The tale begins with a man who had nothing to do with Alfa. He was a religious man, always had a bible on his desk, singing psalms and hymns as he played his electric organ located in a corner of his office in Warsaw, Indiana. His factory was called the Arnolt Corporation, started shortly after World War II principally to manufacture accessories in America for the very popular British MGs. But he was also the largest distributor of MGs in the Midwest. His name was Stanley H. "Wacky" Arnolt, and he was to play a pivotal role in the post-war growth of the Italian coachbuilders, and Bertone in particular.

Nuccio Bertone had taken over the coachwork business from his father Giovanni, but Carrozzeria Bertone found itself at the beginning of the fifties in a tough situation. At first, after the war, the firm was busy with restoring old cars, sometimes with new bodywork; occasional new construction on Fiat chassis and, for Lancia, one or two exclusive designs. But the automobile industry transitioned after WWII from the traditional chassis with separate coachwork to the unibody type construction. This meant that the coachbuilder became superfluous and in any case had to also transition to a quite different method of production. This great change introduced serious problems to traditional builders like Bertone. The Italian industry was, at that time, focused mainly on the domestic market with an annual demand of 70,000 cars and, in 1949 for the first time, one Italian in one hundred rode around in a car. The Italians tried to restore their prewar reputation with exclusive models; Fiat launched the 1400, Lancia the Aurelia and Alfa Romeo the 1900, the latter going into production in October 1950, selling for 2,310,000 lire.

But despite these initiatives, production at the end of 1950 did not exceed 100,000 thus lagging behind other countries. England made 522,000 cars, France 250,000, America 6.6 million and a defeated Germany even produced 220,000 units. Italy was clearly behind in mass producing "cars for the people". Nuccio meanwhile had an idea that was to influence the automobile industry greatly in the next decade. He found that the MG importer in Rome was prepared to provide two chassis on which Bertone was to build bodies for display at the

1952 Turin Autosalon. The traditional TD MG had a body directly derived from the TA and TC which were pre-WWII designs with wooden floor boards and separate fenders. Nuccio's idea was to build a modern Italian pontoon body in cabriolet or coupe style and thus to interest Italian customers in more stylish and roomy transportation on the popular MG frame. Both MG and the Italian car industry were thunderstruck when they heard the news of this plan which they found provocative as Italian designers had virtually never made a car starting with a foreign chassis. Initially Bertone was heavily criticized for this controversial idea.

A Heavenly Gift

A year earlier Bertone was approached by Franco Scaglione, a 34 year old engineer, originally from Florence. Bertone recalls: "He had no auto background, but in his heart he wanted to become a designer. He came from an old, respectable family, spoke four languages and was intelligent. I proposed he work for me, on the condition that he would adapt his somewhat revolutionary ideas to my practical observations to keep them realistic." Scaglione agreed, and after doing a single body for an Abarth 1500, he was assigned to the MG project, for which he designed a closed coupe and cabriolet with taut lines, to be placed on the Bertone stand at the Autosalon of Turin in 1952 for exhibition to the public. That is at least the generally-accepted version. Griffith Borgeson suggested, a few years later, that the design of the Arnolt MGs could not be attributed to Scaglione but rather to Michelotti, who also worked for Bertone. Looking at the cars carefully it seems that Borgeson is correct. Scaglione's designs have a distinct and recognizable style that that you will not find in the Arnolt MGs; but it is conceivable that both designers worked together on this project.

Whatever the case, it is a fact that on the morning of opening day at the Turin stand a man appeared, shod in cowboy boots, wearing a Stetson. Bertone, the traditional Italian business-man dressed in a wellcut suit, would have looked up quizzically when the man, in an unmistakeable American accent asked him whether he had built the body on the MG chassis. Upon Bertone's affirmation, he was embraced, the American proclaiming loudly in his ear: "Bravo, braaavo, I want it". Bertone left him somewhat surprised when he offered to ask the MG importer in Rome whether he was prepared to sell the chas-sis whereupon he would be glad to sell him the body. "No no no no, you don't understand", replied the strangely clad American, "I want you to build me 100 units of each version". Nuccio Bertone swallowed twice but continued evenly with the offer, finding himself in, at the least, a rosy business deal, reminiscing later, dreamily, that Arnolt's order was a gift from heaven.

The collaboration between Arnolt and Bertone was to be the start of many years of tradition in

for the super-rich. Bertone would later recall that the original intent was to build a modern body on a solidly British chassis and it was not anticipated that they would be working with the British , nor with the Americans.

