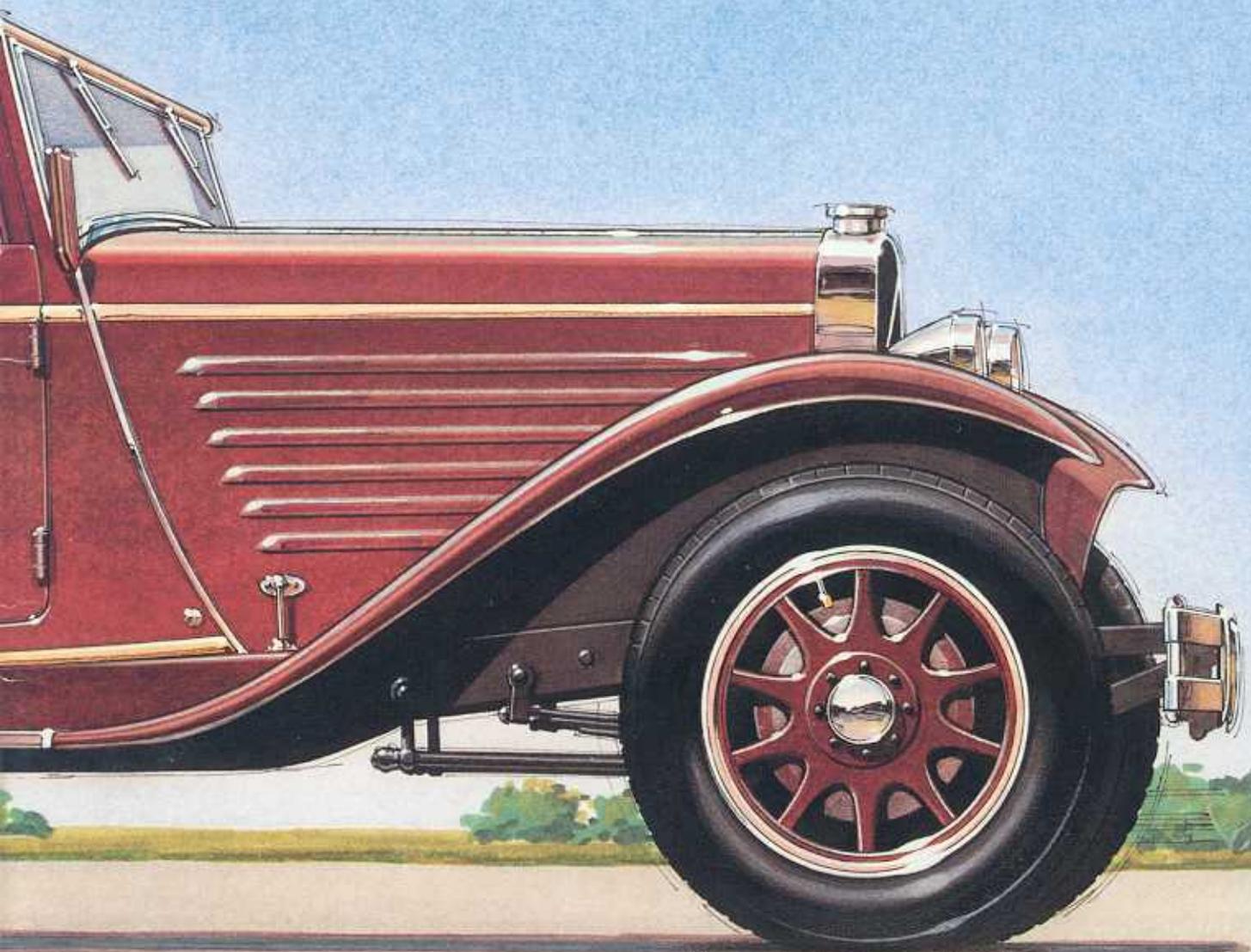


VIA VOLVO



III. STEHRENBERGEA



Just a little over a year ago when *Via Volvo* moved from concept to reality, one of its key objectives was to establish a direct communication with our owners.

If *Via Volvo's* success can be measured by the amount of communication we have received, then we can inform you that we are not only overjoyed with the results, but also a little overwhelmed.

Since the magazine's inception, over 40,000 owners have taken the time to share their ideas, concerns and questions with us. And in this regard, *Via Volvo*, in our opinion, is a success.

But with success comes responsibility: the responsibility of handling your communication in an efficient and timely manner.

When your communication relates to something as simple as a request for information or literature, our response can be relatively simple and, hopefully, timely. But when your communication is of a more complex nature, perhaps requiring some background research, it may take a little more time for us to respond.

There are two other categories of communication that we address in this issue.

We have started a "letters" column in order to respond to frequently asked questions of a general nature. We feel that this will be the most efficient way for us to respond to general inquiries. The articles in this issue also represent a direct response to those of you who requested more automotive related articles.

As you can gather, we value your opinion, not only on our product, but also on our publication.

Our last issue featured an article on our new 760 GLE: Judging from your response, your interest in the 760 is high. Over 14,000 recipients of *Via Volvo* requested additional information. We hope that this interest will lead you to test-drive the 760—we would very much like you to get to know it and to let us know how you feel.

With your continued help, our publication and our product will keep getting better.

Joseph L. Nicolato
Senior Vice President

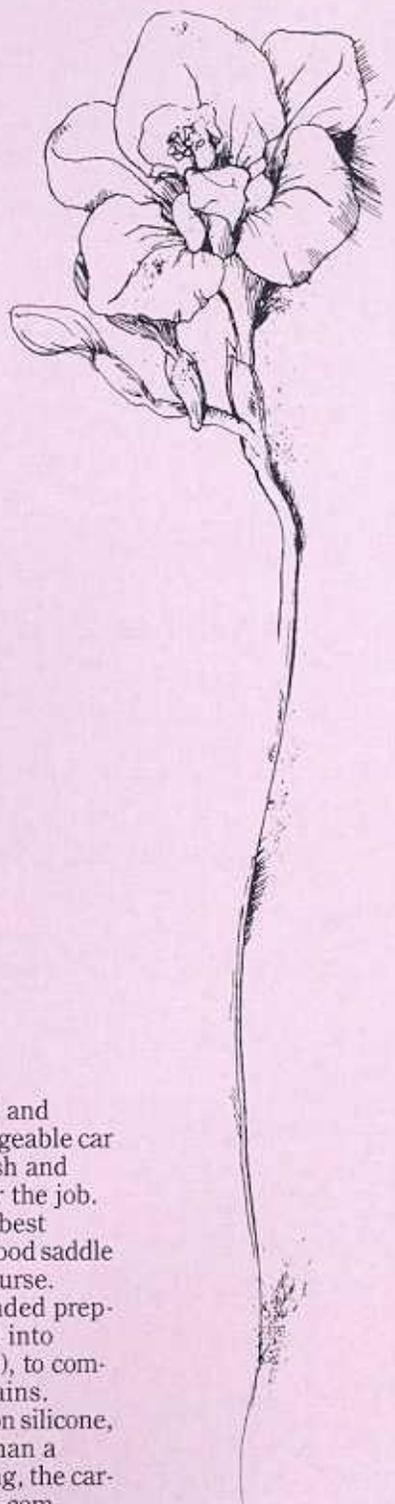
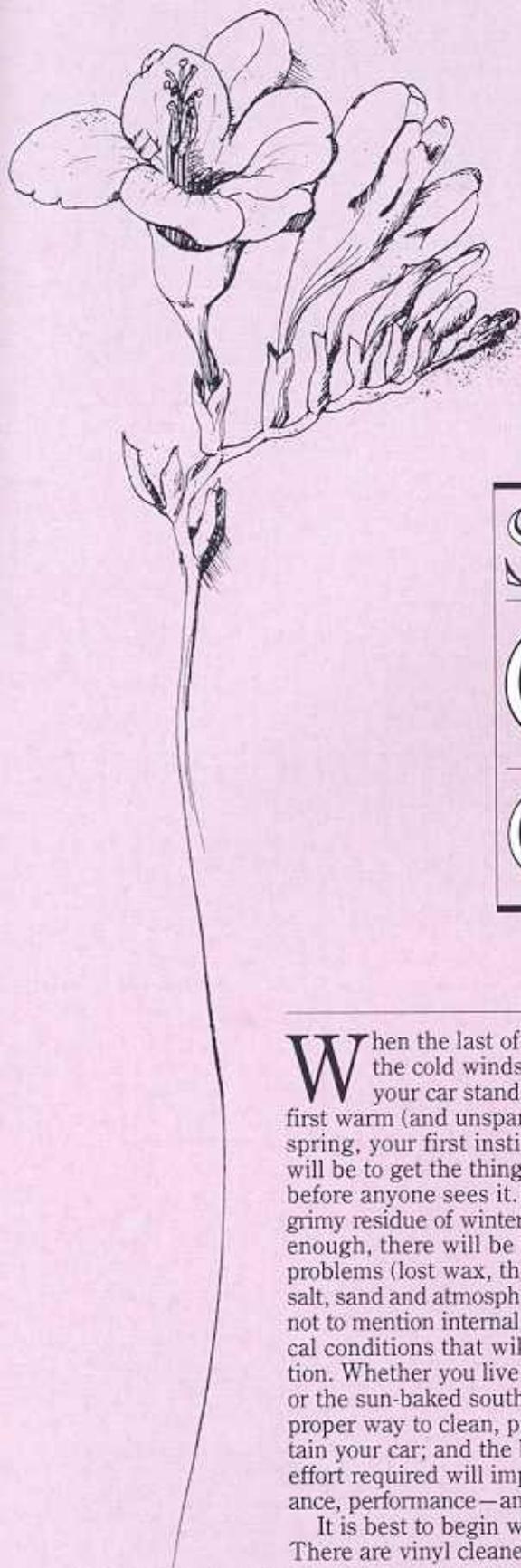
About the Cover

During the 1930's, the Volvo 650 chassis became an attractive platform for Swedish coachbuilders. The elegant landau convertible on our cover was probably built by Jaerbo Vagnfabrik.

Little is known about the car, except that it was powered by a six-

cylinder engine—producing 55 h.p.—and had wooden spoke wheels. Approximately 52 were manufactured between 1929 and 1934. Unfortunately, we do not know how many have survived. The Volvo 650 portrait is by Mark Stehrenberger.

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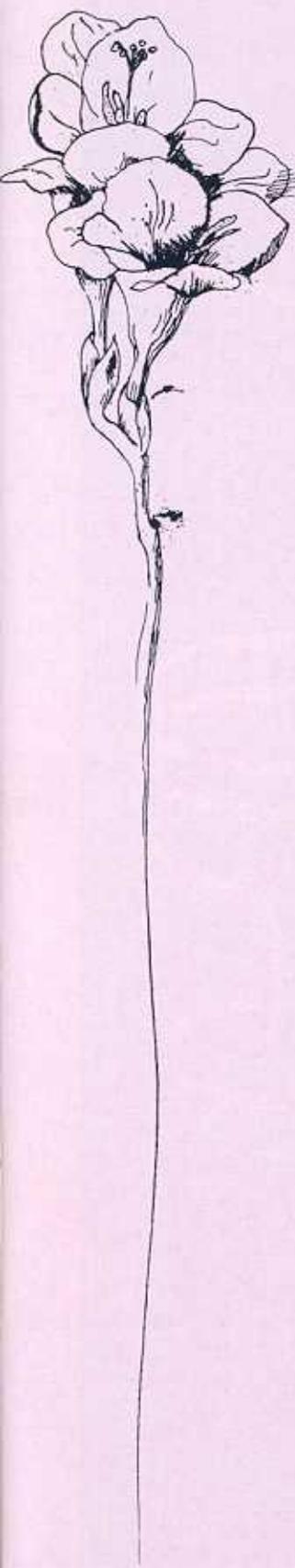
SPRING CAR CARE

When the last of the snow melts, the cold winds wane, and your car stands revealed in the first warm (and unsparing) light of spring, your first instinct, no doubt, will be to get the thing cleaned up before anyone sees it. But while the grimy residue of winter will be plain enough, there will be less apparent problems (lost wax, the ravages of salt, sand and atmospheric fallout, etc.), not to mention internal and mechanical conditions that will require attention. Whether you live in snow country or the sun-baked south, there is a proper way to clean, protect and maintain your car; and the bit of extra effort required will improve its appearance, performance—and resale value.

It is best to begin with the interior. There are vinyl cleaners and finishers

designed for use on the dash and headliner, but many knowledgeable car buffs prefer a soft scrub brush and a weak detergent solution for the job. The latter course is also the best and safest one for the seats. Good saddle soap is best for leather, of course. There are specially compounded preparations that can be worked into seats (including leather ones), to combat cracking, drying and stains. This is preferable to a spray-on silicone, which provides little more than a slick surface. After vacuuming, the carpeting can be cleaned with a commercial preparation. As a preventive measure, Volvo has optional molded plastic floor mats that have rigid raised edges designed to trap precipitation and dirt. These may be easily removed, emptied and cleaned, and save wear and tear on the carpeting.





Now for the outside. To wash the engine before the exterior, cover the distributor with a plastic bag, and wet down—taking care not to drown—the motor. Commercial degreasers are available—but don't use them on painted surfaces or allow them to splash onto the finish. Be sure to thoroughly clean the underside of the hood. And, if you remember to hose down the undercarriage and wheel wells with each washing, dirt accumulation can be kept in check.

Don't forget to park in the shade before washing the exterior and keep up a constant flow of water while washing. This will prevent streaking and scratching—as will a large, absorbent, quality sponge. A very mild solution of dishwashing detergent will do the job best. Begin with the roof, and be thorough: Clean not just the doors, but the inner door jambs, and the inside edges of the trunk and hood. Keep a kerosene-soaked rag handy for stubborn tar and grease spots, and be sure to rinse, wash and re-rinse treated areas afterward. A soft brush will make a difference on such details as the grille and name plate.

