GRAND PRIX REGION & ZONE 8 CLUB CALENDAR

NOTE:
Please note. Most of the calendar events listed are either cancelled or on hold. Please verify before attempting to participate with any of them.

August
1-7 Sat GPX Venture to Fresno Park Tour
2 Sun F Hungary
6-8 Sat GPX Breakfast at Glory Days Beachside Grill
6 Sat GPX Board Meeting following breakfast
7-16 En Monterey Car Week
7-16 En Work Reunion, Monterey
22-23 TBD GPX Tour Columbia Memorial Space Center to Naud Holowes Archives at Chapman University
8-9 S Sun PCA Club Race Daytona International Speedway
12 Mon Columbus Day
12 Mon GPX Day Away from Work DE/AX
11 Sun F1 Japan
10-11 S-Sun GGR PCA Club Race w/NASA, Sonoma Raceway
11 Wed Motors Day
16 Fri L.A. Auto Show PCA Club Premium
16 Sun F1 Brazil
20 Fri L.A. Auto Show PCA Club Premium
16-20 Sat-Sun 24 Hours of Le Mans
18-20 F-Sun PCA Club Race Summit Point Motorsports Park
White Sulphur Springs, West Virginia
19 Sat CCCR Zone 8 Autocross, Santa Maria Airport
20-29 Sun L.A. Auto Show
21-22 S-Sun TENATIVE DATE Tech Tactics West
24 Sat Zone 8 President’s Meeting
28 Thu Thanksgiving
29 Sun F1 Abu Dhabi
unknown SDR DE/TT Buttonwillow (tentative)

November
1 Sun Daylight Savings Ends
1 S Sun F1 Mexico City
3 Tue Election Day
7 Sat CCCR Autocross, Santa Maria Airport
11 Wed Motors Day
14 Sat GPX Breakfast at Glory Days Beachside Grill
14 Sat GPX Board Meeting following breakfast
15 Sun F1 Brazil
20 Fri L.A. Auto Show PCA Club Premium
20-29 Sun L.A. Auto Show
21-22 S-Sun TENATIVE DATE Tech Tactics West
24 Sat Zone 8 President’s Meeting
28 Thu Thanksgiving
29 Sun F1 Abu Dhabi
unknown SDR DE/TT Buttonwillow (tentative)

December
11-18 Fri Chanukah
12 Sat GPX Breakfast at Glory Days Beachside Grill
12 Sat GPX Board Meeting following breakfast
12 Sat GPX Holiday Party.
LONG BEACH YACHT CLUB
25 Fri Christmas
26 Sat Kwanzaa (first day)
31 Thu New Year’s Eve

24-25 S-Sun PCA Club Race Sonoma Raceway
25 Sun F1 United States
31 Sat Halloween

September
TBD GPX Tour Angeles Crest Highway
TBD GPX Tour to Alpine
5-7 Sun GPX PCA Club Race Road America
6 Sun F1 Italy
7 Mon Labor Day
12 Sat GPX Breakfast at Glory Days Beachside Grill
12 Sat GPX Board Meeting following breakfast
13-14 S-Sun GPX-Concours at laurelwood Country Club
16-19 W-Sat PCA Treffen, The Greenbrier,
19 Sat CCCR Zone 8 Autocross, Santa Maria Airport
White Sulphur Springs, West Virginia
18-20 F-Sun PCA Club Race Summit Point Motorsports Park
19 Sat Rosh Hashana
19-20S-Sun 24 Hours of Le Mans
19-20 S-Sun PCA Club Race High Plains Raceway
20 S-Sun SDR/TT Willow Springs
20 Sun F1 Singapore
26-27 F-Sun PCA Club Race Thunderhill Raceway
27 Sun F1 Russia
28 Mon Yom Kippur

October
3-4 S-Sun PCA Club Race Hallett Motor Racing Circuit
10 Sat GPX Breakfast at Glory Days Beachside Grill
10 Sat GPX Board Meeting following breakfast
10-11 S-Sun GGR PCA Club Race w/NASA, Sonoma Raceway
11 Sun F1 Japan
11 Sat GPX DE Instructor Training
12 Mon GPX Day Away from Work DE/AX
12 Mon Columbus Day
16 Fri CCCR DE, Willow Springs
17 Sat GPX Tour Ventura to Paso Robles
17-18 S-Sun PCA Club Race Motorsport Ranch
17-18 S-Sun SDR/TT, Chuckwalla

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August 2020
Welcome to August! I hope everyone is surviving in these crazy times. I am sure none of us envisioned our summer months slipping away without our normal activities like baseball and vacations! Right now a lot of us would be getting excited about Car Week and planning our yearly trek to Monterey.

Our lives have certainly changed, but fortunately we still have the thrill of our Porches! Some of you might be getting out and driving more as things have eased up recently. Our California roads certainly are emptier these days. It is now very rare to see a completely red traffic map, prior to Covid 19, that was the California normal!

In the last few months, I have made multiple treks down to the fabulous curvés on the back roads of San Diego County. California has some beautiful roads to give my Porches some spirited exercise! I usually end up at my favorite lunch destination, my son’s restaurant, Casino Inn, in Alpine. They have repaved their huge Porsche friendly parking lot and made vast improvements to their outside patio area which makes it the ideal stop after a drive through Julian or Palomar. Kyle takes care of his mom and her car friends!

Unfortunately, GPX still hasn’t been able to restart our tours or monthly breakfast gathering due to Covid restrictions. However, we do have the DUCKY GRAND PRIX approaching rapidly! It’s not too late to get your duckies entered! There are MANY choices of ducks to race! The younger one wanted a Unicorn Duck, but the older one said it sure would be nice to have a Hippo to race! Of course, Yiauya (grandma) made him one - he has the only hippo ducky in the race!

The race will be on August 22 at 3:00 PM with a live feed to watch virtually. We have the “Pit Crew” training to run a smooth race. Our fabulous announcer is practicing his play by play commentary! The race pool is being prepped with the wave makers and finish line in place! This event is open to everyone and will be a lot of FUN!