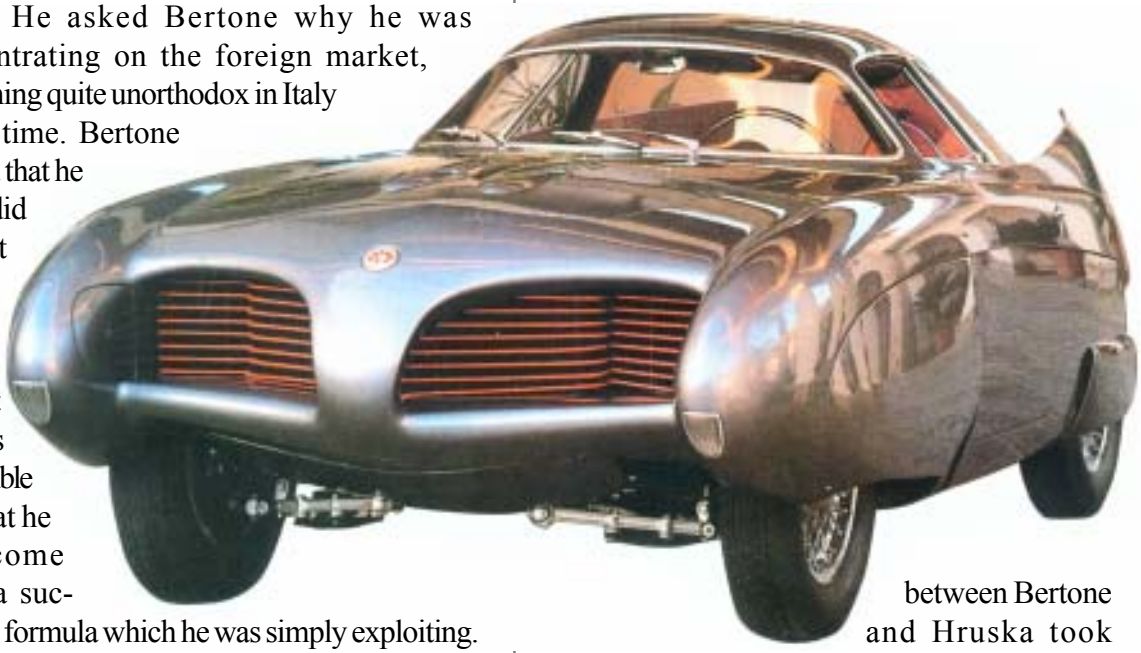
The Arnolt-MG was born and about one hundred were sold. From England they were shipped to Genoa, from there to Turin where the bodies were mounted and then reshipped to America for eventual sale. Later, Arnolt would have Bertone (read Scaglione) produce in the same fashion and sell 120 Arnolt-Bristols. Last year I saw an Arnolt-MG at the historic GP van Zolder, they turn up quite regularly, and you think initially you are dealing with a classic Italian car, but it is thoroughly an English MG, with Italian lines, and a made-in-Turin coachwork.

the Italian coachwork business. Think of the Giulietta that was produced by Bertone a little later for Alfa Romeo, also the Fiat Dino, the Jensen Interceptor (Frua), the Monteverdi's (Fissore) and the Aston Martin DB series (Touring) to mention only a few. The Italian coach-builders were now using their talents to design, and sometimes produce, cars in series instead of the design and construction of "one-offs"

Unique Chapter

The co-operation between Bertone and Arnolt clearly led to the survival of the firm which employed about 150. Bertone saw the deal, as said before, a heavenly gift which led directly to the fruitful co-operation

with Alfa Romeo in the Giulietta line. Rudolf Hruska was meantime engaged to organize future production and during a visit to Bertone was impressed by the rows of MGs on the factory floor. He asked Bertone why he was concentrating on the foreign market, something quite unorthodox in Italy at the time. Bertone replied that he alone did what popular opinion thought was impossible and that he had come upon a successful formula which he was simply exploiting. Hruska thought, and became convinced, that if the English and the Americans could make money in such a complicated task as automobile assembly, then surely Alfa Romeo could do likewise with Bertone in their own backyard. The result was, was as is well known to loyal "Klaverblaadje" readers, the Giulietta, a unique chapter in the history of the Italian automobile industry. But it was Wacky Arnolt, an American, who first uncovered, after the war, the significance of the Italian coachbuilder. But for Arnolt the B.A.T.s would probably never have been built, and probably neither Giuliettas nor Juniors. But that was not the only connection between Arnolt and the B.A.T.s; Arnolt was also the owner of at least one of these three exceptional Alfas, but more on that later.



Thousands of Giuliettas

It seemed that when Alfa Romeo bid farewell to autosport and competition after fifty years of participation, it began searching for new methods to maintain its sporting image and began researching the then relatively unknown science of aerodynamics to achieve higher speeds. Alfa Romeo asked Bertone for a quote to develop a design for the later Disco Volante, but withdrew the request a few months before the meeting between Bertone and Hruska took place on the assembly line. The management decided to develop the Disco in-house, but later gave it to Touring despite, according to Bertone, having received a lower bid from him. That was in 1952, and Alfa Romeo found, during the development of the Disco Volante, that no clear solutions were available to certain specific problems that arose in its straight-line stability at high speed.. Alfa Romeo decided to give the aerodynamic project to Bertone. Busy as Bertone was with design and production plans for the Guilietta, collaboration was such that other requests were not ignored. Upon receiving

this request, Scaglione and Bertone started work on the "Berlinetta Aërodynamica Tecnica", acronym B.A.T. Touring thus worked on the "Disco Volante" project and more or less at the same time Bertone and Scaglione worked on the B.A.T. Some sources say that B.A.T. 5 actually was developed with Alfa Romeo but at Bertone's cost and risk. Shortly after tests with the B.A.T. 5 clearly demonstrated an advancement in speed and gas consumption, Alfa Romeo decided, according to these sources, to finance and order B.A.T. 7.