Save the wheels and tires for last. A painted-alloy wheel cleaner—not a caustic solution—will give you best results, as will an old-fashioned stiff brush on the tires. Give the car a good rinsing when you're done—again, from the top down. Dry with a large, fluffy bath towel, and finish with a chamois.

By now your pride and joy should be gleaming with the pristine look of the showroom, but you're only halfway home. The fine work begins with an inspection for stone chips.

If there is a need for spot painting, primer and clear lacquer, as well as small quantities of touch-up paint (exactly matched to your car's color) are available from Volvo. For small spots, a careful dab with a cotton swab or fine brush should do the trick. Let the area dry overnight, rub it gently with a white compound, then a wax—and you'll never know it was there.

There are a variety of finishing products on the market. Rubbing compounds help remove oxidation spots from bird droppings, tar, grease and

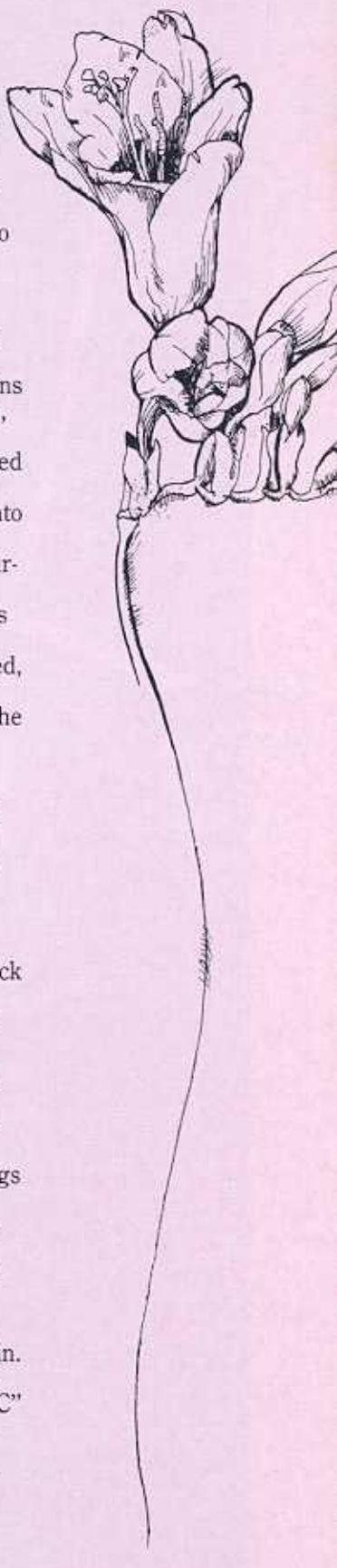
road grime. There are both white and orange compounds. If your car needs compounding, use the white; it is less coarse and so less likely to injure the finish. Waxes shine and protect a car's finish, but there is also cleaner/wax, which removes additional fine dirt and provides shine and protection.

Wax in the shade, making certain the surface of the car is relatively cool before beginning. Again, take pains with the tucks and folds of the doors, hood and trunk. It is not necessary to apply a thick coat. Don't be tempted to start buffing until the wax is completely dry, and then put your back into it—you'll be gratified by the result. Avoid getting wax on black matte surfaces, such as bumpers, sidewalls and mud flaps. Silicone-based sprays will add lustre to these normally neglected places. When you've finished, go over the windows with glass cleaner and newspaper to eliminate the fine dust that dry wax creates.

If you complete every step of this process, in the correct order, without cheating, your car should look as good as it did when you bought it. Of course, we have yet to address the machine within the now unblemished metal skin.

Extremes of cold or continued heat do subtle things to cars. Both crack fan belts, but they may not break until you are halfway to the Grand Canyon and the temperature on the floor of the Mojave is creeping up to 100 degrees Fahrenheit. Ice, road salt, and industry fallout eviscerate wiper blades—something you may not notice until you try to get the bugs off your windshield. Potholes can alter the suspension and throw the wheels out of alignment. Spark plugs, shock absorbers and tires can all fall victim to the ravages of cold or heat and should be thoroughly examined before summer travels begin. Spring is also a good time to replace the radiator fluid, and Volvo's Type "C" coolant is specifically recommended.

Now that you have a spotless, smooth-running car, check out our accessory catalogue. You may find just the right accessory for your summer travels. ■







THE EDWARD GIOBBI VINTAGE

by Terry Robards

Edward Giobbi, artist, culinary researcher, chef and wine maker, was ready for the vintage of 1982 in the wine cellar of his estate in a Westchester County suburb of New York. The place where this annual event occurs is in an old root cellar dug into the hillside about 50 yards (45.7 m) from the back door of his century-old house. It is cool in there, with the surrounding earth acting as insulation against the heat of the summer and the frigid temperatures of the winter, an ideal place to crush grapes, make wine and store it while the process of maturation occurs.

Vintage time in Westchester. It happens every year at about the same time, in October, after the zinfandel, cabernet sauvignon, merlot and other grapes that Ed Giobbi uses have achieved the proper maturity and are ready to make the wine that an ever-expanding circle of friends and acquaintances has learned to covet. Bottles of Ed's wine lie in the cellar of

Craig Claiborne, food editor of The New York Times, with whom Ed frequently cooks. Large quantities have been ordered by Howard Stein, chairman of the Dreyfus Fund, who owns a neighboring estate and who has been known to serve a Giobbi zinfandel in the Dreyfus executive dining room in Manhattan. The more wine Ed makes, it seems, the more of it people want to drink, and during the autumn it is almost as if Ed's reputation as a wine maker surpasses his stature as a sculptor and painter in oils and water colors, an artist whose works hang in galleries in New York and in many of the better private collections in this country.

Having tasted Ed's wines myself at Craig Claiborne's home, I decided to investigate his cellar and his production methods, to try to gain an insight into how this talented man comes forth each year with such flavorful bottlings, wines that I would happily serve in my own house. So I arranged to rendezvous with Ed at Prospero's Produce Market in Pleasantville, N.Y., where Ed buys his grapes. Tony Prospero, the proprietor, obtains grapes grown in California

by Angelo Papagni and supplies much of the northeastern market for home wineries.

It is 11 o'clock in the morning as I pull into the parking lot in front of Prospero's, a sunny autumn day, a day ideal for wine making, and soon I will discover that these California grapes sold by Tony Prospero are one of the keys to Ed Giobbi's success. They are high in quality, more expensive than most grapes, and Ed insists this makes all the difference.

Huge glass demijohns for fermenting and storing wine are stacked all around in front of Prospero's, and there are huge piles of crates containing freshly picked grapes. Bees are swarming around the crates, feeding on the juice of the zinfandels, the muscats, the alicante bouschets, the merlots and cabernets that soon will be purchased by Ed Giobbi and other home wine makers.

Today Ed is making his first purchase of merlot, a grape used for centuries in Bordeaux to make superb red wines but a relative newcomer to wine making in the United States. This year Tony Prospero has sold 70,000 crates of 36 pounds (16.3kg) each, indi-

Terry Robards, wine critic of *The New York Times*, is the author of *The New York Times Book of Wine*. A note from the editor: Volvo does not recommend that you drive after enjoying the fruit of the vine.

cating that a great deal of merlot wine will be made in the northeastern United States.

Tony says many of his customers are Portuguese who have moved into the ethnic neighborhoods once occupied by Italians in places like Yonkers and Ossining, N.Y., Elizabeth, N.J., and Bridgeport, Conn. "The Italian immigration is over," he says, "They've got it made over there now." But he also sells to some second- and third-generation Italians who want to make wine as their grandfathers did. One of these is Ed Giobbi.

Out in the cluttered yard in front of the concrete block warehouse, Ed is backing his orange 1975 Volvo station wagon toward a doorway from which the grapes will be loaded. Twenty crates of merlot are packed into the back. At 36 pounds (16.3kg) per crate, the Volvo is suddenly 720 pounds (326.6kg) heavier, but somehow it doesn't sink down on its springs. I watch carefully, because a Volvo wagon is also part of my own household, and I am curious how it will accept all that weight.

We arrange for Tony to join us for lunch that afternoon at Ed's house, wave goodbye and head up the Saw Mill River Parkway. It is Ed Giobbi's winemobile, and I am following along behind as we cruise northward, a tiny convoy enroute to the vintage of 1982 in Westchester County. The Volvo hugs the road nicely, a vision of stability with its precious cargo of merlot grapes.

When we reach Ed's place, he signals me up the driveway past the duck pond while he drives directly across his lawn and up to the wine cellar's door to facilitate unloading the grapes. Inside the cellar, illuminated by a single, naked lightbulb, is an electric grapecrusher for the first stage of the process that will turn the grapes into wine. After the grapes are fed by hand into the crusher, the juice and the must, or soggy grape skins and pulps, are then poured into 50-gallon (189.4l) oak barrels for the fermentation, which will last a week to 10 days. Then the must will be pressed in a large wooden hand press that sits on the other side of the cellar.

After the pressing, the young wine is moved into other barrels, where it will spend the winter until the second fermentation takes place in the spring. Before this happens, Ed will siphon the wine from the barrels, leaving the grape solids behind, wash the sediment out of the barrels with water, then put the wine back in again.

"Then, when it quiets down by mid-July or so, I'll start drinking it, the

white I mean," says Ed. "With the red, I wait a little longer. I don't drink the red before bottling it, but I drink quite a bit of the white before the bottling. I like to have about four months' supply of white and a few more months supply of red, which I like to drink fresh. But I really prefer to age the red. If it's a good grape, it's a shame not to give it a chance to reach its peak." This may take anywhere from three to five years, depending on the quality of the grapes of a particular year as well as the variety.

He bottles the wine mainly in one-gallon Italian bottles with glass stoppers held in place by strong wire. Hundreds of bottles are lying on their sides in the old root cellar, including five-year-old grenache, a blend of zinfandel with alicante that is 10 years old, another blend 15 years old. "I'm saving some of this for when my kids get married," he explains. "When they were little, I promised them wine for their wedding day." Ed and his wife Ellie have three children who are mostly grown up by now: Gena, 22 years old, Lisa, 21, and Cham, 19, and all have developed a taste for their talented father's wine.

On this day Ed is preparing one of his famous pasta dishes for lunch. Tony Prospero will arrive soon, and with him will be none other than Angelo Papagni, who grew the grapes in California. He happened to be in New York and could not resist the invitation to partake of Ed's hospitality. Angelo will bring some of his own wines, commercial wines that are sold nationally under the Papagni Vineyards name, and we will compare them with some of Ed's homemade wines made from the same grapes.

We leave the cellar and walk across the lawn into the big, old house and settle in the kitchen. On the counter is an entire leg of prociutto, a spicy Italian ham that Ed makes himself. It stands in a special wooden rack, and Ed uses a long butcher's knife to slice off pink strips that disappear into our mouths almost instantaneously. "I cured it last November," he says. Its spicy quality is classic prociutto, and it is a perfect accompaniment for the spicy 1981 zinfandel that Ed has uncorked from his cellar.

Sirio Maccioni, proprietor of Le Cirque, one of Manhattan's most elegant restaurants, has told me that pasta primavera, the glorious combination of noodles with spring vegetables in a cream sauce that has made his restaurant famous, was really invented by Ed Giobbi, and I am curious about this bit of gastronomic creativity. After all, few dishes exist in Italian

cuisine that were invented in America, and this one has become so popular that it has been adopted back in Italy. Craig Claiborne has also told me that Ed was responsible for it, so I ask Ed if all this is true.

Ed recounts how he constantly researches old Italian cookbooks and finds things that interest him, things that he adapts to modern methods and modern ingredients. The inspiration for his pasta primavera, he says, came from this kind of research, although to his knowledge nobody else was familiar with it until he began serving it to friends. Sirio Maccioni and his chef came out here for lunch one day, ate what Ed cooked for them, modified it slightly for Le Cirque, and it immediately became one of the restaurant's most popular items. The rest is history.

Tony Prospero and Angelo Papagni arrive as Ed is preparing to serve a concoction that he calls pasta a la campagnolo, made of rigatoni with chunks of prociutto and onions and spices. Ellie joins us all at the table. A 1979 cabernet sauvignon is uncorked, plus a second bottle of the same wine, plus a 1978 zinfandel from Papagni Vineyards, plus a Château Gruaud-Larose 1962, a superb Bordeaux of silky elegance.

Angelo and Ed discuss the Giobbi zinfandel made from Angelo's grapes. More wine is poured all around. Angelo tries some of Ellie's homemade bread, adds a slab of provolone. He and Tony try some prociutto. Ellie sips Gruaud-Larose '62. I compare zinfandels between mouthfuls of pasta. Ed is almost apologetic about the Bordeaux: "That wine was given to me a few years ago." Angelo rejoins: "How are you going to appreciate your own wine if you don't drink somebody else's at the same time?" Tony breaks off another piece of bread, stands up to carve another slice of prociutto from the wooden rack and says: "Prociutto and red wine go together."

The late afternoon sun slants through the kitchen window onto the chipped bowl with the pasta in it. Everyone is eating and drinking and satisfied. Ed's cabernet is almost gone, a few ounces of zinfandel remain, some of the Gruaud-Larose. It's all going fast around the Giobbi's round wooden dining table.

I look through the window at autumn leaves of red and gold flickering in a breeze. Across the lawn the heavy wooden door of the cellar stands ajar, the station wagon nearby, its tailgate open. The vintage of 1982 awaits us. ■

TOURING QUEBEC

by Terri Lowen Finn



You'll love Quebec. Its mountains, trout-filled lakes, wind-swept shore and charming villages are irresistible to lovers of beauty. It is graced with two of the world's most beautiful cities and with a people whose fierce pride and irrepressible hospitality are legendary.