Please visit http://gpx.pca.org and check out the RACE DUCKS!

Remember, 100% of your donation will be given to Children’s Dental Health Clinic. Let’s join together to give the children healthier and brighter smiles. If you are not familiar with this wonderful organization there is more information under the Event Charity on our website.

Also, a HUGE shout out to HOUSE AUTOMOTIVE! Thanks to their generous ducky sponsorship we have fabulous prizes for the DUCKY GRAND PRIX!!

Hope to see you on the road or track soon! Stay Healthy and GET YOUR DUCK!!

Left: My grandkids, Vincent and Landon’s Ducky Grand Prix entry!
Center: House Automotive entry into the Ducky race
Right: Children’s Dental Health Clinic’s entry

Like Connie, and I’m sure like most of you, I’m waiting for things to get better. California seems to be just starting to improve, but it’ll take a few or several more weeks before we can know for sure. Only New York, New Jersey and one or two other Northeast states seem to really have it under control. Let’s hope that we get there soon.

We have one tour on the calendar for September, but are waiting to see if we can really have it. October has our Day Away and DE Instructor Training but, again, we’ll wait and see if they really happen.

Baseball

At least we’ve been able to watch baseball again which, for many of us, has been a lifelong pleasure. Connie Somers and Jeff Peck are two of our more avid Dodger fans.

I remember as a kid, long before anyone dreamt of the Dodgers coming to L.A., I was a Dodger fan. I’ve always assumed that it was from watching those black and white WWII movies: “Who played second base for the 1941 Dodgers?” Without knowing the answer to that password, you were the enemy.

Before the Dodger move, I believe that the Angels were the big L.A. team, but I had no idea what division they were in. I didn’t watch much baseball then, and I was a dismal flop when trying out for Little League. My dad was a self-employed home remodeling contractor working by himself at the time, so he had little time to teach me to catch. I saw the other dads working with their sons. I wanted to be good at it, but didn’t have the self confidence to do it on my own.

I never blamed my dad. When not at work we were at one relative or another’s home helping them with everything from actually building a home for them to remodeling a bathroom. We were a strong family (on my mom’s side), and growing up, the extended family was always a big part of our lives.

Back to 2020.

The one thing I don’t understand, now with three major league teams in quarantine... How can Major League Baseball NOT require everyone in the dugout and wherever else possible to wear a mask. I wouldn’t be surprised if the entire MLB season gets scrubbed because of that one precaution not taken.

And while I’m complaining, the whole idea of baseball games being too long. It was pointed out to me that the break between innings used to be one minute... Now it is 2.5 minutes. Not that you would ever give up the ad revenue, but trying to shorten the game with things like putting a runner on 2nd after 9 innings, forcing a relief pitcher to face a minimum of three batters, and the designated hitter in the national league (while we’re at it). Those things should all go away as far as I’m concerned.

The Circuit
August 2020

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YouTube: http://www.youtube.com/results?search_query=PCA%20Grand%20Prix%20region&sm=1
GooglePlus: https://plus.google.com/11450990404477994856/posts
Twitter: http://www.twitter.com/PCAGrandPrix
Flickr: https://www.flickr.com/photos/168187975@N07/albums

Sleazy Dog Construction

Children's Dental Health Clinic
Serving kids and families since 1982
610 E. Columbia Street, Suite 32
San Diego, CA 92106
(619) 354-0110

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PCA Sim Racing provides fun and competitive online racing against members from all 14 Zones!

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JOIN US! https://register-simracing.pca.org
FOR MORE INFORMATION: https://pcasimracing.com
Connie Somers: This red, white and blue pic— it has at least one Porsche and two of the cars are GPX members!

Michael Dolphin: My children...this color scheme was a long time dream, I'm a veteran.

John D'Angelo: My blue car next to a red car.

Mark Castillo

Jimmie Mitchell: Macan GTS

With all of our events and monthly breakfasts postponed or cancelled, we've been having "virtual" Cone Zones. For July, it was Red, White, & Blue Porsches. On this page is a sampling from our Facebook page.

Lynn Reuel Witherell

Lynn Reuel Witherell

The Great Ducky Race
August 22
Long Beach Duck Pool

GPX has proudly created the Ducky Grand Prix to give back to our community. Proceeds from this event will be donated to the Children's Dental Health Clinic of Long Beach. Let's join together and give the kids healthier & brighter smiles!

Virtual Live Streaming from Southern California
Ducky Sponsor: HOUSE AUTOMOTIVE

What is the Ducky Grand Prix?
The Ducky Grand Prix is a Charity Duck Race with rubber ducks racing in actual water to the finish line! You can experience the fun first hand on race day with our live feed!

Go to the link below or call Suesan at 619.992.4287 for help
https://www.motorsportreg.com/events/grand-prix-great-duck-race-pool-pca-841097
The Great Ducky Race
August 22
Long Beach Duck Pool

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https://www.motorsportreg.com/events/grand-prix-great-duck-race-pool-pca-841097

What Does It Cost to Enter?
$11 for a base model ducky (2 for $20)
Plus 17 choices of Specialty Ducks $15
Beautiful Paint to Sample PTS Ducks $25

Remember it all goes to charity, so be generous!
“Extra” donations will gratefully be accepted!
Purchase one ducky, multiple duckies OR a very special One of a Kind Duck from our Original Handcrafted or Heritage Collections!!!!

Who can participate in the Ducky Grand Prix?
EVERYONE and ANYONE!!!

Are There Prizes?
Yes, there will be prizes! A Shout Out to House Automotive! Our Ducky Grand Prix Sponsor!!!

IF YOU HAVE ANY PROBLEMS WITH REGISTERING
PLEASE EMAIL: SUESAN@POBOX.COM OR call: 619.992.4287

NOTE: IF YOU HAVE NEVER USED MOTORSPORTREG.COM,
you will need to create an account before you can purchase your Ducks!
YOU WILL BE DIRECTED TO CREATE THE ACCOUNT AS YOU CONTINUE THROUGH THESE PAGES. THIS CAN BE (or not) A VERY SIMPLE PROCESS

Did you know PCA has its own racing series?