Bertone expanded rapidly after 1954 in order to be able to hand build a thousand Giuliettas. His staff doubled to 385 and many smaller design studios in Turin were hired to spread the workload. A hitherto unbelievable quantity of 32 bodies a day eventually came out of the factory on the Corso Peschiera and the car became a "hot item" not only in Italy but also all over Western Europe. He had great creativity on board at that time. Mario Boano worked for the firm as well as Michelotti, two of the most creative spirits in the automobile design world ever. But the biggest star in the Bertone works was Franco Scaglione. Scaglione had studied aerodynamics and was very familiar with the work of the Frenchman Paul Jaray (Hungarian by birth and also a Swiss resident) and the Swiss

Wunibald Kamm. He had studied fully the prewar experimental bodywork built by these two pioneers in the field of aerodynamics and had the goal of building a car in which the existing air resistance problems were resolved. He wanted to eliminate the turbulence caused by the rotating wheels, and also the lateral airstream forces created by the front of the car. And naturally he wanted to

find solutions to the problems Touring was encountering in the Disco Volante project, as was Jaguar with their D-type. At high speeds the rear tended to lift and introduce instability. If this problem could get resolved, it should be possible to achieve speeds of over 200 km/hr (125 mph) in the standard 1900 Sprint chassis with the standard 100 hp engine.

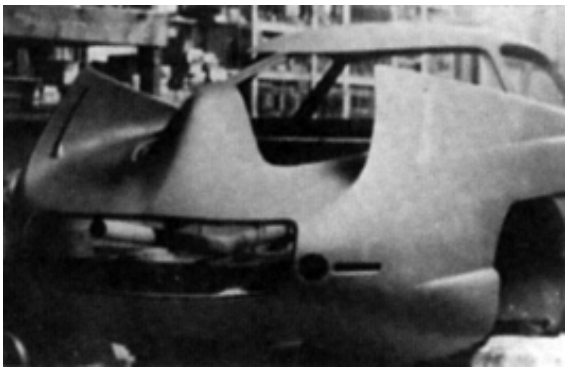
This presented Scaglione and Nuccio Bertone with a formidable challenge that resulted in a wild and futuristic car design with a superlight body (the car weighed hardly 1100 kg, or 2200 lbs). The side windows were angled at 45 degrees against the driver's cabin and a well-bowed windshield was set into the low flat roof. The most spectacular aspect was the rear of the vehicle where there were two large wings and a huge rear window split by a small stylish post. A third wing or fin in the center was intended to confer linear stability. The car stood in the 1953 Turin Autosalon drawing overwhelming comment both positive and negative. Look at the pictures in this article and warp yourself back in time. The second World War had ended fairly recently,

the Netherlands had to endure a terrible flood disaster, John F. Kennedy was not yet in the White House, let alone assassinated, and the car industry was delivering cars that were pretty square and hardly streamlined. It was 1953!! The B.A.T. 5 was to become a world-wide sensation.

Contrary to what most visitors presumed, the B.A.T series was not merely a wild demonstration of Italian styling, but the first aerodynamic study of automobiles paired with artistic flare. The basic issue was aerodynamics

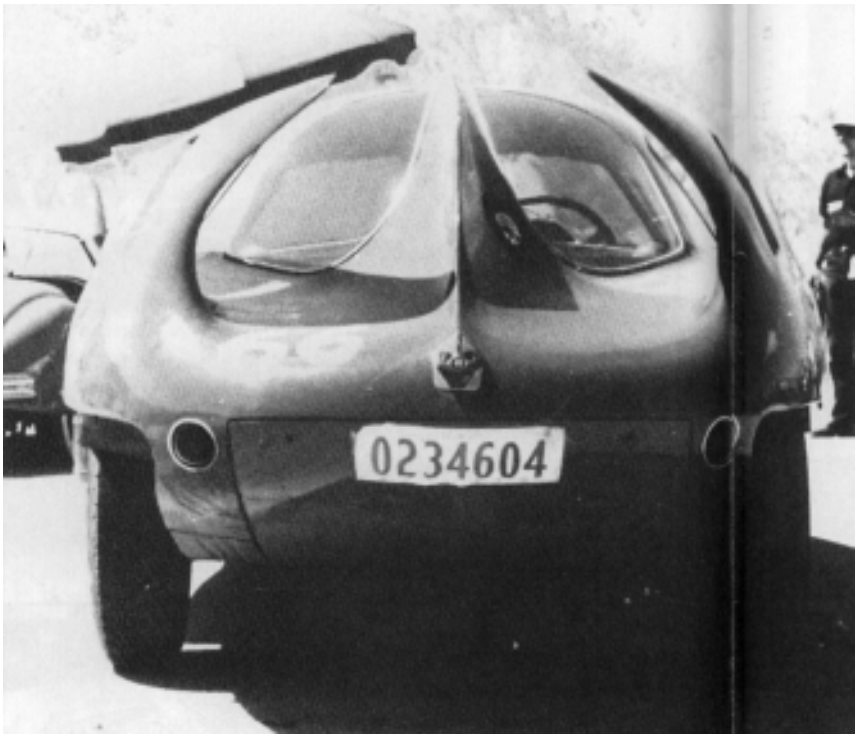
but the fabricators were Italian stylists. Paul Frere, the Belgian driver and well-known automobile journalist, was one of the first foreigners permitted to enjoy a test drive in the spectacular B.A.T. 5. He wrote that the car was utterly straightline stable at high speed. Scaglione was thus on the right track. The B.A.T. 5 achieved 200 km/hr (125 mph) 15% higher than the 1900 S with standard carrosserie. Wind resistance compared with the standard coachwork was reduced 38% to a Cd figure of 0.21. Currently that would be excellent but at the time it was completely spectacular. To bring this into perspective consider the Renault 25 of the late eighties which was the first production car with a Cd of less than 0.30 (0.29 to be precise). The Cd figures must be viewed in the context of the period and in this respect I would love to see the B.A.Ts subjected to retesting with modern instruments in a professional modern wind-tunnel. Anyway, that Scaglione's streamlining produced exceptional results is beyond question. Laurence Pomeroy, the British author and expert on racing cars, calculated that the power required to attain the same speed was probably 50% less than with the standard body form. The B.A.T. 5 was thoroughly tested, as were the later models, showing lowered air resistance, and thus higher top speed as well as improved gas consumption whilst, as said earlier, having straightline stability.