Quebec is the Old World in modern guise—very European and very French, with its own distinctive culture, lifestyle and heritage. Long before Columbus, Basques fished the Gulf of the Saint-Laurent. And 370 years ago, 12 years before the Mayflower landed, Samuel de Champlain built "Abitation," the bustling fort that grew into Quebec City.

Quebec is Canada's largest province, sprawling almost 600,000 square miles (1,554,000 km²). Seventy-five percent of it is uninhabited. It's more than twice the size of Texas and larger than any European country.

But don't let the vastness scare you. Most of what you'll want to see is located along the St. Lawrence. The Eastern Townships, for instance, less than an hour's drive from Montreal, offer a wide variety of cultural events, historic inns and dozens of sporting activities. The Charlevoix region is east of the capital city of Quebec, where the scenery is breathtaking and the restaurants and craft shops of Ile d'Orléans make shopping and browsing irresistible.

Automobile travel is the most popular method of transportation in Canada. Excellent roads run everywhere through the inhabited areas. Compared to the United States, speed limits are higher and there are fewer toll roads. Seat belts are required for all front seat occupants, with stiff fines for violators.

Spring is an ideal time to travel. By May, the countryside is green and flowering plants are hung from street posts across the land. In June, the days are warmer and all the outdoor

summer activities begin. Summer is also a time to celebrate; Quebecois love to party. There's a festival for just about everything from a saint and sailing to blueberries and shrimp. For Americans, an added bonus is the favorable exchange rate, which gives about \$1.20 Canadian for each U.S. dollar.

A one-week holiday will allow for a sampler in this land of "la joie de vivre," but a two-to-three-week stay will give you a real chance to savor some of these suggestions of what to see and do:

A fine place to start is Montreal, the world's second largest French-speaking city; but tourists needn't worry, for virtually all Montrealers are fluently bilingual.

The city is actually a collection of islands surrounded by the St. Lawrence and its tributaries. A special vantage point from which to get a feel of the topography is the look-out atop Mont-Royal Park, the vast expanse of verdant fields around the heights of a mountain overlooking the city. A drive along Sherbrooke Street will provide a flavor of the architecture of the city and a sampling of the shops and galleries.

Don't miss Notre Dame Cathedral, unusual in shape with two superimposed galleries, a monumental altar and exquisite woodcarvings.

Explore Old Montreal. Along its maze of narrow cobbled streets are monuments and houses rich in history, museums, boutiques, antique shops and art centers. The Bonsecours Market offers fresh produce and flowers. And at Place Jacques-Cartier the flower-bedecked sidewalk cafés and outdoor concerts give a true feeling of Paris. While there, stop in at Chez Queux to see the magnificent 17th-century stained-glass windows worth millions.

Nearby, the city's historic 95-acre (38.4 hectares) waterfront section offers an open-air flea market and a wide

variety of cultural events.

There's an underground Montreal, a city of the 21st Century free from winter's cold and summer's heat, with miles of subterranean shops, restaurants and clubs, as well as galleries, theaters and cinemas.

The heart of the system is the clean, fast and efficient Montreal subway—Le Metro. Completed in 1966, it's also a work of art. The city commissioned Québec's most talented architects and artists to create decorative sculpture, stained glass and murals in the stations. Place des Arts Station, for example, looks like a cathedral with its massive stained glass mural, 45 feet high and 800 feet long (13 m high 243.8 m long). At 80 cents a trip, it's worthwhile to park the car and spend an afternoon and evening exploring underground.

Drive north on Park Avenue and discover the suburb of Outremont, a melting pot of ethnic backgrounds with restaurants to match. Check out Andrée for supreme chocolates, the Cressanterie and the Fairmont Bagel Shop for their specialties.

And then there are the special events, such as the International Jazz Festival in July, the largest antique show in Canada and the Montreal marathon, both in June.

It would probably take about a week to see just the important sights of the city. But no one ever visits Montreal only once, so you can console yourself with the inevitability of the next time.

Moving out of the city for day trips and longer: The famous year-round resort area of the Laurentian Mountains is less than an hour's drive north of Montreal. The area has developed many fine restaurants, luxury lodges, family-run hotels and inexpensive inns where you can have dinner and spend the night for as little as \$18. The landscape is dotted with lakes warm enough to swim in by July.



Chair lifts carry visitors to the peaks of Mont Tremblant, which has a 2,131-foot vertical drop (649.5 m). At Saint-Adele, you can wander through the 19th-century, perfectly restored "Village de Seraphin."

The Eastern Townships have Quebec's greatest concentration of playhouses. Both English and French language theater is performed here. At Parc Mont Orford there is the well known camp of Jeunesses Musicales with weekend recitals by the students and faculty.

The annual Festival des Cantons is held at Sherbrooke in May. It's a very authentic Quebecois affair with dancing, music, handicrafts, sports, antique shows and cooking contests.

If you are in a hurry to get from Montreal to Quebec City, use the super autoroute south of the river, which gets you there in about two-and-a-half hours. But it would be a shame to miss the beauty of the north shore along the slower northern route with a visit to Trois Rivieres and its historical old city and a stop at Cap de Madeleine.

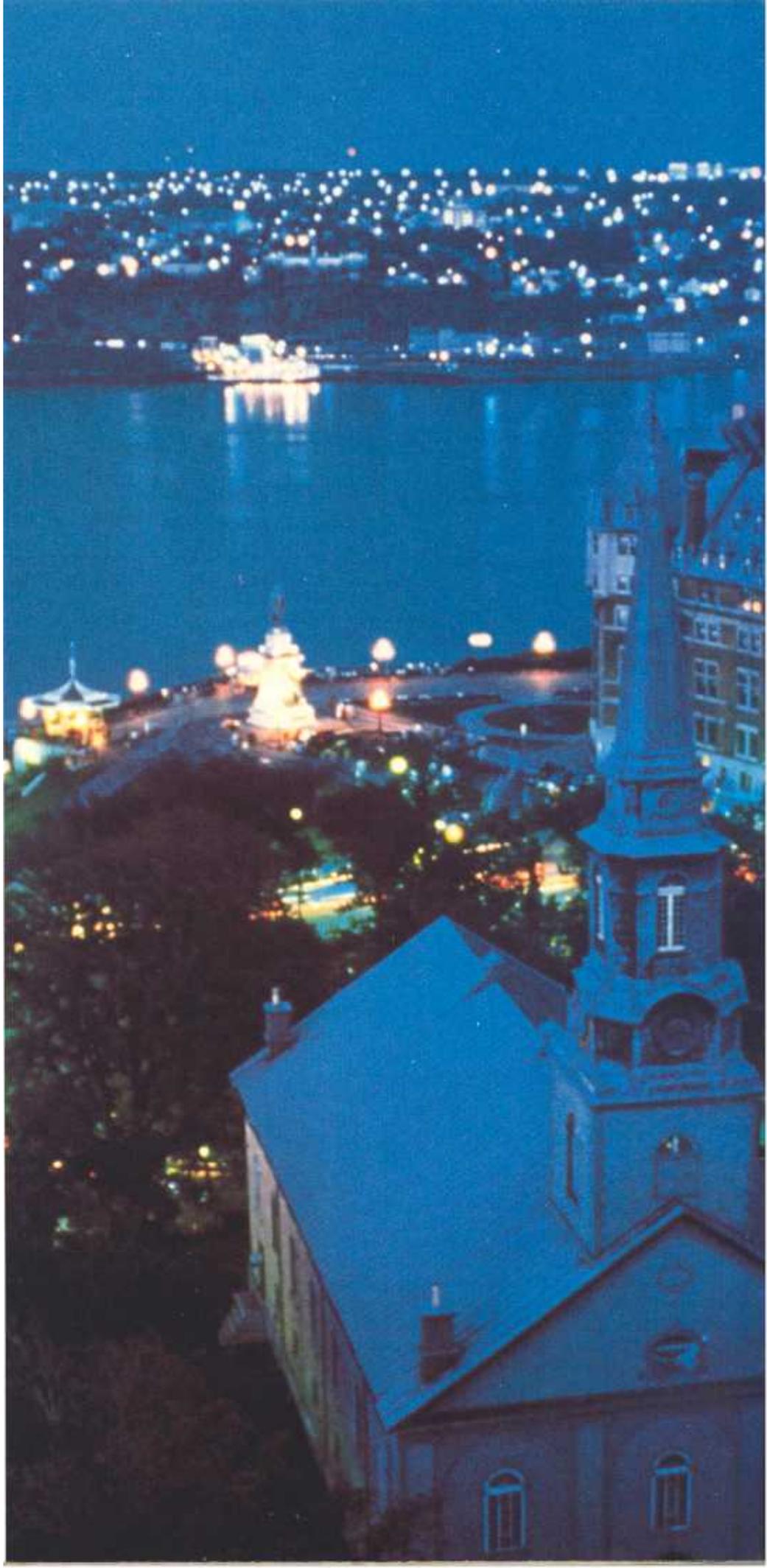
In describing the difference between Quebec's two major cities, an admirer once said, "If Montreal is the heart of French Canada, Quebec City is the soul." The best way to enjoy this jewel of the north is to take long, slow walks through its winding streets.

Quebec is the capital of the province, located high on the bluffs overlooking the St. Lawrence, and at its core is an historic, walled city, Vieux Québec, a place of ancient houses, churches and fortifications.

The Citadelle has a colorful changing-of-the-guard ceremony that takes place every day in the summer. The annual Summer Festival, two weeks of outdoor concerts, theater, films and exhibitions, is in early July. On Rue Saint-Louis, in a house built in 1676, there is a restaurant called Aux Anciens Canadiens that is known for its authentic Quebecois cuisine. Sample the hearty pea soup, the meat pies and salmon cooked in cider.

From the Chateau Frontenac, a castle of a hotel that has dominated the skyline since the turn of the century, you can take a cable car 360 feet (109.7 m) down to Place Royale, the first fortification for settlers in Quebec. The Government has spent millions in the careful restoration of this area.

Outside the walls of the old city there are other places of interest such as the Quebec Museum, noted for its fine arts and crafts; Battlefield Park; and the French Renaissance Parlia-





ment Building, home of the National Assembly.

Some of the city's most luxurious accommodations are located here, Le Concorde has a revolving restaurant atop the 27th floor with a view that's dazzling. Plenty of first-rate motels are just outside town.

From Quebec there's an abundance of side trips. A popular route is northeast to the world famous Shrine of Saint-Anne de Beaupré, with a stop at Montmorency Falls. Include a tour of Ile d'Orléans, designated a historical site, which offers a series of small coastal villages and is famous for its berries and other fruits that can be bought at roadside kiosks.

A spectacular excursion goes along the north shore of the river with stops at Cap Tourmente, Baie St. Paul and La Malbaie. Don't miss Manor Richelieu and Saint Simeon. Ferry across to the south shore to Rivière du Loup and work back through charming villages to a highlight, Saint Jean Port Joli. This is a haven for artists and craftsmen. The fame of its wood-carvers, especially the Bourgault family, is worldwide.

Once this far, you may be tempted to travel to Gaspé, the 965 mile (1,553.6 m) peninsula that juts into the Gulf of the St. Lawrence. There are good paved roads that lead to sandy beaches, vast stretches of unspoiled forests and parks, and classic fishing villages with people who still thrive on the traditional way of life. The resort village of Percé, a gathering place of writers and painters, deserves special mention. Percé Rock is 1,420 feet long and 288 feet tall (432.8 m long, 87.7 m tall). Its weight is estimated at 400 million tons—a marvel for photographers, especially at sunset.

Bonne Tournee Route.

A wide variety of regional brochures, accommodation guides, maps and directories are available: Quebec Government House, 17 West 50th Street, New York City, NY 10020. (212) 397-0220. In Canada you can contact: Tourisme Quebec, C.P. 20,000, (12 Rue Saint-Anne) Quebec, P.Q. G1K 7X2.

Publications of interest: Michelin Canada, First Edition (1982); Automobile Tour Book, published by Automobile Club of New York, 28 East 78th Street, N.Y., 10021; Canada 1983 by Stephen Birnbaum, Houghton Mifflin Co., Boston; Fodor's Canada, David McKay; Frommer 1983-1984 Guide to Montreal and Quebec City, Simon and Schuster. ■

Terri Lowen Finn writes for *The New York Times*.

Via Volvo, Spring 1983 1

THE ELIZABETH I AND II

Combining the sexy lines of an Italian coupe with a tough Volvo chassis seemed like a good idea.

Certainly, Gösta Wennberg, the Swedish entrepreneur who dreamed it up thought so—and he planned to cash in on his inspiration. He purchased a PV445 from Volvo in 1952, commissioned Vignale of Turin to design the body—and waited.

He won the first battle. Public reaction was good. The Swedish press loved it. They even nicknamed it the Elizabeth.