PCA Club Racing has provided fantastic Porsche-only wheel to wheel racing since 1992 at tracks big and small across North America.

Club Racing is a place for Porsche enthusiasts to race their Porsches in a friendly, competitive environment. Club Racing has a class for just about every sports car Porsche has made, everything from a converted 944 to a new Porsche Motorsport GT3 Cup is welcome. With Club Racing, you can race your Porsche on some of the most historic tracks in North America like Lime Rock, Watkins Glen, Road Atlanta, and Canadian Tire Motorsports Park.

If you are a PCA member and have a Porsche race car, come race with us. For information on how to get started, head over to https://pcaclubracing.org/licensing.

FOR MORE INFORMATION: https://pcaclubracing.org
SOCIAL MEDIA: @pcaclubracing on Facebook and Instagram

PCl ORSCHE CLUB OF AMERICA
Kareem Abdul-Jabbar
Kareem Abdul-Jabbar, a recipient of the Presidential Medal of Freedom and the NBA’s all-time leading scorer, is the author of 16 books, including, most recently, “Mycroft & Sherlock: The Empty Birdcage.”

REMEMBERING CENTRAL AVENUE
L.A.’S JAZZ OASIS

STORY BY KAREEM ABDUL-JABBAR, REPRINTED FROM LOS ANGELES TIMES JULY 18, 2020

‘Central was like a river. A mighty river like the Amazon or the Nile, or in this case the Congo. And all the streets were tributaries that branched off from this great river.’
— Clifford “King” Solomon, jazz musician

My first exposure to the influence of jazz on Los Angeles was in 1965 when I was a freshman attending UCLA. Edgar Lacey, a junior and fellow player on the basketball team, took me to the It Club to see John Coltrane.

As a teenage jazz enthusiast growing up in New York City, I had listened to all of Coltrane’s records. Jazz was the soundtrack to my life. It was in my blood thanks to my father, who was a transit cop by day, but by night a Juilliard-trained musician who played trombone with many of the jazz greats and introduced me to my childhood heroes, like Thelonious Monk and Miles Davis.

I also had spent a summer in a high school journalism program in Harlem researching and writing about the Harlem Renaissance of the 1920s and 1930s, when the greatest African American lions of politics, art, literature and jazz roared loud enough to make Black voices heard around the world. And the world — having never heard Black voices so clear, so engaging, so vibrant — was forever changed because of it. I know I was. Their passion to speak their truths gave me the courage to do the same.

But while my 18-year-old self was sitting with my friends in the swinging It Club, listening to Coltrane’s soulful saxophone seduce the crowd with “Impressions” and “I Want to Talk About You,” I had no idea just how significant jazz was to the history of African Americans in Los Angeles.

In my heart, I was still a child of New York City, an apostle of its rich history, energetic community and vital lifestyle. Although I spent college and most of my NBA career in Los Angeles, it wasn’t until I retired from basketball and began my second career as a writer specializing in African American history and the nuances of popular culture that I learned how one area — Central Avenue — played a vital role in shaping both African American history and American popular culture. It was a revelation — and an inspiration.

But why had it taken me so long to hear about this amazing past that Angelenos should have been bragging about the way they tout their television, movie, and rock music heritage?

R.J. Smith explained this selective memory in his poetic and incisive book “The Great Black Way: L.A. in the 1940s and the Lost African-American Renaissance”: “Los Angeles is the capital of forgetting. It is a place so fixated on tomorrows or so set on seeming brand-new. … We do the future: until recently we barely accepted we had a past. A past is what many of us came here to escape.”

KAREEN ABDUL-JABBAR

Cultural oasis in South Los Angeles
From the 1920s through the 1950s, Central Avenue was home to a vibrant jazz community. Here’s a sampling of some of the landmarks
Hadn’t I done the same thing? Like thousands of star-struck wannabes before me, I had come to Los Angeles to launch my future self, my eyes on the successes and triumphs of a future me. Fifty years later, the future me has come to reflect on the many Black hands of the past that lifted me up to my success — and to honor them.

I became so fascinated with my deep dive into all things Central Avenue that I began developing a noir TV series called “Trouble Man,” set in that district during the late 1940s. (Nothing proves I’ve become a true Californian more than developing a TV series called “Trouble Man,” set in that district during the late 1940s. It would combine my love of ‘70s-style blaxploitation movies with the ‘40s-era hard-boiled detectives, the Golden Age of Hollywood, gangsters and, of course, jazz. And a mostly Black cast. The stories would reflect how the post-World War II struggles of Central Avenue gave rise to everything from the civil rights movement to the birth of rock ’n’ roll. And the soundtrack would be, naturally, jazz.

So, let me be your tour guide through the historic Central Avenue that I came to know, love and revere during many months of research. There’s so much more to see than I could possibly show you on this short trip through time, so I’ll focus on some of the most important sights.

Paris is lovely
It is beautiful
It is lush and
Wonderful
I would gladly
Trade it
All
for a corner
At
41st Street and Central Ave
— John Kinsch, poet and journalist for the California Eagle who, shortly after writing this, died on the front lines in WWII

Central Avenue runs north-south like a soldier’s spine through the center of Los Angeles. From the 1920s to the 1950s, these bustling blocks were the thumping heart of the African American community. As in most American cities, informal segregation turned the Black neighborhoods into a city within a city where locals shopped, conducted business, filled prescriptions, got fillings, made last wills and testaments. It was a Black ecosystem where whites ventured only to sample the lively jazz clubs that featured some of the world’s best musicians.

Among the famous whites who frequented the Central Avenue clubs were Howard Hughes, Bing Crosby, Ava Gardner, Humphrey Bogart, Marilyn Monroe and W.C. Fields. The nightlife wasn’t all floor shows and jazz. If you knew where to go, there was gambling, drugs and prostitutes.