To counter the negative effect of the rotating wheels on the drag coefficient, Scaglione had them partly covered, recognizing that this might



impair brake cooling. He thus ducted cool air to the front brake drums from the radiator intake area and for the rear drums he provided small intake louvers. Alfa Romeo was satisfied with the result and decided to continue with the program. B.A.T. 7 would be the next B.A.T., which invokes the question what happened #'s 1, 2, 3, 4 and 6 , and also the later #8 for that matter. These were probably paper studies but there is no record of any sketches or drawings in existence that I could find. Gary Kaberle, the long-time owner of B.A.T. 9d, wrote me: "I have searched for records everywhere with the Scaglione family in Suvereto and with Bertone, but no drawings exist of the unbuilt B.A.T.s. There were drawings offered for sale by a gentleman in Rome but I checked the whole archive without success."

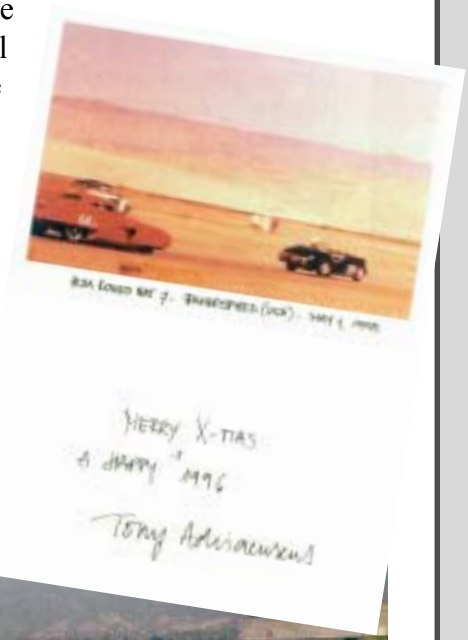
The B.A.T. 7 appeared a year later on the stand at the Turin show together with the Giulietta Sprint. It was actually a better version of the B.A.T. 5.



eliminated the ugly sight of the front suspension that could be seen through the wheel arches in the B.A.T. 5 . The B.A.T. 7 was a better "tear drop", with a wider front and a more tapered rear than the B.A.T. 5, an important aerodynamic consideration. Because the wings almost embraced the cabin area, they created a windtunnel effect, virtually sucking the air past it. The headlamp covers in the nose openings dropped down. In the B.A.T.5 the headlamp covers snapped inwards and sideways from the projecting fenders. The slots in the aft sections of the wings served to increase the pressure differential between the exterior and interior. You can argue about all three designs but in my humble opinion

Contrary to popular belief, the engines of the three B.A.T.s were not the same. The 5 had a 1900 Sprint engine, whereas the 7 and 9 each had the Super Sprint engine. These were bored to 84.5 x 88 mm in place of the 82.55 x 88 bores of the earlier version. A higher compression ratio of 8:1 from 7.75 also contributed to the increased power output of 115 hp. Besides, it was the only one of the trio with right hand drive.

But the most striking revelation was again the styling. The wings in the rear had a more substantial shape. A lowered forward valance



the B.A.T. 7 is the most successful, mainly because the execution of the nose is more refined than that of the B.A.T.5 and the cabin seems to be smoothly tucked away between the curled-in wings. The characteristic wings all had the same purpose but the differences probably arose from experiments with different forms. The wings established the airstream round the cabin of the car. They modified the negative turbulence created by the lateral air displacement of the cabin, so that the negative turbulence moved to the rear of the car and thus diminished its adverse drag effect. In addition they served to provide better straightline stability at higher speeds. I am not an expert in the field of aerodynamics, but, I do understand that the highest air pressure on the body is encountered aft of the center of gravity of the vehicle and it is this factor that so greatly improves linear stability. They are thus totally functional and are not styling gimmicks aimed at impressing Americans, which is what most people thought and still think. The doors were deeply scalloped in order to exhaust the cooling air flow from the front brakes and the car still had the wheels enclosed, the open version appearing on the rear wheels in the later B.A.T. 9d design, which disfigures it a bit (I think).