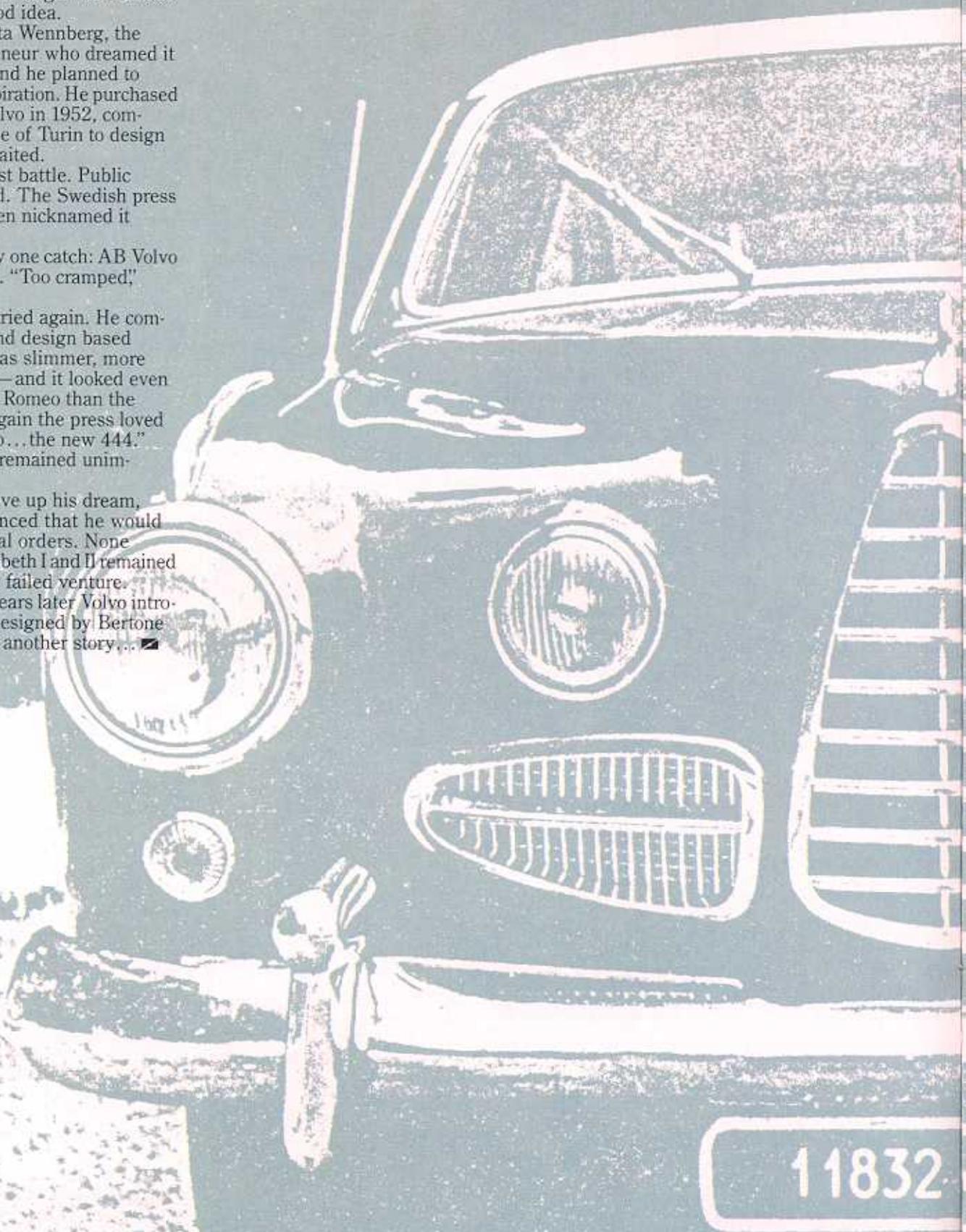
There was only one catch: AB Volvo was unimpressed. "Too cramped," they sniffed.

So Wennberg tried again. He commissioned a second design based on a PV444. It was slimmer, more graceful, roomier—and it looked even more like an Alfa Romeo than the first Elizabeth. Again the press loved it: "La bella Volvo... the new 444."

But AB Volvo remained unimpressed.

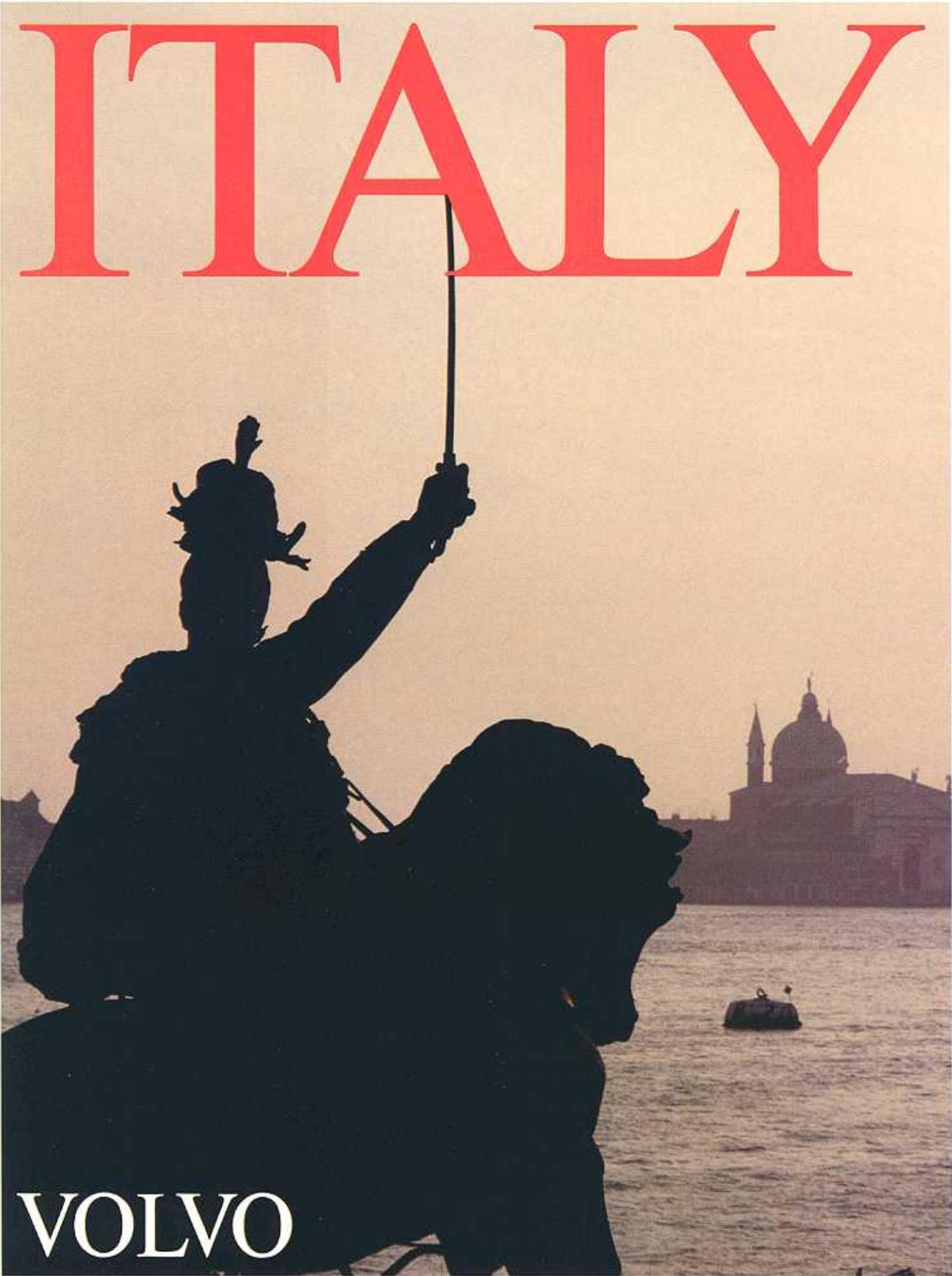
Not about to give up his dream, Wennberg announced that he would arrange for special orders. None came in. The Elizabeth I and II remained an interesting but failed venture.

Of course, some years later Volvo introduced the 262C designed by Bertone of Italy, but that's another story... ■





ITALY

A person in silhouette is shown from the back, holding a long, thin pole that extends upwards. At the top of the pole, the word "ITALY" is written in large, bold, red capital letters. The background is a soft, hazy sunset or sunrise over a body of water. In the distance, the silhouette of a large building with a dome and spires is visible. A small boat with two people is on the water in the lower right.

VOLVO



The International Chauffeur

Consider this offer. Beginning with just a telephone call to a Volvo dealer, you can:

buy one of the world's finest cars...

visit some of Europe's busiest and most beautiful cities...

enjoy the fishing villages and miles-long beaches of Scandinavia's favorite resort coast, touring at your own pace...

and have your new car shipped to you at any of our U.S. ports, or even delivered at your local dealer's lot!

If it sounds good, be warned that there *is* a catch: you could save quite a bit of money on the deal!

This is Volvo's Tourist and Diplomat Sales (TDS) Program, which offers very special services to vacationers, business travelers, and those moving between Europe and other continents. TDS coordinates all the paperwork and other arrangements in advance. Your dealer will coordinate all the details of your order with the Volvo

TDS Department. A minimum order time of four weeks applies to cars ordered for delivery at the tourist delivery center in Gothenburg.

Those who prefer it can arrange delivery at any of twelve other delivery points in Austria, Belgium, England, Finland, France, Germany, Holland, Italy, Portugal, Sweden, or Switzerland — at an additional charge. A minimum order time of 8-10 weeks is required.

Let's say you've decided to take delivery at the Gothenburg factory. If you fly in, or survey the city from the Sjomansstornet tower, you'll see canals reminiscent of Dutch cities. That is no coincidence. When King Gustav II Adolf selected this site for a port in 1620, he invited builders and merchants from what was then Europe's leader in trade. In fact, the first city council consisted of four Swedes, three Dutchmen, and two Scots! (Its minutes were kept in Swedish, Dutch, and German — so presumably the Scots had to translate for themselves).



Gothenburg has been an international city ever since. In the East India Company building, three museums now display the silks, porcelain, and curios that came through the port, along with tea and spices by the ton. Not all the ships that approached the mouth of the Gota River were peaceful merchantmen, though. Excursion boats take you out to Alvsborg Fortress, which resisted every bombardment but now welcomes foreigners to a restaurant. Picture, if you can, the scene in 1810, when Napoleon tried to seal European ports against British trade and more than 1100 sailing vessels crowded Gothenburg's harbor!

Today the port ranks with Hamburg, London and Rotterdam. In the heart of town, Carl Milles' statue of the sea god Poseidon is at the center of a grand plaza ringed by Gothenburg's art gallery, concert hall, library and municipal theater. If you are in Europe on business, don't miss the unique Swedish Industries Fair site, with display and conference facilities for the largest trade shows. If you have no plans but pleasure, visit Liseberg Park for its rides, music, restaurants and floral displays. The Swedes say it's even more delightful than Copenhagen's Tivoli Gardens. Why not have fun deciding for yourself?

When you arrive, contact the Tourist Delivery Center at Volvo. A representative will arrange to have you transported to the Tourist and Diplomat Center. TDS personnel will familiarize you with your new car's features and take you for a test ride. If you have the time, you can take advantage of the informative "Blue Train" factory tour. After that, the open road.

That road can be the E6 north, linking Gothenburg and Oslo. It will take you past the 14th-century Bohus Fortress, a border strong point in centuries of skirmishing between Swedish and Norwegian forces. A little farther north is Marstrand, an island you'll have to leave your car behind to visit; no automobiles are allowed there, even when ferries carry thousands out to watch the international sailing regatta each summer.

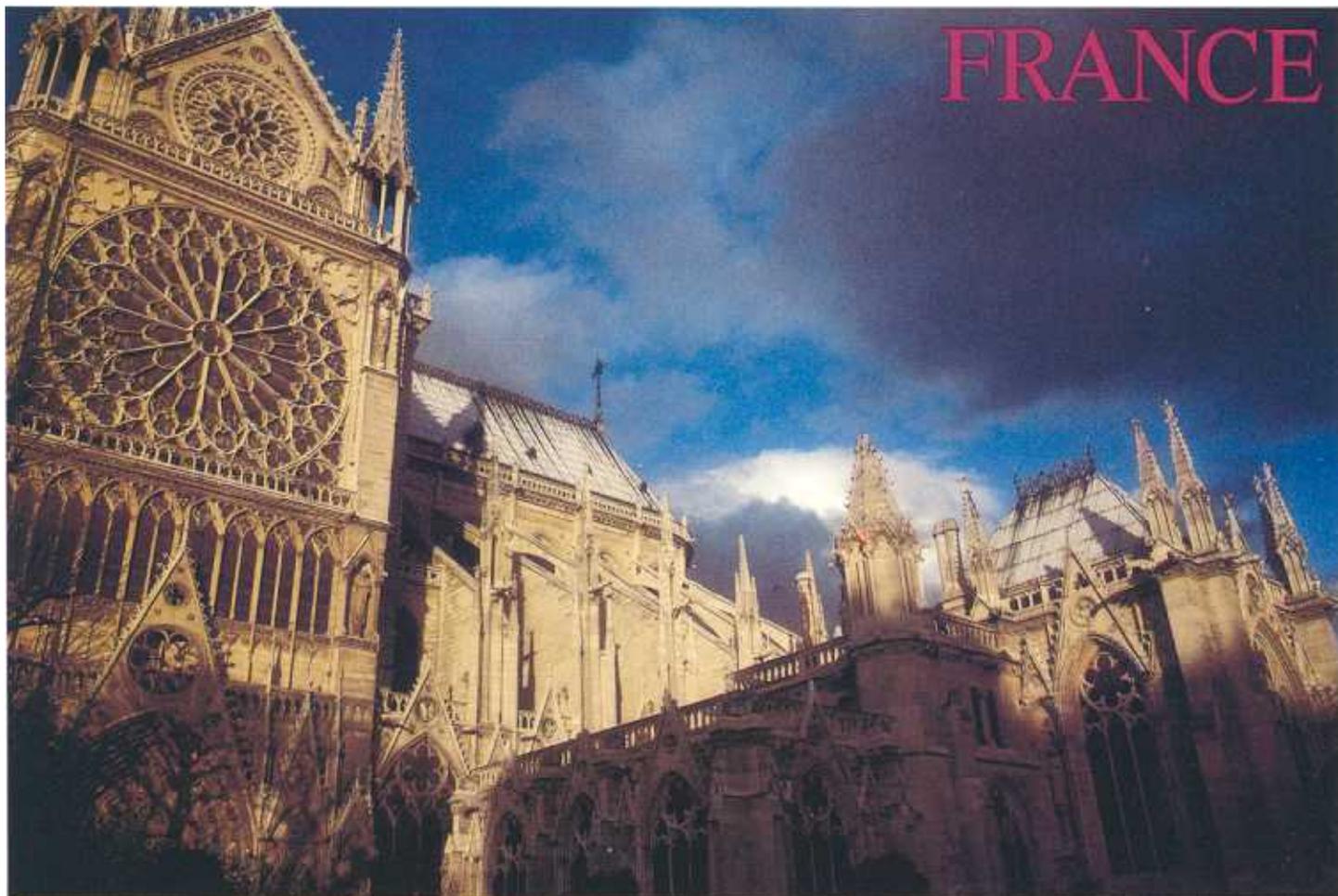
Beyond lie the fjords and fishing villages of the Uddervalla-Lysekil region. At Gustafsberg near Uddevalla, visitors have been taking the "sea-weed cure" in the same wooden tubs since 1774. Heated salt-water pools are a modern addition, although in summer they are a luxury rather than a necessity: the long hours of sunlight and the Gulf Stream's influence combine to keep west coast waters surprisingly warm.