In 1920, at the start of Central Avenue’s rise, the city’s Black population was only 15,579 (3% of the nearly 600,000 people of Los Angeles). The Second Great Migration followed World War II, with thousands of African Americans leaving Louisiana, Mississippi, Arkansas and Texas to come to California hoping for factory jobs needed to help the war effort.

By 1940, Los Angeles’ Black population had quadrupled to 63,700. In 1950, when Central Avenue’s glorious flame had started to flicker out, Los Angeles had over 4 million people, 217,881 of whom were Black. The 30-year heyday of Central Avenue was, in part, the result of the influx of these hundreds of thousands of new people and their vibrant culture. White Angelenos first started selling property to Blacks during the Great Depression, when dire economic pressures overcame racism. But whites fought the expansion of the Central Avenue Black community, sometimes with violence, sometimes with laws such as including restrictions in their deeds prohibiting Blacks, Japanese, Mexicans, Indians and Chinese from buying the land. Just as the Black community, whose musical taste in the beginning of the 20th century was conservative, did not welcome the introduction of jazz. But both happened anyway.

Jelly Roll Morton played to full houses between 1917 and 1922 at the Cadillac Cafe on Central Avenue. That brought in celebrities. Said Morton: “We didn’t have anything but movie stars at the Cadillac Cafe as long as I played there.”
Although the Central Avenue community had a large population of middle- and upper-class Black families, there was no first-class hotel in Los Angeles that would cater to Black clients. Hotel Somerville changed that. The hotel was so important to the local community that more than 5,000 people showed up to celebrate its grand opening.

If the People’s Independent Church of Christ (where Hattie McDaniel celebrated her Oscar for “Gone With the Wind”) and where Jackie Robinson got married represented their spiritual aspirations, the Somerville represented their political and social aspirations.

The year it opened, the Somerville hosted the first West Coast convention of the NAACP, featuring W.E.B. Du Bois, the era’s preeminent spokesperson for civil rights. Other Black intellectuals and social justice warriors frequenting the Somerville included poet Langston Hughes and future U.S. Supreme Court Justice Thurgood Marshall. Black celebrities, such as essayist and novelist. The hotel building contained many independent businesses, many operated by women, including a flower shop, cafe, barbershop, hair salon and a stenographer’s office.


“Everybody that was anybody showed up at the Dunbar,” Lionel Hampton told The Times in 1983. “I remember a chauffeur would drive Stepin Fetchit, the movie star, up to the curb in a big Packard and he'd look out the window at all the folks. The Dunbar was also popular with would-be actors because Hollywood directors would regularly stop by the hotel to gather up extras for a day’s work.”

The Great Depression forced the sale of the Somerville, to film his 1975 blaxploitation movie, “Dolemite.” Today the Dunbar building still stands, though it is now part of a residential community called Dunbar Village.

The integration that so many civil rights activists planned for at the tables of the Dunbar was also its downfall. Black celebrities were no longer confined to one hotel and so began staying at other first-class hotels in Hollywood and Beverly Hills. After years of losing money, the hotel closed in 1974.

The recent Eddie Murphy movie “Dolemite Is My Name” chronicles Rudy Ray Moore’s use of the broken-down hotel to film his 1975 blaxploitation movie, “Dolemite.” Today the Dunbar building still stands, though it is now part of a residential community called Dunbar Village.

“I can see him now walking around with that cigar. When he walked around, you knew he was somebody, OK, because he had that air ... which was kind of unusual in those days because being a black man with all that competence that he had, he was like a role model to us.’

— Singer Jeanette Baker to NPR

When ex-used car salesman John Dolphin arrived from Detroit in 1947, he bought a record store on 40th Street and Central Avenue that exemplified the hustle and creativity of some of the Black entrepreneurs seeking West Coast success. He renamed his store Dolphin’s of Hollywood, despite the fact that Hollywood was miles away; deed restrictions and unwilling sellers prevented Blacks from owning businesses in Hollywood at that time.

Determined to support Black artists at a time when white artists were recording and popularizing Black songs, Dolphin bought air time on white radio stations to broadcast original Black artists such as Sam Cooke and Charles Mingus. The Penguins’ doo-wop hit “Earth Angel” was first released during a live broadcast from Dolphin’s.

Eventually, the store’s success also brought Dolphin unwanted attention. The store was a serious competitor to white record stores. White kids were coming to Dolphin’s, and the authorities, afraid white girls would dance with the Black boys, would blockade the store and on occasion make arrests while sending the white kids home.

Dolphin’s son, Michael, told the Los Angeles Sentinel in 2015 that he recalled police shutting down the store a few times because “there were too many white kids in the store.” But the store always reopened.

Dolphin also started his own recording labels, including Recorded in Hollywood (which he sold to Decca). Dolphin’s slogan was, “We’ll record you today and have you a hit by tonight.”
Unfortunately, he also had a reputation for being stingy with paying his artists. That reputation resulted in one of his artists, Percy Ivy, wrongfully thinking Dolphin was holding back royalties. In 1958, Ivy charged into Dolphin’s office and shot him dead.


‘It is a big, well-appointed theater in which all of the actors and almost all of the auditors are negroes. But many white people crowd in, too, because the chance to see negro actors of real ability appearing for their own people rather than appearing as negroes from the white man’s point of view is one that doesn’t come to one in every city.’

— Columnist Lee Shippey, Los Angeles Times, 1928

The Lincoln Theater was built around 1926, another of the grand movie palaces of the time. It had a stage and orchestra pit, seated 2,100 people and was considered one of the most elegant buildings of the Central Avenue corridor. Because it attracted so many of the same acts as Harlem’s Apollo Theater, the Lincoln became known as the “West Coast Apollo.”

Some of the performers there included Lionel Hampton, Duke Ellington, Nat King Cole, Fats Domino, B.B. King, Dooley Wilson (Sam in “Casablanca”). These acts attracted Hollywood celebrities such as Charlie Chaplin, Irving Thalberg, Janet Gaynor and Fanny Brice. It was outside the Lincoln that songwriter Eden Ahbez handed his composition “Nature Boy” to Nat King Cole’s road manager. It became one of Cole’s biggest hits.