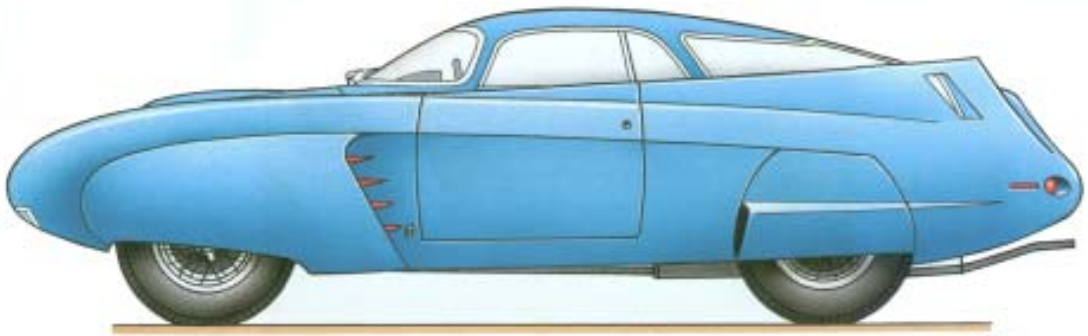
The B.A.T. 9d was clearly an attempt by Bertone, probably in conjunction with Alfa Romeo, to make a practical production model of the B.A.T series. The rear wheel spats disappeared in order to provide more cooling for the brakes, normal headlamps were fitted and an Alfa Romeo grille complete with badge appeared. The wings were distinctly less prominent which improved rearward vision. Nevertheless, the B.A.T. 9d was endowed with improved aerodynamic properties benefitting from the test results of the preceding two models. Thus horizontal edges were formed in both flanks.This had the effect of acentuating the tear drop shape to a greater degree than in #7 without any negative consequences and in addition mitigating any negative turbulence "creeping up"

from the rear wheel opening area up along the the body of the car. Despite the more practical considerations of the design, a Cd of only 0.19 was attained, an unbelievably low number. The lower drag probably resulted from the smaller frontal area, a phenomena that comes into play also, for example, in Formula 1 aerodynamics.

It is almost unthinkable, but a Formula 1 car is poorly streamlined as the frontal surface of the wing creates considerable air resistance. This disadvantage is however offset by the "down-force" created by the wing.. In the B.A.T. 9d, the wings of the B.A.T. 7 are diminished in size, appearing as fins thus presenting a smaller frontal area. The nose is lowered and more streamlined. The open rear wheel was necessary because the rear brakes needed more cooling air than the slots in the B.A.T. 7 could provide, even though they were larger than in the B.A.T. 5. The tear drop shape conformed strictly with aerodynamic theory. The widest point of the coachwork was located one third of the total length aft of the nose of the car. The side-windows were canted 40 degrees, a little less than the B.A.T. 5, again a more practical consideration to create more interior room. The seats were positioned a little lower than in the two predeces-sors to improve headroom . The driver's compart-ment, when viewed from above, is a perfect tear drop shape and, for this reason, the car is probably the most ideally streamlined of the three.

Crazy Report

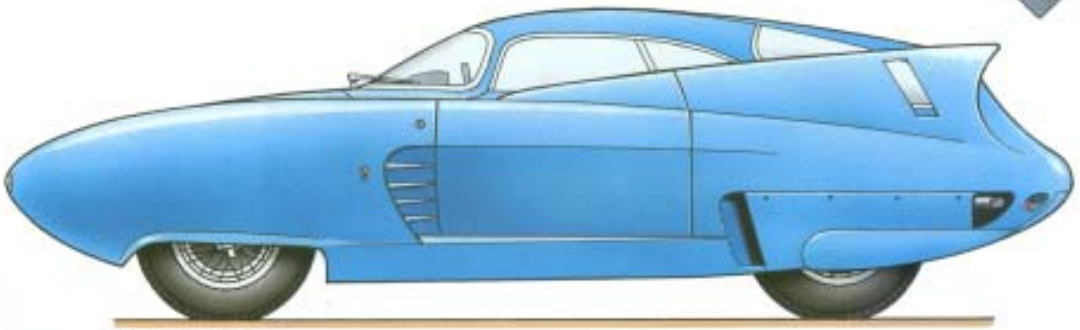
When the B.A.T. designs are exam-ined carefully, one reaches the con-clusion that they are truly unique in the history of the auto-mobile; as they are not only functional but also spectacular and, above all, shapely. People viewing these cars are still impressed with the lines that Franco Scaglione drew more than forty years ago. A somewhat jaded elder jour-nalist with *Classic & Sportscar* who was granted a test drive, sent a photograph to his aged mother in New Zealand with a note that this was the craziest report that he had ever had to make. That typified their main characteristic because the ride quality did not match their appearance by any stretch of the imagination.



B.A.T. 5 (1953)

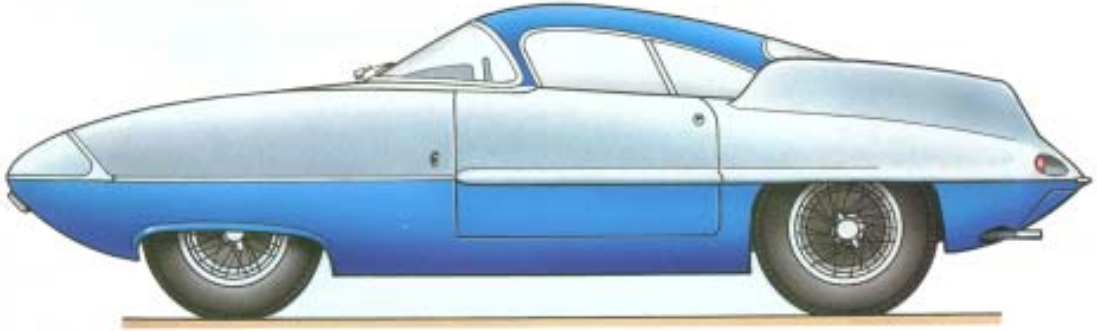
CARROZZERIA BERTONE

DISEGNO: FRANCO SCAGLIONE



B.A.T. 7 (1954)

Alfa Romeo



B.A.T. 9 (1955)

REINS BERGMA '86

The cars had no sound deadening at all and the aluminum panels rattled frighteningly as the trim, peppy 1900 block brought the spectacular winged creation into motion. One can ascribe some practical utility to only 9d but, then again, "who cares?"