A visit to the local tourist office will net you a two-week fishing permit so that you can try for salmon in Orekilssalven, or enjoy ocean-fishing day trips from one of 25 harbors. On dry land, drive north to the Stromstad-Tanum district, where you can see Bronze Age rock carvings that show fishermen at work 3,000 years ago. One of these carvings at Vitlycke, covers 2200 square feet (204.3 m²) with scenes of warriors and bulls, hunters and great chieftains.

Not far away is Blomsholm, site of the grandest "ship burial" in Sweden, where in 500 AD another chieftain was laid to rest with a complete long-boat and an archeological treasure of equipment ranging from the ceremonial to the everyday. And a short drive takes you to the Svinesund Bridge, which soars over a spectacular gorge to link Sweden and Norway.

If your destination lies south on the Continent, take the E6 from Gothenburg through the Kungsbacka region, where the rocky coves give way to a gentler, sandy shore. Eskhult Village preserves 19th-century homes and farm houses; here visitors of Scandinavian ancestry can see the kind of setting their ancestors left behind in wave after wave of emigration.

The lake country inland from



Kungsbacka and Varberg is beautiful, and the Atran river is another paradise for salmon fishing. On the coast, stop to enjoy the famous West Coast prawns. Cooked at dockside and served in a paper bag, or presented with silver and crystal at an elegant restaurant, they would be worth the trip even if there weren't a new Volvo waiting for you!

From Falkenberg to Laholm and beyond stretch the beaches and dunes of the Hallandstrand. This is Sweden's preeminent resort coast, with accommodations ranging from youth hostels to grand hotels with golf courses and tennis courts. The Swedish Tourist Board maintains an extensive list of camping sites, as well as chalets and apartments available overnight or for a stay of several weeks.

Halland offers every vacationer a choice of pleasures, from Halmstad's "Miniland," where children can walk through a 1/25th-scale city, to uncounted private coves where sun-worshippers can stretch out for a summer day that can be 22 hours from dawn to dusk.

To the south are Malmö and Helsingborg, where car ferries wait to take you to the British Isles, Holland, Germany, or just across the narrow strait to Denmark. There, at Helsingör (Elsinore), looms the castle where Hamlet's father walked. Beneath the castle—or so says another legend—lies Holger Danske, one of Charlemagne's paladins, sleeping like King Arthur or Charlemagne himself until his country needs him again.

For many visitors, though, the road that beckons from Gothenburg is the highway to the east. E3, like E6 a part of the European network of modern roads, takes you on a long day's drive between the great lakes Vänern and Vättern. The trip reveals some of the most beautiful countryside in southern Sweden, and no one could blame the tourist who stops for a relaxed country meal or a night's stay at a farmhouse. But at the end of the road is Stockholm, and that—that is something very special.

How to describe Stockholm? As one of the world's most modern cities, with its office towers, Nobel research institutes and gleaming subways? But in the heart of the city is Gamla Stan, the "Old Town," where streets of tiny shops have been bustling every day for centuries. Many European cities have preserved their historic centers, but few of these are livelier and less museum-like than Gamla Stan.

If you want to see something else unchanged since Stockholm was the capital of a Baltic empire, take a look at the great ship *Wasa* in its

unique home across the channel from Gamla Stan. On August 10, 1628, this 200-foot, 1300-ton (60.96m, 1181.8 ton) royal warship capsized and sank on her maiden voyage. Most of her bronze cannon were salvaged by daring divers, but then the *Wasa's* location was forgotten until Anders Franzen found her in 1956. She was raised and moved by stages to her present site, where twenty years of painstaking restoration preserved the ancient wood as it slowly dried. No finer or more complete salvage operation has ever been carried out. Today the visitor can see everything from the ship's red-and-gold-painted royal arms to the sailors' copper coins.

Have you heard Stockholm called "the Venice of the North" for the scores of waterways among its fourteen major islands? Unlike Venice, Stockholm's channels are pure enough to fish and swim in—no mean achievement for an industrial and shipping

center, heart of a metropolitan region of 1.5 million. Careful city planning has enabled the city to spread onto the mainland while preserving green breathing spaces a few blocks from every point.

Is Stockholm a city of jazz clubs and discotheques, a favorite of cabaret performers from all over the world? Yes, but you may prefer the Drottningholm Court Theater, where opera is performed as it was when Swedish monarchs brought 18th-century Italian "stars" to sing for them amid rococo splendor. Perhaps you'd rather spend your evening just talking over plate after plate of smorgasbord in one of many world-class restaurants.

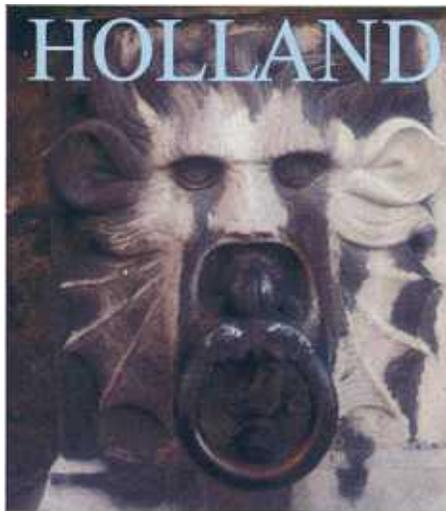
The next day, only a few minutes separate the ultra-modern Kaknas Tower, where Walter Bengtsson's mural "Scope of the Future" shows mankind enmeshed in chrome and copper, and any of the tens of thousands of rocky islets that make up the outer Stockholm archipelago.

So Stockholm offers something for everyone: for the shopper seeking the best in Scandinavian products, for city lovers walking the bridges and byways, for enthusiasts of the past and the future, for businessmen and diplomats attending an incredible variety of meetings and conferences. All of them find a welcome, and there is no language barrier worth mentioning. English is a compulsory second language in Swedish schools, and no city does more to make sure that visitors speaking any language can find all its attractions.

It shouldn't be surprising that Volvo hopes its TDS customers will choose to spend time in Sweden. But the TDS services stretch far wider than that. You can pick up your car at any of more than a hundred seaports around the world. For destinations outside Europe, you should contact local customs and registration authorities directly, since entry formalities may differ according to your status (tourist, student, business traveler, immigrant, etc.).

All kinds of people take advantage of the TDS program: armed forces members reassigned overseas, teachers and students and Foreign Service personnel as well as tourists. For all of them, TDS acts as an "international chauffeur."

If travel is in your future, why not let TDS work for you? Contact your local Volvo dealer, who can tell you more about program specifics. Or if you have special questions, get in touch with the TDS Department, Volvo of America Corporation, Rockleigh, N.J. 07647; telephone: 800-631-1667 or 201-768-7300. ■



It's called the "second largest business in Sweden."

by Terri Lowen Finn

For the uninitiated, ABBA is the biggest selling pop act in the history of recorded music—about 100 million LP's worldwide. That's more than Frank Sinatra—even more than the Beatles! The sales of their hit singles alone total more than \$40 million.

ABBA was already a hit on five continents before taking on the North American market in 1979. Since then, the ascent of these winsome Swedes—Benny Andersson, Bjorn Alvaeus, Anni-Frid (Frida) Lyngstad, and Agnetha Faltskog—has been nothing short of amazing.

Two of their current releases, *ABBA—The Album*, and *The Singles*, a 24-track disc chronicling their first 10 years, have been certified platinum—over a million sales. ABBA's *Arrival* LP went gold, while their latest LP, *Voulez Vous* has reached gold sales in less than two months. Tens of millions of North Americans have seen them perform on television, on the Olivia Newton-John network special, and, more recently, on the "Music for UNICEF Concert" in New York.

Atlantic Records has the distribution rights to ABBA's Polar Music Recordings in the U.S. and Canada.

Critics marvel at the way ABBA's Euro-pop music, rooted in classical and folk traditions, is so attractive to North American audiences. Part of that appeal has to do with the songs—solid melodies, enhanced by prominent keyboard work and the soaring vocals of Frida and Agnetha.

How did it all start? All four members independently established themselves in Sweden long before ABBA was conceived. Benny and Bjorn, who compose, arrange and produce the music, met in the mid-60's. Bjorn had been a member of a Beatlesque rock band with the unlikely name of The Hep Stars. Benny led a group known as the Hootenanny Singers. The two started working on compositions together and developed a friendship. One of their earliest efforts, *Ring-Ring*, was later re-recorded by ABBA and became a hit.

Frida had pursued an active singing career since the age of 10, and red-headed Agnetha was a teenage star at 17 with her own song, *Jar Var Sa Kar (I Was So Much In Love)*.

The four met at a recording session in 1970. A permanent ensemble was formed two years later.

Stikkan Anderson, ABBA's resourceful manager, co-producer and mentor must receive the credit for their emergence on the international scene. The originality of their breakthrough is sometimes overlooked. Pop and rock music at the time was monopolized by British and American artists, and it was thought unlikely that ABBA, or any other middle-Europe group for that matter, could join the elite. There was, for one thing, that language barrier.

Anderson encouraged Benny and Bjorn to write lyrics in English. He coined the name ABBA—the first initials of their names—after getting clearance from a pickled-herring manufacturer of the same name.⁸ He then groomed them for the annual Eurovision Song Contest, and in 1974, they took the coveted top prize with *Waterloo*, a song Anderson had helped to write.

When the singles they produced after *Waterloo* flopped, cynics called them a "one-hit wonder." But ABBA

ABBA

soon returned to the top-ten charts with *SOS*. It launched them and initiated a string of top-ten hits that is unbroken to this day.

In 1977, they undertook their first world tour. The Australian leg of the tour was used as background for the debut film, *ABBA—The Movie*. The film centered around the group's live performances and fan hysteria. The extent of that adulation is exemplified by one London concert—when 3.5 million ABBA fans sent in mail order requests for 12,000 available seats.

Despite rumors to the contrary, they are still together on records, even at the sacrifice of their own personal relationships. The Agnetha/Bjorn and Frida/Benny marriages both ended in divorce, but the break-ups were not acrimonious nor did they affect the group's level of performance. However, they are beginning to produce solo albums. Frida's first, *Something's Going On* was released last year. A similar album by Agnetha is expected soon.

From the base of their recording and publishing companies, which they own jointly with Stik Anderson, the

four singers have invested profitably in a variety of concerns. They have their fingers in everything from real-estate to bicycle production and video tapes. They have even built their own well-equipped Polar recording studios in Stockholm.

Unlike some of their famous countrymen who have opted to live in Switzerland or Monte Carlo, ABBA members continue to reside in Sweden, subjecting themselves to a level of

taxation that some superstars would regard as onerous. They have always recorded on home soil, employing musicians who have been associated with them throughout.

As for the future, Bjorn, ABBA's chief spokesman, summed it up when he said, "We make records because it is fun to do so. When it stops being fun, we'll stop making them." ❧

*ABBA is a subsidiary of AB Volvo. It is a food company that produces fish products—including pickled herring!



ABBA

MUSIC ON



T H E M O V E

Few pleasures are as complete as hearing one's favorite piece of music impeccably reproduced on a top-notch sound system. Over the past decade or so, with the advent of sophisticated, inexpensive audio technology, exquisite listening experiences have become all but commonplace in most homes. But automobile sound systems often seem fixed in the age of the Gramophone,* and, for the audiophile, this can be a frustrating experience. Why, when we can turn our living rooms into concert halls, is it so damnably difficult to avoid static and drift and wow and flutter on the road?

A good automobile sound system is by no means an impossibility, but, to designers and engineers, the task of creation is difficult and daunting. By its very nature, a car is *hostile* to equipment and sound. There are a number of reasons for this.

To properly pick up a broadcast signal, a car's receiving circuit must be far superior to a home unit's. It must be sensitive to accommodate the constantly shifting position and environment of the vehicle. The receiving circuit must also be selective, capable of picking up frequencies of differing sizes and strengths while rejecting engine noise, the interference of competing electrical systems in the car itself, and scrambling by such outside sources as power lines, mountains and passing autos.

Most home stereos are component systems, featuring decks, a preamp and amp, a receiver, and whatever else your stereo salesman has convinced you is indispensable; one may fill a single bookshelf, or several, and even the simplest is of substantial size. Your car system must be comparably complex—and be able to fit into a small slot in the dashboard. This requires the miniaturization of components, which, even in an age of micro-chips, is a threat to fidelity.

