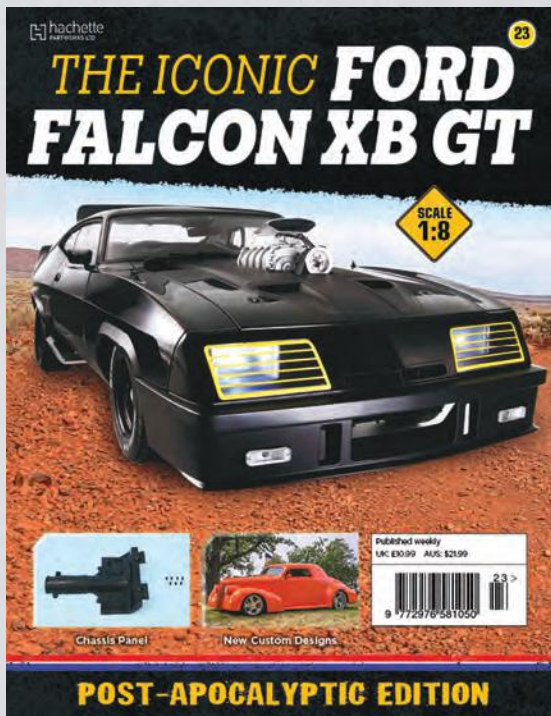
On the roads in *Genevieve* are split-screen Morris Minors, Triumph Renowns, Mk1 Ford Consuls, Morris MS Sixes and an Austin A70 Hereford. Perhaps most exciting is the red Allard K1 that at one point tows the Darracq. This vehicle was provided by Allard, who modified its interior for actor Reginald Beckwith, who played its driver.

Genevieve remains not just an enjoyable comedy but also a fascinating and realistic portrayal of postwar Britain in the process of recovering from rationing, but not yet burdened by traffic congestion, yellow lines or MOT tests. It's almost another world. ■

Did you know?

- Locations were used almost exactly as they were found — other than erecting fake road signs — since most shots were done on the roads around Pinewood Studios, not on the real road to Brighton.
- Despite the appearance of it being a sunny day the weather was often freezing and the cast had to drink brandy to avoid looking blue with cold.
- The studio had little faith in the production, head of production Earl St. John remarked "we may get some car nuts to go along and see it". *The Daily Telegraph* review felt the script lacking, saying there was "no verbal wit and the characterisation is implausible".

COMING IN ISSUE 23



• ASSEMBLY GUIDE

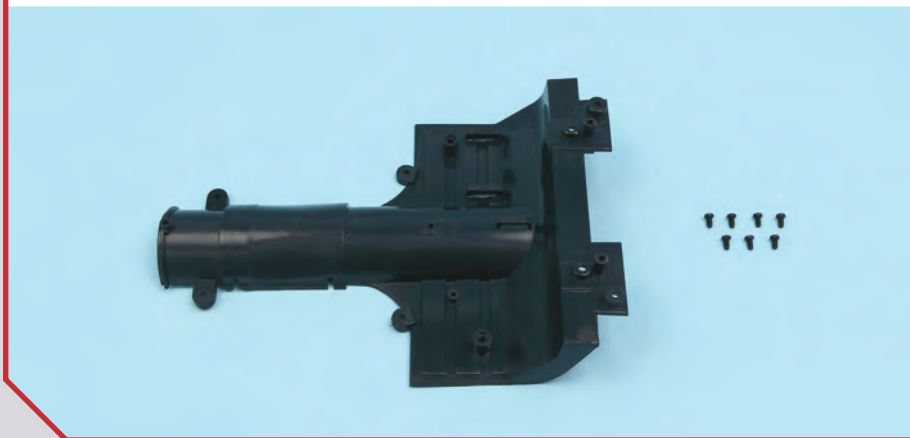
A chassis panel with a raised tunnel for the transmission is fitted to the chassis assembly.

• CUSTOM MADE

In the mid-1950s American customised car designs underwent a radical change, switching from rather staid boxy designs to something altogether more sleek and streamlined.

NEW PARTS

A chassis panel and screws.



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