Black Angelenos outgrew the confines of Central Avenue. The Black businesses helped force integration on a reluctant Los Angeles, and integration gave Black families more opportunities to work and live wherever they chose. There were growing pains, just as there are when any child matures and moves away from his home and childhood community. When he returns years later, he is surprised and a little saddened to see the familiar landmarks closed or replaced. The Watts riot of 1965 had destroyed some buildings and others had fallen to the inexorable tsunami of progress. Dolphin’s was gone. The Dunbar Hotel was gone. The Lincoln Theater was converted into a church.

The giants of Central Avenue may have gone, but their footprints still remain on all of American culture. The jazz musicians and record promoters also gave birth to rock ‘n’ roll, rhythm and blues, hip-hop and rap. Though Central’s glory days are no more, Los Angeles still celebrates the contributions of so many African Americans that changed the city for the better.

Every year since 1996 (except this year, due to the pandemic), during the last weekend of July, the free Central Avenue Jazz Festival features booths with food, arts and crafts, and community outreach programs. And lots of jazz. It is a joyful tribute to what was and a loving recognition of what we owe. As Dinah Washington sings in Irving Berlin’s “The Song Is Ended”: “The song is ended/But the melody lingers on.”

The Circuit

In its heyday, the Dunbar Hotel was among the Central Avenue hot spots, featuring some of the world’s best musicians. The hotel also served as a vital center for the African American community in South Los Angeles. (File photo)

The Lincoln Theater on Central Avenue became known as the “West Coast Apollo.” (CSUN digital collection)

The Great Ducky Race
August 22
Long Beach Duck Pool

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Purchase one ducky, multiple duckies OR a very special One of a Kind Duck from our Original Handcrafted or Heritage Collections!!!

Who can participate in the Ducky Grand Prix?
EVERYONE and ANYONE!!!

Are There Prizes?
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I know what you're thinking. You're thinking I've finally lost my mind. This is supposed to be about… cars! Yes, of course. I know. But stay with me on this. Almost exactly three years ago my partner and I got a dog. A beautiful 35-lb. half Husky -- one blue eye -- half wherever you think ball of love. Her name is Lily. Every day, she wakes up with an empty cup that needs to be filled with care and affection. Which she returns with unbridled attention, company and admiration for her humans, us.

Let me tell you about how we picked her out. It was a Saturday at the local PetSmart. On Saturdays, they invite a bunch of local rescue organizations to display their wares. Of all shapes and sizes. A few people were milling around, looking. Of course you do! And when you get in and start it up, the fact that you haven't driven it for maybe two weeks melts away. It's a thrill. Again and again.

And, if you're reading this, you probably take good care of your P-baby, too. Buy it the best oil, the best gas, the best tires, the best parts, the best service. And if something's ever wrong, you get it taken care of, post-haste. Just like you do with your… pooch.

My motto is, if you love it, it will love you back. It doesn't happen too often these days. Cars, today, are really remarkably reliable. But I remember the noises, the noises that would pop up, out of nowhere. Clutch chatter. A hushing squeak. You’d quick turn down the radio, hang your head out the window, or up against the windshield, try to locate that noise invasion. And you’d promise that, if you only get to where you’re going, then, at the very first chance, you’ll have that ugly intrusion taken care of, promptly and professionally.

Yes. It’s the same, the exact same, with our furry friends. Lily’s shedding was becoming absurd. Giant tufts of hair were flying off her. So, a few days ago, I had Lily washed and de-shedded. And while I was at it, they trimmed her nails and cleaned her teeth, just because.

Now she’s like a finely detailed car. All shimmering coat and shiny smile. Like after a power wash, with a fresh coat of wax, an engine compartment degrease, an Armorall and a leather-feed.

And the people you meet. What’s our P-motto? Oh, I remember. “It’s not the cars, it’s the people.”

It’s the same with dogs. One of my motivations for getting a dog was to get out of my apartment. I work from home, and can spend great gobs of time hunched over my computer. A dog, I figured, would force me to get out, take a walk, explore the neighborhood.

It’s worked. And now, walking Lily, I’ve met the neighbors. A local lawyer, a tech guy, my friend and fellow car nut Ilian, who now has two, yes, two Rottweilers… It goes on and on.
When Ferdinand Alexander Porsche entered the family business in 1958, he filled an unknown vacuum. An experimental visionary who wanted to challenge tradition, he elevated the design legacy of this famous German brand. From working in the engineering office to craftily creating an icon amongst sportscars, writer Ulf Porschardt reveals how Ferdinand Alexander’s sketches evolved to become a cultural symbol. The family pictures of Ferdinand Alexander often show him and other children in the proximity of cars, engines, and Vespa scooters. The garage frequently replaced the living room. Accompanying his father to motor races as a young boy to watch his creations compete, he knew what was expected of him. He attended an independent Waldorf school in Stuttgart from where he transferred to the Ulm School of Design, a style-defining institute that set out to continue the Bauhaus legacy in post-war Germany. He only stayed for two semesters, after which he felt to have seen enough.

At the time, Porsche was a company without designers. The self-confident engineers considered it superficial and something of a luxury to think about design. The first Porsche, the 356, was a functionalist manifesto. The first prestigious Porsche salesroom on Park Avenue in New York was designed by the elderly Frank Lloyd Wright, whose final works also included a house for the Porsche importer Max Hoffmann built at the gates of New York. In pictures featuring a Porsche in front of Wright’s late work, the colors and forms of both house and sports car appear related. They were messengers of a new age that had already begun and whose victory was imminent.