Temperature affects a system's performance, too. Seventy degrees Fahrenheit (21°C), very dry, is best and, within the home, possible. Car systems, however, must be able to accommodate massive temperature changes, often within minutes of each other, without noticeable fluctuations in response. There are, of course, the deleterious effects of vibration and shock, which cause rapid mechanical deterioration, particularly to the tape drives of cassette decks.

Finally, there is the great bugaboo of car stereo designers: acoustics. An automobile interior is a sound chamber at odds with itself. Non-permeable surfaces (glass, the dash, etc.) bounce and echo music even as the seats and carpeting muffle and blot it. And, if the system sounds good in an empty vehicle, will it continue to after you and your family have gotten in? Four people in a living room may displace five percent of the empty space, affecting acoustical response marginally, if at all. Consider how much space is taken up by the same four people in a car, and you have some idea of the problem's dimensions.

To complicate matters, broadcast and taste standards vary from country to country. Some systems are designed to one standard only. Most North Americans prefer receivers that will hold a signal longer than European receivers, and favor greater definition of highs and lows. Some receivers are sensitive to differences in broadcast signals (classical stations tend toward wider frequency response, sacrificing distance for quality; rock 'n' roll formats favor narrower response, which thins out the sound but provides a longer throw in compensation). Such systems offer wide but specific frequency response, with less drift and transient noise.

Individual acoustical preferences

can, to some degree, be ironed out by an equalizer, which enables a listener to fine tune the sound; it breaks down the frequency response into parts, allowing the bass, midrange and treble to be adjusted to taste.

Automobile cassette decks vary as well. Tape drives, which use low-resistance, non-binding nylon gears, tend to have less wow and flutter, and longer life. Mechanical sensors should not touch the tape; this will help cut down on wear and tear. When the unit is shut off, all the active components in contact with the tape should automatically retract; this keeps rollers from flattening or, worse, sticking to the tape itself. You will find some decks which are compatible with metal tape and adaptable to Dolby.

When making your own tapes of ABBA (and others) for use on the road, the objective is to create the clearest, most balanced recordings possible. Using a cotton swab and a bit of rubbing alcohol, clean the tape heads on your deck. If you have the equipment, demagnetize them as well. This will cut down on extraneous noise, such as hiss. Make sure your turntable's needle is dust free, and "preen" the surface of the album to be recorded. To minimize distortion, set the volume levels so that the needles on your decibel (dB) meters do not, at peak, enter the "red zone," and set your treble and bass controls in the middle, as preferential adjustments of this sort are best made with the car unit's tone controls. Finally, don't use tapes that run in excess of 60 minutes—these are physically thinner, and more likely to tangle or break.

The best car stereos share qualities designed to neutralize these difficulties. Make no mistake—a perfect car stereo is within the realm of possibility—but it might cost as much as the car itself! ■

*Gramophone is a trademark name for a phonograph.

WHOEVER SAID A VOLVO HAD TO BE MILD MANNERED



	0-60 mph	Seconds
Audi Quattro		8.2
BMW 533i		8.3
Datsun 280ZX		9.1
Ford Mustang 5.0 GT		8.0
Jaguar X-J-S*		8.2
Pontiac Firebird Trans Am*		9.2
Porsche 944		8.3
Saab 900 Turbo		10.0
Volvo Turbo with Intercooler†		8.5

All data except Volvo's from *Road and Track*, February, 1983 issue.

*Automatic Transmission
†Prototype Testing

When the Volvo Turbo was introduced, automotive experts were impressed with its quickness. But in the words of one Volvo engineer: "Det Här Är Bara Börgan" ("They ain't seen nothin' yet!").

This spring, Volvo is introducing something new. Something that will wipe all thoughts of mild-mannered Volvos right out of car buffs' minds.

If you own a Volvo Turbo, you already know how its turbocharger delivers smooth extra power "on demand" for acceleration and hill climbing. By using the normally wasted energy of exhaust gases, the turbocharger compresses the air fed into the cylinders. This creates a dense air/fuel mixture. The result? Increased power.

But nature tries to make engineers pay for every step forward. When air is compressed—be it in a tire, a basketball, or a turbocharger—it becomes hotter. That makes it harder to force air into the combustion chambers.

Instead of repealing a law of nature, Volvo engineers found a way around it: intercooling.

An intercooler is quite simply a "radiator" that cools a turbocharger's compressed air by as much as (135°F 75°C). The payoff? Denser air in the cylinders and effective turbocharging over a wider range of engine speeds. It's a system that fights Mother Nature less—and boosts performance more.

That performance edge is startling to anyone who believes that Volvo's reputation for solid, reliable cars rules out driving excitement. The intercooler will increase the Turbo's power by approximately 25 percent. Torque, which is the best measure of acceleration, will increase about 15 to 25 percent over a wide range of engine speed.

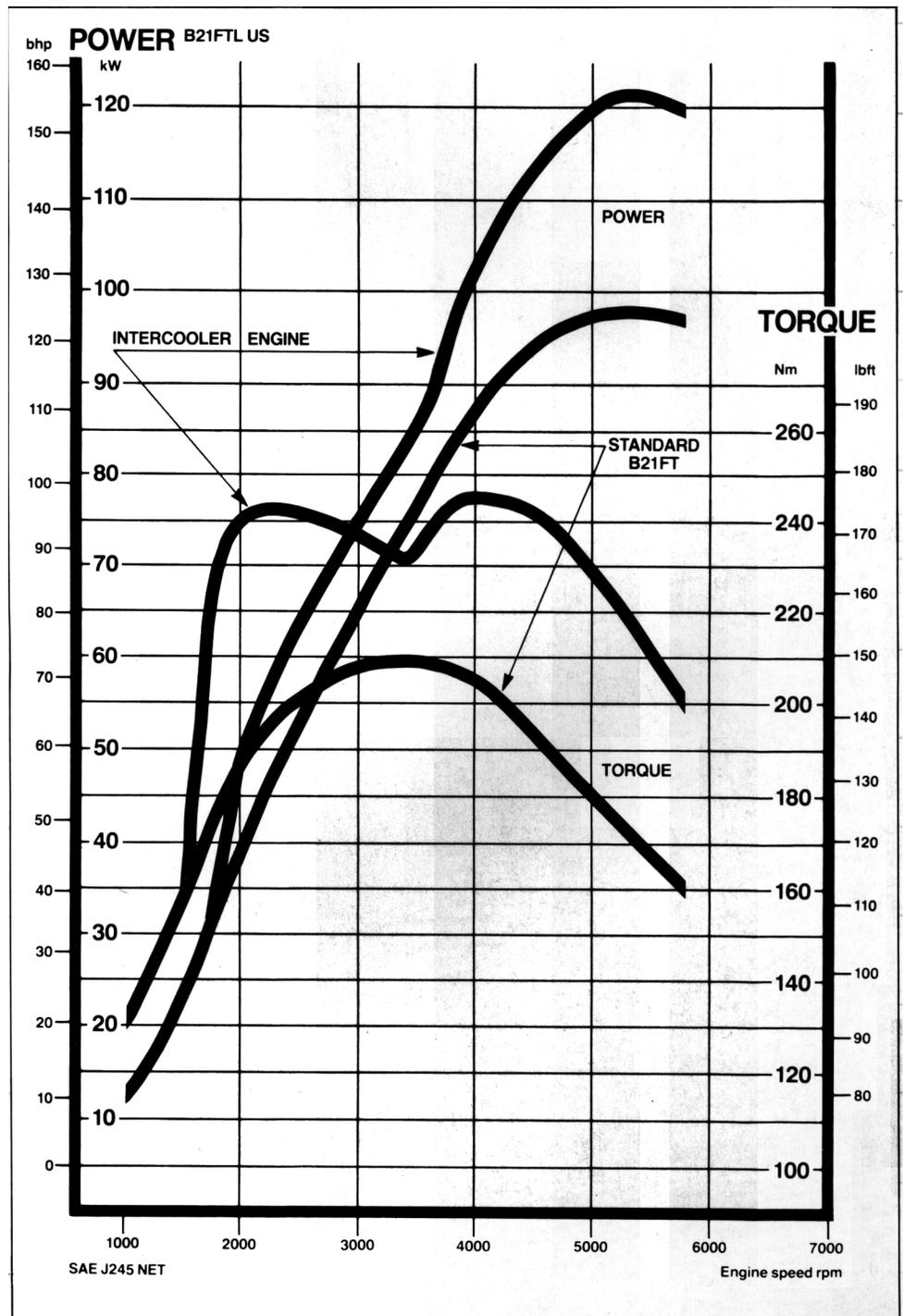
Even drivers accustomed to pushing Volvo Turbos hard are excited. Wayne Baldwin, whose modified GLT sedan has brought home trophies from the Pro Rally Racing circuit (Via Volvo Fall '81), reports: "The engine I started with was a twin-cam, 16-valve normally aspirated model. Before driving in the Pike's Peak Hillclimb, I switched to a production-based, intercooled turbo engine to compensate for the thin air at 14,000 feet (4,267.2 meters). I still can't believe the tremendous power."

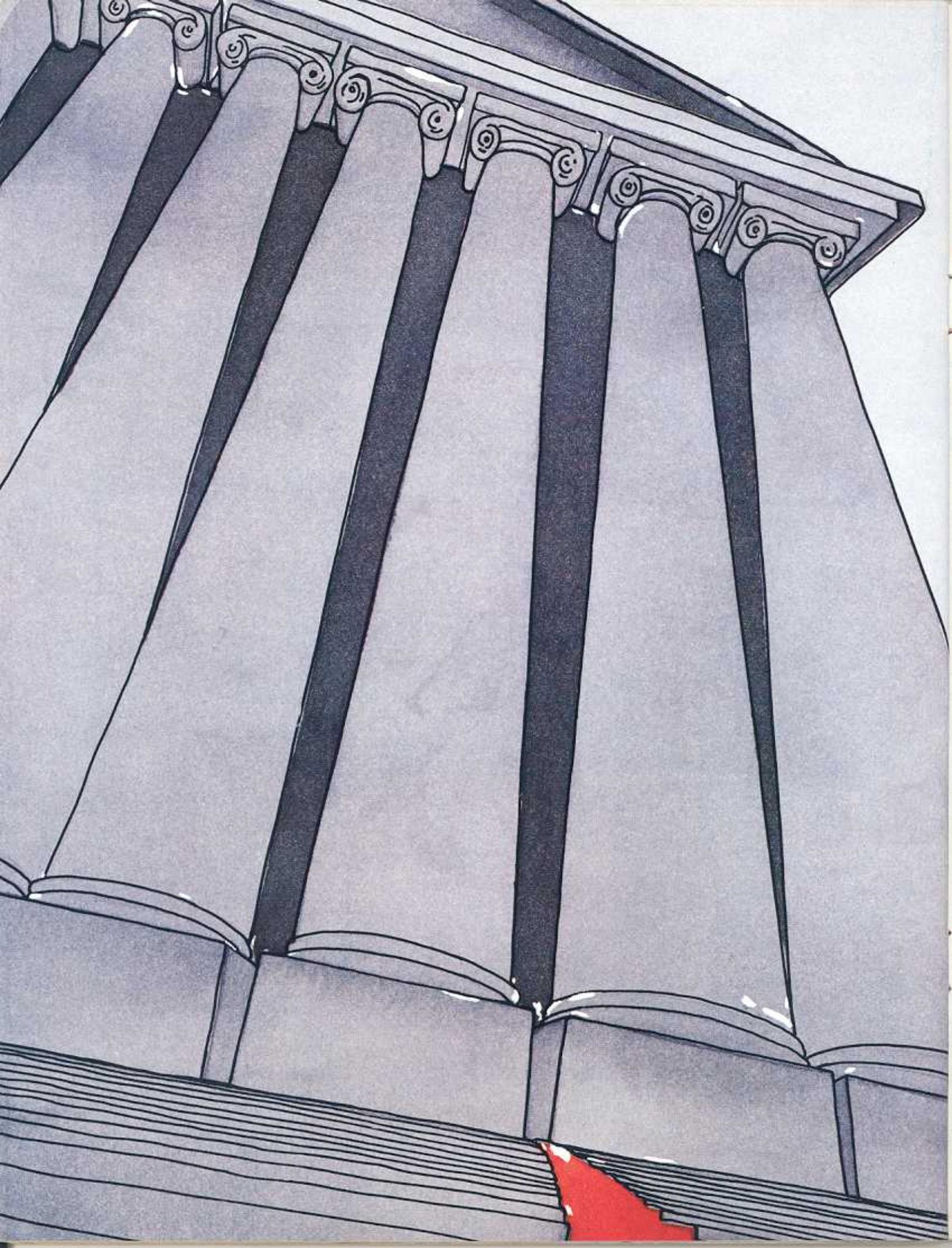
The intercooler can be added to 1981, 1982 and 1983 Turbo models. Volvo dealers have special tools that will help to ensure that the higher boost pressure and engine speed are perfectly matched. If you want to "do it yourself," a kit is now available. Installation takes two to three hours.

Some Turbo automatic transmissions will require changes in the power train to accommodate the higher torque. Your dealer will have details.*

Volvo urges you *not* to use your new intercooled Turbo to tease local "Bimmer" owners—or even to humble the proud owners of the mighty Trans-Am. But the next time you accelerate from a ramp onto a high-speed freeway, take a moment to savor the added power—and apologize to Mother Nature. ■

*A technical brochure is available at your local Volvo dealership.





FINANCING

by Marc Kristal

When a potential buyer surveys current retail financing, he is bombarded by what seems an embarrassment of riches. Finance companies vie for his attention and money. But the hoopla of diminishing interest rates can obscure the fine print. If you're getting a break from a finance department, you're probably paying a penalty elsewhere. That realization leads to a more significant one.