After the tests, and exhibitions at diverse auto-shows, the cars soon sank into oblivion. That is amazing when even today new generations stand agape viewing the B.A.T.'s when exhibited. The B.A.T.5 made the rounds of Autosalons in Europe after it's debut in Turin, and then turned up in New York and Chicago. The car was then bought from Bertone by "Wacky" Arnolt on Oct.1, 1953 for $7,769. He did about 10,000 km (about 6,000 miles) and then sold it to Joe Prazk in South Bend , Indiana in 1958. Prazk drove around a bit and then decided to respray the car. He disassambled the car but never got to repaint it or to re-assemble it. The bits were acquired 29 years later by Said Marouf ,a well known collector in La Jolla, California. Rob Shanahan assembled and restored the car in but six weeks in Solana Beach, California. The odometer a little later read 700 so I must surmise that it was reset to zero during the restoration.

B.A.T 7 was sold to Alfa Romeo by Bertone on January 13, 1955 for 3,850,000 lire. This B.A.T was also rumored to have been acquired by "Wacky"Arnolt but other sources name Charles Rezzaghi in San Francisco as the first American buyer. However that may be, the car got into the hands of Rezzaghi, dealer in and importer of Italian cars, in 1955, and was then sold to Al Williams the same year. Williams entered the car in competitive events in 1955 (including Glendale, site of the accompanying photographs.) In 1956, the car was lent out one weekend and without the owner's permission was raced in Palm Springs, being damaged in the left rear in an accident either on the track or on the way to the track. To simplify repairs, the wings were cut off.

In February, 1957, the car was sold (sans wings) to Ken Shaff who writes: "The car was not in good shape and the wings had been sawed off. I had to first tackle the engine, that had been tuned for racing, and I therefore installed 45-DCOE Weber carburetors again, and changed the camshafts in order to make the car streetable. The open exhaust was replaced with one from a Jaguar including the mufflers. The aerodynamics were quite remarkable at that time, there being no wind roar nor turbulence as you drove with open windows at 100mph. Since then I have driven two other 1900s but neither had the acceleration of the B.A.T." Via another Californian owner, the car reached Salvatore di Natale in Los Angeles in 1962. He kept it till 1987 when Lorenzo Zembrano, a Mexican in Monterey, bought it.

B.A.T.7 was then completely restored by Steve Tillack in Palos Verdes, California. There were no drawings and work proceeded by using photos, making new drawings and a couple of scale models. The toughest job failed initially. The first pair of wings were again cut down as they were not satisfactory. Sebastian Dominguez was the artist who finally made new wings by hammering out aluminum panels by hand; created is probably the right verb for such a demanding task. "His" wings ensured that the car could again be viewed in all its former glory. In the course of all these happenings the odometer registered a substantial 15,000 km (9,375 miles), remarkably high for a car with such extreme styling.

How B.A.T. 9d got to America is not clear. Gian Beppe Panicco, the PR officer of Bertone, recently revealed to Ton Roks of Autovision that sales invoices had been found in the Bertone records for 5 and 7, but that not a single piece of paper had turned up regarding transfer of ownership of B.A.T. 9d. He surmised that at some point the car had slipped out of Bertone's control, possibly while on loan. In some quarters it is averred that this car was also imported by "Wacky" Arnolt. If so, Arnolt would have been one of the very few to have owned all three cars. My belief is that this conjecture is incorrect.

Gary Kaberle also thought that there was some confusion about the three cars, having spoken recently to Arnolt's son, who confirmed to Kaberle that his father had never been the owner of B.A.T. 9d.

Who imported the car into the U.S. remains a mystery. Harry Woodnorth of Chicago found the car with a "for sale" sign on it parked at Sebring, Florida. Harry, together with his friend Tom Barrett (founder of Barrett-Jackson auctions), looked at the car after the races with, amongst others, Juan Manuel Fangio and Eugenio Castelotti. They both bought the car but after three years Barrett lost interest and sold his half share back to Woodnorth. He sold the car in 1960 to Ed Beseler in Lansing, Michigan. Ed did not like the color and resprayed it red. When Beseler died he left a number of classic cars, among them the B.A.T, to his widow. She sold the B.A.T. to Arlan Regis, manager of Chaplin Motors in Greenville, Michigan. Regis was a Dodge dealer and used the car for

publicity. But the B.A.T. 9d story is really about the strange and mostly unknown tale of Gary Kaberle, a sixteen year old youth, travelling with his cousin from his home in Evart to Ionia, to the local eatery. En route they found the road broken up, so they diverted to another road that took them through Greenville. You will have guessed correctly that this road took them past the dealership, where the two boys stopped to look closely at the unusual car in the showroom.