The aerodynamics, the lightweight material, and the maximum economy in the dimensioning of the vehicle had shaped the design. When Ferdinand Porsche, known in the family as ‘Butzi,’ began working in Zuffenhausen, Erwin Komenda was the recognized authority when it came to bodywork construction. Three years prior, Ferry Porsche had promoted him to chief engineer, so it appeared natural enough to the sober-minded man in his mid-fifties that he would be responsible for the form of the 356’s successor. Since the end of the 1950s, it had been clear that the small, lightweight sports car, directly descended from the Beetle, had reached the end of the road technically. A completely new vehicle was needed. More room, more power, and more contemporary technology! At the end of the 1950s, there were faster cars on the freeway.

Capitulation to the zeitgeist, that demanded flamboyant designs and a break from the Porsche non-design autopoiesis

Back in 1951, Erwin Komenda had designed a four-seater version of the 356. In a somewhat brutal fashion, he extended the wheelbase of the delicate sports car by 30cm (12in.) and exchanged the previously compact doors with massively proportioned versions. This enabling feature allowed passengers to climb into the coupe’s rear compartment. The experiment was called type 530 and lacked the charm of minimalist sculpture. The creature looked bulky and erratic. The car was too heavy for the souped-up four-cylinder and was therefore never considered for production. However, the question of whether a new Porsche should be a full-blown four-seater or a smaller 2+2 remained open. Ferry Porsche was uncertain about this issue for some time. During the entire second half of the 1950s, Ferry Porsche commissioned designs that allowed for sufficient seating comfort in the rear as well as a larger trunk.

The quasi-natural evolution of the 356 from the Beetle threatened to become a dead-end, an automotive cul-de-sac without a living heir. The bodywork manufacturers, Reutter in Stuttgart and Beutler in Thun, Switzerland, received contracts to construct elongated 356s.

After the designs and suggestions from these companies failed to produce any convincing results, Ferry Porsche invited Count Albrecht von Goertz, the ‘hip’ car designer of the time to design the new Porsche. Capitulation

THE LONG ROAD TO THE PORSCHE 911
AN ICONIC DESIGN CHANGED AUTOMOBILE HISTORY IN 1963
GRASP THE MOMENTS AND EVENTS THAT PAVED THE WAY FOR THE 911

STORY & PHOTOS REPRINTED COURTESY OF GESTALTEN
second design, christened “Junior,” so that Porsche ended up rejecting two of Goertz’s ideas—and that was the end of my collaboration with Porsche,” as the nobleman concluded, almost amused. Nevertheless, he remained on good terms with the Porsches privately, even claiming to have lured Ferdinand Alexander Porsche into the family business from the Ulm School of Design.

At the age of 22, Ferdinand Alexander Porsche encouraged him in his free creativity by the Waldorf school, entered Erwin Komenda’s design department. As well-known as Count Goertz may have been, the ultimate authority in the department was Komenda, but not for long. Ferdinand Alexander had completed a two-year internship at Bosch before starting his studies in Ulm, so he had no problems tackling design concepts dominated by technical issues.

The young man had a sense that he would encounter the aesthetic functionalism of the Ulm school in its purest form in Porsche’s engineering offices. The intellectualism and theorizing cultivated in Ulm was not his thing anyway. He wanted to create, not talk. A colleague from the model department named Heinrich Klie suggested a few details during the preliminary work that Ferdinand Alexander could build on, and he intended to. They concerned the relatively high fenders compared to the 356 and the integrated headlights, as well as the austere chrome strip on the front hood.

The young Porsche grandchild was not only confident enough to use the department’s preliminary work, but also the employees. Thanks to his familiarity with these people and their work, and intimacy that he had shared since childhood, he had a certain natural affection for them. They worked in his family’s company and were thus somehow part of the clan. At any rate, this feeling of intimacy and trust was something cultivated by the father, Ferry Porsche. For Ferdinand and Ferry Porsche the employees were “their people, members of their family,” recalls Herbert Linge who was awarded their people, members of their family, their workmates, the family business from the Ulm School of Design.

“The whole of humanity is getting bigger, the car has to be bigger too”

The Circuit

A prototype Porsche 530 four-seater from circa 1952/53 (above), and a Porsche Type 695 (below) being configured in the Zuffenhausen design department. (Photo: Porsche Archiv, Porsche 911)

The development of the Count Goertz-designed Porsche Type 695 in February 1958. (Photo: Porsche Archiv, Porsche 911)
The forms were gentle and the car’s face was benevolent.

The 911 dispensed with an aggressive aesthetic

Finally, Ferdinand Alexander was commissioned to design a coupe based on the T7, which, instead of containing four seats, would provide just two proper seats and two jump seats. The new Porsche was to be powered by an air-cooled, six-cylinder motor with overhead camshaft, and have the road performance of the 356 Carrera 2, which extracted 130hp from the four-cylinder boxer engine and had a top speed of 210km/h (130mph).

The T8 was developed, and Ferdinand Porsche enlisted two technicians into his team to prevent the designs from lapsing into the artistic. The humility of the son in the face of the engineering spirit of his father and grandfather was not reverential but constructive. He made the engineers his allies in the development of the design ideas. The result quickly proved worth seeing. It was the first Porsche 911—the vision formed personally and remained loyal to the company until his retirement.

There came a point when Ferry, who had brooded and puzzled over the definition of the 356’s successor for a long time, recognized to his horror that the road to more room led away from the recently established myth of the compact and light sports car. For Ferry Porsche, it was clear that they “occupied a very nice niche,” and that others are better at producing limousines, which is why he decided to hone Porsche’s freshly acquired core-competence. His son understood him instinctively and the most clearly of all. Ferdinand Alexander’s type 754 T7 was produced in the space of a few weeks between the end of August and the beginning of October 1959. At the time the “designer” was not even 24 years old. The front section was almost identical to the later serial version of the first 911’s. As the T7 was still mounted on a four-seater chassis, the silhouette still lacked the compactness and the rear elegance of the later 911. However, this quickly changed.

Ferry Porsche was happy and proud of his son’s design. However, he had the feeling that the young man and his design weren’t taken seriously by everyone in the bodywork department. In his memoirs, he described it idiosyncratically as an undesirable development that came from the offices—against his will. His employees justified the fact that the car was getting bigger and heavier with platitudes such as ‘the whole of humanity is getting bigger, the car has to be bigger too.’