Many car makers are talking payment—not product. And the real issue—the quality of the machine you're buying—becomes secondary. How did the industry get into this situation in the first place? Why have interest rates become as important to new (and used) car purchasers as kicking tires?

The answer lies with the primary source of financing: the banks.

Throughout the seventies, the First National Bank of Portland, Oregon, and the Seattle First National Bank, Washington, were the sole writers of retail-car loans for their respective states. Not that this presented a problem. Like most similar financial institutions, a multiplicity of low-interest passbook accounts provided them with a well of investment capital; a seemingly endless national lust for hard assets kept currency flowing; and the government was generous with the money supply. Then interest rates broke the 20 percent mark (and didn't slow down: many states suspended their usury laws), money market accounts proliferated, and Reaganomics cut currency to the bone. With less money available, banks became choosy; many, particularly the small ones, limited themselves to those deals that promised maximum return in a minimum of time. Auto loans—long-term, low-return, usually at a fixed rate of interest—did not fit the bill.

According to *The New York Times*, “the banks' share of total automo-

tive debt declined from 59.5 percent at the end of 1978 to 45.7 percent as of last November 1...” This is just the sort of thing an auto company doesn't need; and, to guard against its effects, Volvo has become the first import to arrange for retail financing of its cars via a major banking institution—the Chase Manhattan Bank of New York.

The concept is not new: The Ford Motor Credit Company and the Chrysler Financial Corporation have all been in business for years, funding substantial portions of the big three's sales. The difference here is that, given the situation described above, the Volvo/Chase arrangement seems a contradiction. Chase is a bank—not a Volvo-created credit institution, and the domestic auto industry is, at present, a substantial risk. The answer to the riddle is the product itself.

Ed Braun, a Chase vice-president, noted that his bank was seeking a way to broaden its asset base, and explained that Volvo was appealing because the car is “a high-ticket item that appeals to an upscale buyer.”

Demographically, he added, Volvo owners are “good risks,” well-established professionals with a history of paying their bills. The product, of course, has a long standing reputation for quality and durability. Thus, what appears to be a gamble on the part of Chase is actually good business.

The plan itself is simple. Chase offers the consumer long-term financing of up to \$25,000 on both new and used cars (the latter, of course, must be purchased through a Volvo dealer). The terms reflect Chase's faith in Volvo's legendary longevity: *One hundred percent financing is available for new cars through 48 months, and 80 percent through 60 months.* A loan on a one-year-old model may run through 48 months, with two- and three-year-olds limited to 42 months (on financing of up to 100 percent of the whole-sale value). Loans are obtainable

through dealers, and are non-recourse. In the event of default, responsibility will be assumed by Chase.

The Chase loans are based on a “simple-interest” rather than the traditional “add-on” plan, which is of benefit if the buyer, as frequently happens, pays off the loan ahead of time. Add-ons are computed in advance, based on the term of the loan and a fixed interest rate, and do not correspond exactly to the amount owed at any given time. Since, logically, the sum due is greater at the outset than the end, add-on computations front-load—put the largest interest payments at the beginning. If you pay the loan off early, you receive a rebate on the interest increments due past the time of the loan's termination; but, having made your biggest payments already, you may lose some money. Chase's simple interest loans compute the interest on a day-to-day basis, based on the outstanding debt, so that you are never paying interest on more than what is due, and being extra diligent does not result in inadvertent penalty.

Retail credit is thus far being offered in thirteen states: California, Florida, Georgia, Maryland, Massachusetts, New York, North Carolina, Ohio, Oregon, Tennessee, Texas, Virginia, and Washington. The delay stems from the necessity of complying with different state laws.

With interest rates beginning to drop, and the attendant advantages for exclusive commercial investment waning, the banking industry will perhaps become less shy of the retail credit market. A renewed emphasis on automobile financing may be the result. Chase Manhattan's early involvement in retail financing demonstrates a confidence in the product that is, in the current market, both atypical and encouraging.

Marc Kristal is a freelance writer who contributes to *Barrons*.

ROLLING SCULPTURE

by Warren Weith

At the turn of the century people of quality bought their automobiles in sections. Daimler, Rolls, Benz would be considered for chassis and running gear, while Hooper, Brewster, or Park Ward would be asked to call at the town house for discussions on coach work.

In extreme cases an architect or furniture maker would be brought in for thoughts on the interior appointments. The results were, to say the least, individualistic.

A bus-high Rolls town car would be designed so that a six-foot Lord of the realm did not have to exit with hat in hand. In Paris a direct descendant of Napoleon kept up with the busy rounds of her social life in a Belgian-built Minerva motor car. The point here is that the lady didn't like motor cars. Consequently her Minerva was a masterpiece of deception.

Very simply what the lady wanted, and got, was a gilded coach worthy of the Sun King. The only thing missing were the six white horses. It was the heroic age of automotive styling, and it happened a long time ago. But it cast a long shadow, one that was with us until only recently.

The shadow—some might say the bright shadow to give it a fitting, oxymoronic name—of automotive styling was completely divorced from function. It has been 80-plus years of fun and games for the auto stylists.

Cut-down doors, fake exhausts, flaring fenders, extra-long hoods and torpedo tails lit the automotive scene during the '20s and '30s. Fins, wind splits, port holes, hardtops and chrome used as a color had buyers standing in line during the '40s and '50s. Fat tires, fender flares, fake hood scoops, side scoops, wraparound windshields, lowered roof lines marked the "new" on our roads during the '60s.

This yearly change of the auto landscape was part of the way we lived. It wasn't technical progress, it was show business, and it was fun. At its high point a buyer could express himself with one of 200 different models available from the major U.S. companies. Add the dozens of colors and literally hundreds of styling options into the mix and the average post-war buyer had a choice as wide as that enjoyed by the turn-of-the-century millionaire automobilist.

This something-for-everybody styling approach fit the tenor of the times. The automobile was a status

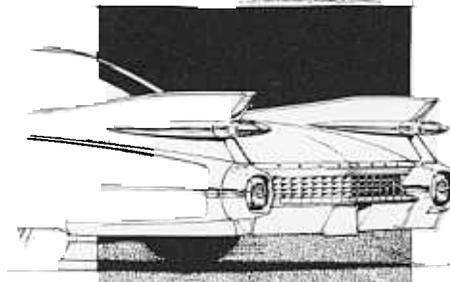
symbol. And status was judged by the size and shape of the automobile one drove. They were, until the mid-70s, rolling sculpture—rolling billboards that advertised an owner's social position, age and in places like California, his very philosophy of life. By any standard they were, and are, artifacts if not art. But they were not high art. And for a very simple reason. There were very few constraints placed upon the auto stylists of the period. Five-foot high fins, empty overhangs, two or three-tone color schemes—why not? Anything and everything, as long as it looked different on the showroom floor.

Consider artists working in other mediums: the writer, limited to a certain number of letters; the sculptor limited to the lines of stress in a particular block of marble; the painter, forever locked into two dimensions. Management of these limitations is what produces high art. And the limitations of the world-wide energy crunch have ushered in what may well be an era of high art in automotive styling.

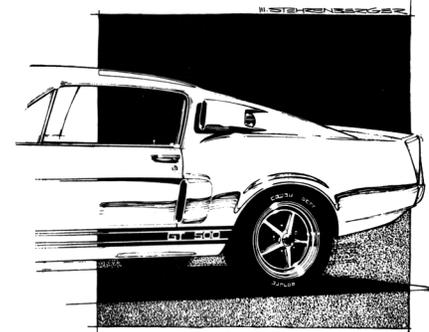
Today's stylists must work within a framework imposed by the need for low aerodynamic drag and low weight. While it's a fairly new area for American designers, as evidenced by some of the more tentative body shells of the recent past, European stylists have been wrestling with the problems caused by expensive gasoline for many years. One big difficulty the Europeans seem to have solved is giving the smaller, more fuel efficient car a distinctive corporate look. One can pick out the products of the European big five much more quickly than the newest offerings from Ford, Chevrolet or Chrysler. This, of course, will change as U.S. stylists become more familiar with the rules that now govern their medium.

The new Volvo 760 GLE can be considered state-of-the-art European styling. Its coefficient of drag is between 0.39 and 0.40, which is a respectable figure for a full five-passenger automobile; yet when seen on the road, it still manages to say—in a quiet way—"Volvo."

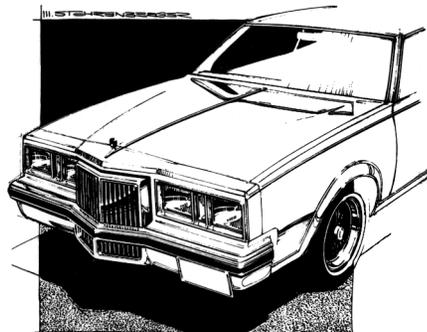
Combining these conflicting requirements so that the end product is esthetically acceptable around the world is a subtle art. And a time consuming one at that considering that the 760 took seven years to come to fruition.



Fins, wind splits, port holes, hardtops and chrome used as color had buyers standing in line during the '50's...



Fat tires, fender flares, fake hood scoops, side scoops marked the "new" on our roads during the '60's.



They were, until the mid-'70's, rolling sculptures—rolling billboards that advertised an owner's social position...

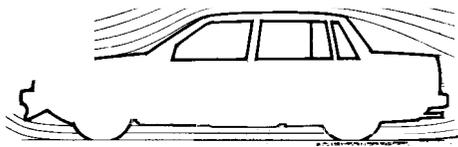
It started with 50 formal drawings or proposals. These were translated into some 20 full-size drawings. Eight of these were picked to be executed as full-size clay models.

Then there were six in the running, then four, and finally one. Selection of one full-size clay model would, in the past, have signaled the completion of the styling exercise. Today, it is just the beginning.

Small, quarter-scale, wind tunnel models were executed from the full-size clay mock up. These were tuned in the wind tunnel. The downward slope of the hood, angle of the windshield and rear window, roof height, and the critical size of the air dam below the front bumper were adjusted and readjusted until the model produced acceptably low drag figures.

The resulting shape was then turned into a full-size wind tunnel model. This was shipped to England for further testing to make certain that the figures generated by the smaller model would hold true in the real world of full-size curves and angles.

The designers at Volvo now had a



shape they knew could live with the wind. The next job was to translate it into a body shell, and then make sure that the result could live equally well with people. People are what make a designer's life difficult. They're awkward in outline, easily damaged and make all sorts of demands for high visibility and ventilation—most of which runs contrary to the solutions needed to turn out a low-drag automobile body.

The two problems most difficult to reconcile in a body that has a slippery shape are driver vision and safety. An unobstructed view precluded both thick roof pillars and a very low roof line. But therein lies the problem. Slim pillars are not strong, and a low, slick roof line cuts down on glass area.

Compromises had to be worked out for these opposing factions in the 760 GLE. And they were. Driver visibility is excellent, the car is Volvo strong, and it still retains the very low drag figures of the final wind tunnel model.

Good ventilation in a well streamlined car is less difficult to achieve, if—and it can be a big if—the designers use the data they've collected in their aero studies to help lay out the

ventilation system. That's why the main air intake and exhausts on the 760 GLE are located in low-pressure areas at the base of the windshield and rear windows. This insures the best possible air flow at all car speeds.

The air just has to enter more easily, and exit more gracefully, if it's not fighting the slip stream generated by car speed.

Still another annoying problem with people—at least from a car designer's viewpoint—is the fact that they like to collect things. Cameras, sunglasses, cigarettes, pipes, maps, gloves, scarves, thermos bottles, candy bars, small change, flashlights, tape recorders, hand bags, dust cloths and paperback books are just a few of the things beloved by people. And they feel most secure when all of these odds and ends can be stored inside the car, ready at hand when on the move. Designers can't change people, which means they have to design to conform to their little habits and foibles.

That's why the new 760 GLE has no less than ten storage areas designed into the passenger compartment. There is a valid reason for mentioning them in a discussion on modern car body engineering. Internal storage areas, if they are to make the best possible use of available space, cannot be done as add ons. They must be considered as part and parcel of the basic body design. This was done on the new Volvo.

All of the above goes double when it comes to designing a proper trunk for a state-of-the-art automobile. The 760 GLE has a proper trunk. It has a flat floor—the spare tire resides under the floor, covered by a proper hatch—and the trunk has a low sill so that no one need hurt him or herself loading a piece of luggage optimistically crammed to the bursting point with things that will never be used on the upcoming trip. And, while not strictly the concern of the body engineers but worth mentioning, this trunk is finished with a carpet thick enough to protect that overloaded suitcase.

But on the 760 the trunk is not just a trunk. It is part of the safety system used to protect the occupants. It has been designed with a predictable crumple rate intended to help absorb the energy generated by a tail-gate type of accident. In addition, the strong trunk floor is meant to direct impact down and under the passenger compartment. It is easy to see why the trunk of a modern car has to be considered as part of the overall body design.

Yet another annoying habit—again

from the designer's viewpoint—people have gotten into is their objection to cars that force them to step high and execute a modern dance step in order to gain entry. The 760's doors, when fully opened, are almost perpendicular to the body—and the door sills are close to the ground.

Volvo body designers have even considered the problems of that vanishing American breed, the service station attendant. The 760's hood, when fully raised, points straight up into the air. Consequently, one doesn't have to be slim of figure in order to get at things in the engine compartment. An attendant might almost willingly check under one of these wide-opening hoods. We wouldn't count on it, but in this day and age the harried driver needs all the help he or she can get.