Gary did not forget this visit. He harped on it long enough to make his mother undertake the 75 kilometer journey to Greenville for another visit. Gary asked the manager of the dealership whether the car was for sale to which he got a negative response. Young people are very inquisitive and he insisted

on finding out what the car was worth if it were for sale. The man answered smugly that it was probably worth more than any of the new cars in the showroom and eased the young fellow and his mother out of the showroom. Gary began to save, he sold popcorn, worked in his parents' gift shop, but it was not enough. He promised his mother that if he could buy the car he would park it in front of the store as an attention getter. They agreed and lent him $500. He borrowed the same amount from his grandmother. Gary put all the money he had earned, together with the $1000, in $50 and $100 bills in a bag and departed again for Greenville. He spread the stack of bills on the desk of the manager who underwent a swift change in attitude.

Gary has never disclosed exactly what he paid, which he found less important than the achievement of getting the car. It was 1964 and Gary drove home in the B.A.T. 9d, the first manual transmission car he had driven. He had not the slightest notion of the make or origin of the car, he was simply struck by its shape. Little more than two years later a passer-by stopped to tell him that this was a unique show-car and Gary began to reserach the history of the B.A.T. He had no idea that the car once was on the cover of Road & Track in 1955. In the late eighties he decided to restore the car and entrusted it to

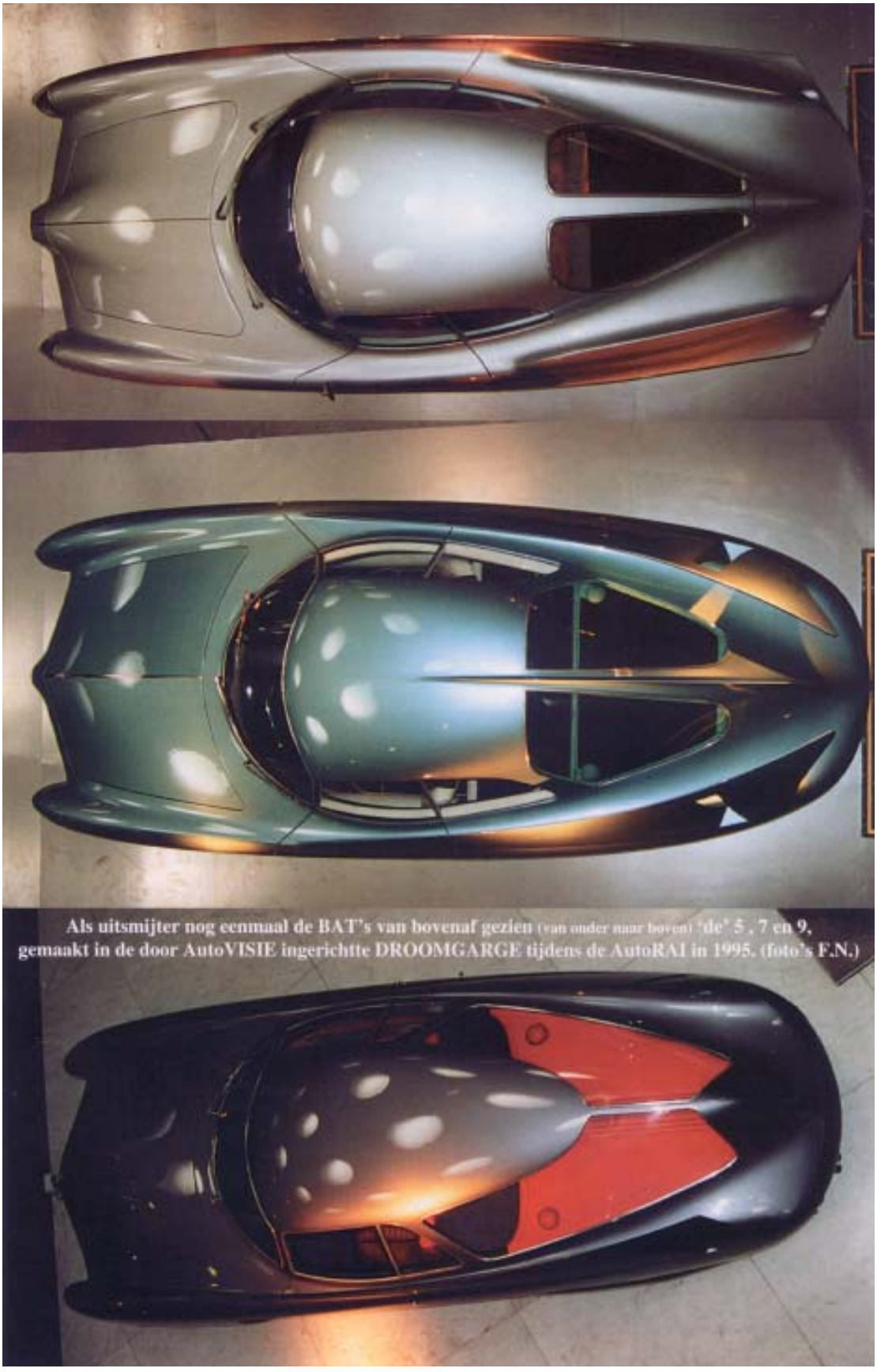
Harry Woodnorth's restoration emporium in Chicago. You will appreciate that this was the same Woodnorth that had owned the car earlier. Fortunately, the patina of the car was preserved. The interior was left untouched and the B.A.T. 9d is largely in original condition.

Number 5 and 7 were totally restored and are like new. The owner recalls that he was amazed to find no trace of "bondo" in the aluminum skin when the paint was removed, a surprise echoed and confirmed by the restorers of B.A.T. 5 and B.A.T. 7.