After countless discussions, the wheelbase was reduced by 10cm (4in.) again. This lent the Porsche more harmonious proportions. The bulky protrusion on the tail, designed to give rear passengers more headroom, disappeared. Porsche relinquished the idea of a sports car that provided travel comfort or even an acceptable seating position for four adults.

The model already had the side window architecture that has remained to this day. The roofline had found its proportions; he never liked extreme colors and forms.” Father and son looked at the 911 and both saw themselves in it. An ideal case for a family business.

The Porsche didn’t need and didn’t want to prove anything to anybody. Following the completion of the first model, the work merely consisted of refining a successful form, which, no one could have predicted at the time, would endure for over half a century. The first one-to-one model followed a short while later, constructed from wood and sheet metal. It was presented to the management board on April 16, 1962, and accepted. The same year the prototype in the form of the 901-1 was built. The collaboration between father and son had born fruit. Ferdinand Alexander Porsche recalled, “When I was constructing the 911, he stood right behind me from the beginning. Not because I was his son, but because he was convinced. He always had a highly developed sense of form; he never liked extreme colors and forms.” Father and son looked at the 911 and both saw themselves in it. An ideal case for a family business.

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Book Reviews for Porschephiles
by Bruce Herrington, Orange Coast Region

Nissan Z: 50 Years of Exhilarating Performance
by Pete Evanow

Nissan Z: 50 Years of Exhilarating Performance is the Nissan-official chronicle of the Z’s history, from Datsun’s planning in the late 1960’s through the latest 50th anniversary 370Z.

Like Porsche, Nissan grew from a small design/manufacturing firm to the giant it is today. Unlike Porsche, Nissan’s heritage is that of an agglomeration of many specialty companies merged over the years into an ever evolving corporate name. The change in nomenclature for the Z-Car from Datsun to Nissan is discussed but not dealt with in detail.

This book has a European look with lots of white space and comprehensive captions for the pictures. There are ten chapters, not clearly tied to model numbers, but covering the evolution of Datsun/Datsun/Nissan, especially the growth of the Z-Car from the 240 to the 370. Companion vehicles from which components were pirated are mentioned, as is the origin of the name “Fairlady” for early Datsun sportscars. Unsurprisingly, the early Zs are described as being somewhat parts-bin designed, just as the first Mustangs were full of Falcon parts, and the first 356s were largely built of VW Beetle parts.

Nissan Z contains lots of non-technical information, but western minds may stumble a bit trying to read the names of the various Japanese engineers and executives involved in the design, development and marketing of the Z-Car. As with the 911, The essence of the Z-Car remained unchanged as the car evolved, with many special models along the way, and it always had a six cylinder engine. Like the 911 the Z-Car had one individual closely associated with it throughout its life, but Mr. K was a Marketer/Administrator, not a designer like Ferry. Racing activities are mentioned, but unlike the case with Porsche, Datsun/Nissan racing is described as being done by others such as Brock Racing Enterprises (BRE) and as being a marketing tool, not a showcase for engineering.

Appropriate to the nature of the Z-Car itself, this book focuses more on the configuration and appointments of the car than on the engineering. The author is Professor of Advertising and Public Relations at Cal State Fullerton, and the book seems to have a different feel from the average Porsche book: it somewhat like a wash and shine as compared to a full, concours. That is not to say that the coverage is superficial; the book is very complete and detailed but has a non-technical focus.

There are some fascinating prototypes mentioned, with pictures showing a 904 look-alike part of the acquisition of Prince, a maneuver similar to Porsche’s acquisition of Reutter. Also shown is Prototype Z, an open wheel all electric single-seater based on the look of the Mercedes W-125 Grand Prix cars of the late-1930s.

The main thread of the text is the chronology of Z-Car design and sales. There are, however, many sidebar not included in the Table of Contents which provide interesting supplemental information of such topics as The Corporate Name, Paul Newman, Parker Advertising, VG and VQ Motors, Nissan’s Commitment to America, Peter Brock, etc. There is some discussion of the relocation of the North American operation from SoCal to Tennessee, and the extensive manufacturing operations there.

Nissan Z is printed on heavyweight glossy paper with a very readable font and is very well illustrated with large pictures. That is not to say that the coverage is superficial; the book somewhat like a concours. That is not to say that the coverage is superficial; the book is very complete and detailed but has a non-technical focus. There are some fascinating prototypes mentioned, with pictures showing a 904 look-alike part of the acquisition of Prince, a maneuver similar to Porsche’s acquisition of Reutter. Also shown is Prototype Z, an open wheel all electric single-seater based on the look of the Mercedes W-125 Grand Prix cars of the late-1930s.

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The PCA Juniors program has been created so kids can enjoy club events, learn about Porsches and build the enthusiasm that runs through all of PCA. We look forward to developing the program and its features over time.

The program is FREE! Kids must be registered by an active PCA member. Parents, grandparents, aunts, uncles, etc. can sign up younger family members for PCA Juniors. We will reach out to families to bring their kids to our Saturday morning breakfast meetings the second Saturday of each month, and have younger kids and parents do crafts projects and fun activities and get a GPX Goodie Bag.