Kaberle eventually became a dentist in Michigan and was still the owner of the car when the three cars came together again for the first time since the fifties, during the Pebble Beach concours of 1989. Shortly thereafter Kaberle sold the B.A.T. to Hayashi in Japan to raise funds to cover special treatment and care for his wife who had cancer. He had owned the car for 26 years and in that time put about 30,000 km (18,750 miles) on the clock. According to him the car performed very well, only the brakes leaving something to be desired. Kaberle remains involved with the B.A.T.s. He has embarked on a plan to now extend the B.A.T. project with a current design for a B.A.T. 11, which he entrusted to Strother MacMinn, a well-known expert on the B.A.T.s. A clay model has been fabricated and Kaberle is proceeding doggedly with the development of this B.A.T. in which the wings come together over the roofline of the cabin.

In Nederland

After fifty years the three B.A.T.s came together again for the first time, and in public, when they appeared at Pebble Beach in 1989. Nuccio Bertone flew to the US West coast for the occasion and was pleased to be seen on stage with the cars. Gary Kaberle at that time was still the owner of B.A.T. 9d as was Said Marouf of B.A.T. 5. Some time later all three cars were acquired by and joined the Yoshiyake Hayashi collection in Japan, one of the world's largest collections. It is thought that a total of $ 9,000,000 was paid for the three cars. Other sources believe the amount was much higher, possibly seventeen million dollars. The B.A.T.s began a tour of shows all over the world (the Bertone firm as well as some others rented them for publicity purposes) and were en passant offered at auction for fantastic sums, such as $8 million at Rick Cole in 1993. In 1994 the B.A.T.s were offered by Coys of Kensington for 2-3 million pounds. Again, in these cases, the information from different sources conflicts. They returned to Northern California and proceeding to La Jolla ending up in the showrooms of Symbolic Motors, a prestigous name in exclusive car country. During the Alfa Romeo 1900 show in Italy, a Belgian agent tried to buy the cars and apparently succeeded. The three B.A.T.s were last seen at Gatwick Airport in London, en route to the Netherlands. The cars were apparently sold to an unknown buyer in the Netherlands or in Belgium. Hopefully the current owner is a reader of "het Klaverblaadje" and if so I hereby propose in confidence and, without disclosing names and sources, to further scrutinize the cars carefully, to photograph them in detail and provide supplementary information.



Als uitsmijter nog eenmaal de BAT's van bovenaf gezien (van onder naar boven) 'de' 5 , 7 en 9, gemaakt in de door AutoVISIE ingerichtte DROOMGARGE tijdens de AutoRAI in 1995. (foto's F.N.)

None of the main protagonists at the birth of the B.A.T. project remain alive today. "Wacky" Arnolt passed away the day after Christmas in 1963 at 56-years of age. Nuccio Bertone was shocked by the passing of Arnolt, whom he viewed as the first to recognize the significance of Italian car design and then spread the word around the world. According to Bertone, the Italian automobile industry itself was not aware of the exceptional skills of the stylists at Bertone, Pininfarina, Ghia and others. Arnolt did, and opened the eyes of many manufacturers, becoming for a while Assistant Director at Bertone, and was probably a significant investor in the Carrozzeria. Bertone himself passed away fairly recently at a ripe age. However, the passing of Franco Scaglione is shrouded in mystery, as was his life. It was commonly accepted that he died in his eighties, but we now have learnt that he died on June 19, 1993 at 76, in Suvereto, Tuscany. It is most regrettable that he was not present at the reunion of his three most spectacular creations, the B.A.T.s. They will hopefully be preserved for ever as a monument to this Italian coachbuilder.

Jos Hugense

Winged Design of Franco Scaglione is reprinted from the original which appeared in *Het Klaverblaadje 84* (1998), a publication of the Stichtung Club Alfa Romeo Bezitters, in the Netherlands. The original text was translated into English for the North American Alfa Romeo 1900 Register by Joost Gompels of Savannah, GA, and the layout work was done by Bob Schnittger of Mason, OH.

Bertone – Luciano Greggio
The Automotive Art of Bertone – Rob de la Rive Box/ Richard Crump
Car Styling no 19 - Bertone
Wacky, Griff & the Italian Stallion – Griffith Borgeson, classic & Sportscar
Alfa Romeo B.A.T.9d – Struther McMinn, Road & Track
Gevleugelde Alfa's – Peter van Hoorn, Het Automobiel
The B.A.T.'s are here – Mick Walsh, Classic & Sportscar
Year of the B.A.T. – Mark Gillies, Supercar Classics
B.A.T. 5 – Dennis Adler, Car collector
Unknown Genius, Franco Scaglione – Patrick 'O Brien, Classic & Sportscar
Droomauto 88/89 jaarboek
The B.A.T. cars – Michael Worthington-Williams
Waanzinnig, B.A.T. 5, 7 en 9 – Ton Roks, Autovisie

Met dank aan:

Ben Hendriks: Ben zond mij kort voor zijn overlijden nog een dikke map met materiaal, zo heeft hij ook aan dit hoofdartikel nog een bijdrage geleverd.
Peter Marshall-Cristian Bertschi-Joost A. Gompels-Henry W. Wessels III-Gary Kaberle-Ken Shaff

Stanley "Wacky" Arnolt

Franco Scaglione