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Children’s Dental
Membership Report

August Anniversaries

38 years — Richard Armstrong
30 years — John Tricoucel & Michele Motto
28 years — Carlos & Renate Gardenas
26 years — Robert & Suzanne Suppelsa
22 years — Barbara Gilman & Scott Kelly
20 years — William Gerdon
18 years — Charles & Janice Barton
17 years — John Basket & Lori Cassidy
16 years — Carlos & Ariel Chang
15 years — Larry Domasin & Gladys Jaramillo
14 years — Bob & Robert Hechtman
13 years — Susan & Derek Moard
12 years — Harold Plain
11 years — Mel Tang & Tina Ponce
10 years — John & Janet Mullins
9 years — Jorge Moreno & Jennifer Butefish
8 years — William Gendron & Shirley Koopf
7 years — Robert & Suzanne Suppelsa
6 years — Barbara Gilman
5 years — Carlos & Ariel Chang
4 years — Larry Domasin & Gladys Jaramillo
3 years — Carlos & Ariel Chang
2 years — Barbara Gilman
1 year — William Gendron

New Members — Transfers In

Javier Mendoza 2002 Seal Grey Boxster S
Casey Gilbert 2001 Boxster
Jose Rodriguez 2013 Black Cayenne S

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Skip Carter at SkipCarter@pobox.com

2015 KTM Super Adventure 1290 $11,500
Purchased new and meticulously maintained 21K miles. $3000 service last August including sprockets, chain, radiator. KTM touring case & Adventure Tank Bag. Tires have about 2-3K miles on them. No fluid leaks, never dropped, new battery. Cruise control, electronic immobilizer, electronic ride height adjustment, adjustable seat height, driver/passenger separate seat heating, side & center stand. TPMS tire pressure system. Street/sport/comfort & off road suspension damping. Heated hand grips, adjustable handlebar position, Upgraded Cyclops headlamps and more... You won’t find a better maintained KTM anywhere.
Located in San Diego Contact Skip Carter
SkipCarter@pobox.com or 619.992.9927

1989 Tiger Star Model 610100A Truck $9,000 obo
Tiger Trucks are imported unassembled from China to an assembly plant in Oklahoma. Purchased in 2012 in fairly poor condition, this truck was completely gone through. Work included: new shocks and struts, re-engineered front suspension, new brake shoes and master cylinder, new interior, new wheels and tires, lifted for better off road clearance, extensive body work and paint. Designed originally as a factory vehicle, the top speed is about 50 mph. Engine is a 4 cylinder, 4 stroke overhead cam design of about 1000cc and 40hp. Built as a track support vehicle, it is street legal, licensed in California. Excellent condition Contact Skip Carter
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619.992.9927  Skip Carter@pobox.com

1985 944 SP1 Club Racer (trailer optional) $8,000
Very strong, dependable track car. Fresh engine and tranny. Guard LSD, short 5th, AMB, Longacre convex mirror, hood pins, Sparco steering wheel, Odyssey battery, Nomex shifter boot, fire system, Weltmeister frt sway bar, Tarett rear bar, steel front control arms, 400# front springs, coil over, 30mm rear torsion bar, cool suit, race seats and harnesses, spare fuel jugs, stock muffler, 2 sets wheels/tires & other parts. PCA log book. Open trailer (with winch) available for $2,000. San Diego
Skip Carter 619.992.9927 SkipCarter@pobox.com

Set of four 20” Turbo Spyder rims
Like new condition.
Taken off my 2015 Macan Turbo.
Comes with tires, but they are getting down to the end of their useful life, so tires are included at no charge. Asking $2K for the set.
Contact Aaron Furey at: aaron.furey@icloud.com

1996 993 Carrera Cabriolet $70,000
Tiptronic, 56K miles, no accidents, owned since 2017. I am an 80 year old retired surgeon who loves sports cars. The car had been stored in Arizona for over 10 years. I transported it to my home in Long Beach where I took it to Circle Porsche for restoration and to make into a safe, reliable, and an up to date daily driver. Circle Porsche confirmed the car was a “barn find” Less than 50% of org brake pads worn off.
Contact Merrill Knopf at buymy993@gmail.com

PORSCHE 911/912 BOLT IN ROLL BAR FOR SALE — $950.00
EZ install bolt on roll bar for 70s and 80s design 911/912. Excellent condition. Hardware included. Sport roll bar with harness bar for 911/912 models. For years 1974-1989. Looking for a light alternative for track days? This bar may just fit the need. Seamless DOM steel tubing, TIG welded joint. With added crossbar on the hoop fitted for harness belts, and rear legs which fit to the back seat hinge pins. Based on the same mounting as the original Porsche race roll bars. This bar is designed for tall drivers, sunroof cars, and even fits Targas well. Paso Robles
John Cliff 805.551.1061 jcl@enexus.com

The Circuit
The Circuit
Each month at Breakfast Club we will reserve a line of prime parking spaces for selected Porsche models For January anyone driving a Cayman is invited to park in the Cone Zone.

• Aug — Top Down Day
• Sep — Stripes or Car Number
• Oct — 50s & 60’s Cars
• Nov — Original Owner or stayed in family
• Dec — Red & Green Porsches

ON THE COVER
Well, an unusual story for a Porsche Club magazine maybe, but with our rich Black heritage and the personal connection with many of our members with this story, I thought it would be nice.

Our own Michael Dolphin is the son of Dolphin’s of Hollywood founder John Dolphin. To say that Michael loves the music and everything from that period is a gross understatement.

And anything written by Kareem Abdul-Jabbar is a must read for me.

CHECK US OUT
Come to our Monthly GPX Breakfast Club Meeting - Everyone Welcome!

SECOND Saturday each month — 9:00 AM
$15.00 breakfast incl tax, tip & beverages
Glory Days Beachside Grill
620 Pacific Coast Highway
Seal Beach (562) 756-8520

PCA has something for everybody!

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Tours & Rallies    Treffen N. America
On-Track Driving  Member Discounts
Concours d’elegance Club Racing
Panorama (National Magazine) Autocross
The Circuit (GPX Magazine) 3000+ Events Annually
All for only $46/yr!

Apply Online at PCA.org
(Specify Membership in GPX Region)
or
Fill out a Membership Application available at our Breakfast Meeting, or print from GrandPrixRegion.com

Questions? Contact Patty Reilly, GPX Membership Chair
GPXPatty@mindspring.com (714) 402-2405

CHECK US OUT
New Members receive a free GPX Coffee Mug

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2 beautiful customer lounges
Full time concierge
L.A.’s only Porsche Classic Partner
30 Porsche Service loaners available
24 Service Bays
Dog Park
Free Hybrid Charging Stations
Conveniently located off the 405 freeway
20 minutes from the all-new Porsche Experience Center