An example of serendipity is the use of the 760's superior aerodynamics to help prevent rust in the rocker panels. Rocker panels—the sheet metal that curves from the door sills down under the body—are usually rust traps. Sealed areas, they collect moisture through condensation and rust out long before better ventilated body sections. Thanks to the 760's smooth shape, the low pressure area at the base of the windshield produces almost negative pressure—the air is automatically sucked in without the use of scoops or fans. Some of this air flow in the 760 is directed into the rocker panels. Thus, while searching for the best possible aerodynamic shape, Volvo designers arrived at a silent, energy-efficient method for increasing the 760's resistance to rust.

From all of the above you can see that the auto stylist and body engineer's jobs have become more and more complex. No longer are they simply called upon to produce eye-pleasing shapes that also offer protection from the elements for the driver and passengers.

Today, these requirements are merely the starting points. A modern car body must also be crash-resistant, kind to people, even more kindly to the eye and, above all, aerodynamic.

Producing a new car body is not a little chore that you can whip through your handy dandy computer in a few hours. It takes time, computer time, but more importantly, time put in by talented people. All things considered, it is engineering that comes close to being a fine art. And one of its newest and finest expressions is the 760 GLE. ■

Warren Weith is a contributing editor to *Car and Driver* magazine. He writes frequently for *Via Volvo*.

Volvo in the News

Comments from the fourth estate.

Volvo 760 GLE

*A streetwise manager readies
the strong new heavyweight.*

From Road & Track, March 1983

It's (Volvo is) making no secret of its determination to use the 760 to climb upward into the tempting Mercedes-Benz and luxury-Detroit market; that select realm peopled by the affluent, well educated and influential. And with this bold new machine at a price tag a little under \$20,000, they may just do it.

The car is stylish enough, with a rakish, recognizable look from the front or side, derived in large part from a long, sloping hood that slants down to a lowered grille with a set of square, quad halogen headlights above a spoiler outfitted with a pair of fog lights (standard). The whole front end comes off as handsome, sporty, aggressive and definitely Volvo...

The most impressive aspect of the engine is its performance: It's the quickest diesel-engine car we've tested... we should mention that a pair of recently tested (R&T, October 1982) and well respected gasoline-engine cars, the Audi 5000 Turbo and the Pontiac 6000STE, reached the quarter-mile post only about a half-second before the 760 GLE...

...the car is so well sound-proofed that few of the road irregularities will be apparent to the other occupants (besides the driver)... The instrument panel is logically designed and easy to read...

The company knows just as well as we do that the 760 GLE is a sound, stylish, carefully planned example of the current state of the automotive art, and that it is perfectly ready to lead Volvo's step up in class.

Luxury and Longevity

From The Washingtonian, March 1983

The 760 GLE Is the Best-Looking Volvo Ever, But It's Also a Sturdy Car, Built to Survive.

Fifteen years ago, the name Volvo conjured visions of messy station wagons driven by suburban mothers who went to Barnard and wore Marimekko dresses. The last thing that they and their pipe-smoking husbands were interested in was a car. They wanted something utilitarian yet chic—chic in the most nonchalant way. The Volvo was perfect for them...

The Swedes are experimenting, still obsessed with quality control... Their latest innovation could be their greatest success ever—the 760 GLE. It's a serious luxury sedan, in the Mercedes mold but flashier and quirrier... It has wonderful, classy lines...

Inside, all is luxury and voluptuousness... in and out, it's the best-looking Volvo ever.

It's a car that rides smoothly enough for an American audience, but not sloppily like home-built luxury cars...

For all of this luxury and longevity, there's a fairly reasonable price tag... Admittedly, \$20,000 sounds like a lot of money for a Volvo;... But then, there's never been a Volvo like this one.

Attention: Owners of old or high-mileage cars

Consumer Reports is looking for owners of old or high-mileage cars who are willing to fill out a questionnaire concerning their driving habits and car-maintenance techniques. They want to know about cars that are running well and those that are trouble-prone. Participants must be drivers who bought their car new and who have kept it for at least eight years or 100,000 miles. The request appeared on page 6 of their January 1983 issue.

If you are interested, send a postcard with your name, address, the make and model year of your car, and its mileage to: *Consumer Reports*, Box CD, 256 Washington St., Mt. Vernon, N.Y. 10550.

Letters to the Editor



SVERIGE

Last summer, I traded my 1979 240 DL in on a new 1982 240 DL and recently fitted Pirelli snow tires mounted on 1979 rims. Having checked the owner's handbook, I note that tires should not be mixed or different types. Also, fitting four snow tires is recommended. Could you please advise me why four snow tires are needed and, if the mismatch of tires I have on my car would cause a problem. My present car came equipped with Michelin 175R14.

The handling characteristics of radial tires vary significantly not only between manufacturers, but also between different tread designs. Volvo strongly recommends radial snow tires (and regular tires) be used only in complete sets of four, be the same size and the same make to ensure handling and stability is retained. If studs are used, they should also be used on all four tires.

Recently, I purchased an '82 Turbo wagon and I am very pleased with it. The majority of my driving is in downtown Miami traffic. I very rarely do highway driving for any distance and I realize this is quite hard on a new car.

My dealer advises that I change the oil more frequently and recharge my battery once in a while. The dealership told me that summer is the toughest season on a battery. Is this really so? I lived in New York prior to Miami and thought winter was the toughest on a battery. I must admit my last car (a competitor) seemed to always have a battery problem, even after buying a Sears Diehard. I assumed the car had an electrical problem the mechanic could not fix. What can I do to increase the life expectancy of my battery?

The dealer is correct on all points. Summer is the toughest season on batteries, not for any unusual reasons, just for the simple fact that you place high load demands on your battery, such as running the air conditioner, radio, and other electrical accessories.

Sitting in Miami traffic with a high load demand on the battery, the vehicle's underhood temperature increases and, consequently, the charging rate goes down. Continuous operation of this type with no highway driving, eventually results in a battery needing a recharge.

Recommended Maintenance

- Keep the battery clean (keep self-discharge to a minimum)
- Maintain connections clean and tight (prevents voltage drop/undercharging)
- Maintain fluid level using distilled water (battery plates are damaged, when exposed to air)
- Make sure battery is securely mounted
If the specific gravity is 1.230 or less, charge at a slow rate.



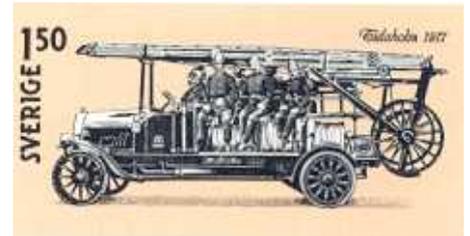
When I have my 1978 245DL serviced or repaired, I often wonder whether the mechanic has been properly trained to perform such work.

Volvo issues "training passports" to dealer technicians attending training schools. This pocket-size booklet offers important information pertaining to your question. When a technician successfully completes a Volvo training school, a sticker is placed in his "passport" book that lists what type of class he completed and when it took place. Another section of the "passport" has a spot reserved to indicate his ranking in Volvo's International Service Technical Association (V.I.S.T.A.).

The V.I.S.T.A. Program is a voluntary set of tests offered to Volvo technicians to help them expand their technical expertise on your vehicle. Current members of V.I.S.T.A. are issued "tech-

nical proficiency plaques" to display not only the technical training courses they have completed and their V.I.S.T.A. rating, but also any of the N.I.A.S.E. (National Institute for Automotive Service Excellence) tests they may have completed.

These are permanent records that Volvo dealers proudly display as an indication of the firm commitment they have made to provide you with the finest service available.



Why does the Volvo GLT 1982 require more frequent oil changes than the non-turbo models? What is the schedule?

All Volvo models equipped with turbo units should have their oil and oil filters changed every six months or every 3,750 miles (6,250 km), whichever comes first, after the initial 600 to 1200 mile checkup has been performed.

The reason for this slight increase in maintenance is quite simple: heat. While the engine itself utilized its cooling system to dissipate heat, the turbo unit must use its lubricating oil (circulated from the engine's oil sump) for cooling. The heated oil then runs through the oil cooler (turbo only) mounted next to the radiator, and is then returned to the engine sump. This method of cooling places additional burdens on your engine oil. In order to maintain the protective properties of the oil, as well as its purity, Volvo has increased its oil change requirement for these vehicles. Check your owner's manual for additional information on both oil changes and oil viscosity recommendations. ■

An Interview With

William J. Hoover

*Vice President
Marketing*

- Q.** To many of us, marketing is synonymous with selling. Is that the way you see it?
- A.** Marketing is staying in touch with the market, from input on product development through distribution, pricing, advertising, sales planning, dealer relations and market research. It's broader than just selling; it's what you need to do to support selling.
- Q.** But how important, really, is something like market research?
- A.** On a per-car-sold basis, and as a percent of total budget, we probably spend more on Market Research than any automotive company I know. We engage in everything from product and competitive research to analysis of demographics and social trends. Of course, the bulk of our research is done with current Volvo owners.
- Q.** But those people have already bought Volvos. Why do you care about them three years later?
- A.** When you make an investment in a Volvo, one of the things you get in addition to the car is a company—a company that's concerned about your satisfaction with the product and your feedback on the product. I think that attitude is one of the things that's brought us to where we are today. I also believe that continuing to focus on our customers and their needs is the most critical thing we can do to assure our future success. Our attitude is reflected in our advertising and in our positioning of the car... the absence of hype. We basically try to be very straightforward about the product and what it is. We hope that kind of honesty and straightforwardness carry over



Portrait—Bruce Wolfe

- after the sale.
- Q.** It may be unfair to ask you, since you're not a typical consumer, but do you personally think that people really consider those things when they buy a car?
- A.** I am a typical consumer for everything but cars. I know from my own experience that there's only one thing worse than getting a product that doesn't work. It's finding out that the company that sold the product doesn't work, either. The danger lies in the pervasiveness of that phenomenon. Consumers—

- and companies—are actually accepting the idea that striving for excellence is an impossible dream.
- Q.** And Volvo has managed to overcome that problem?
- A.** We're not perfect, but we devote a lot of time trying to make things work. Not just making the car work mechanically, but making the company work for the benefit of the customer. We're trying to insure that—if we don't meet customer expectations—we get feedback. That feedback helps us in defining and eventually solving the problem.
- Q.** Is there anything special about the company that you think contributes to this spirit?
- A.** The product. People here believe in it. We're proud of our cars and we care about what we stand for. As an organization, Volvo is less structured than other auto companies. People take initiative and feel individual responsibility. We started small and have grown rapidly, so there are a lot of young people here with 10, 15, even 20 years in the company.
- Q.** Of course, the person on the front lines is the local Volvo dealer, who's an independent businessman. Do they share your philosophy?
- A.** Over the years, we've tried to be very selective about who becomes a Volvo dealer. We want dealers who consider a sale the *beginning* of their relationship with a customer. We also have a strong Dealer Advisory Council. It serves as a forum for frank discussions about owner expectations and the ability of our dealers and Volvo to meet those expectations.
- One of the ways we encourage quality in dealer/customer relation-

ships is through our Dealer of Excellence Program. To be recognized, dealers must meet high standards in customer support systems and service—not just in sales!

Q. You've just touched on a potential sore spot. What about Volvo owners who are having service problems and are reading all these glowing words about the Volvo philosophy?

A. I can sympathize with them. I want to assure them that we are genuinely concerned about their investment in our product. We want to stand behind it. We want to meet their expectations.

Q. But how? Sympathy is nice, but it won't fix my Volvo.

A. That's true, but there are lots of alternatives. If you're having a service problem, talk to the service manager immediately. If you still can't resolve it, make an appointment with the owner or with the general manager. I can't tell you how many times we follow up a complaint only to find that the dealer principal was never even aware of the problem!

Customers have more power than they realize. They also have responsibilities:

—Service maintenance schedules exist for a reason. They should be followed.

—Owners should also keep detailed records of all repairs and maintenance.

—Before taking their car in for service, they should make up a detailed list of problems and questions. They should review the list with the service writer or service manager. And then try to take the opportunity to

review it again when picking up the car.

When a dealer can't resolve a problem of a technical nature, he can contact Volvo, through a district office or directly here. There are 40 Regional Service Managers, 14 District Service Managers and an extensive technical staff here in Rockleigh. If a dealer is unable to resolve the problem through regular channels to his customer's satisfaction—the customer has the option of contacting our Consumer Affairs Department in Rockleigh, New Jersey. But based on my experience over the years, the most efficient way to solve problems is direct customer communication with the dealership.

Q. You make it sound like everyone in Volvo but you gets involved.

A. Everyone *including* me! I enjoy talking to Volvo owners: Either in the structured environment of a research focus group or informally in a shopping center parking lot. I learn a lot speaking to people on an owner to owner basis. I find it easy to identify with them. For the most part, they are interesting, articulate people.

And they write as well as they speak. Some write eloquently; others use humor to get their meaning across.

A few years ago, I received a three-page letter from a guy shopping for a Volvo. He completely took apart our color program. Shopping for a Volvo had actually solved a mystery that had intrigued him since he was a small child: What does the Easter Bunny do in between holidays? He's employed by Volvo to advise on color selection!

He then went on for several paragraphs describing how he liked one color or another because it reminded him of a certain egg from years before. Very nostalgic, but not appropriate for something he was going to pay five figures for!

It was a delightful letter. I forwarded it to our product planning people in Sweden after I answered it. By the way, he ultimately found a color he liked and bought a Volvo!

Naturally, a number of letters which I receive are initiated because of some type of problem. Of course, I also receive many positive letters, letters that praise our product's safety and reliability. I even get complimentary letters about dealers and Volvo employees who have gone out of their way to help customers. Both types of letters are important. The first gives us feedback on those areas where we need improvement. And the second reinforces the pride we have in our product and our people.

Q. So you enjoy your job?

A. Absolutely. I love the company, its philosophy, the customers, the car...

Q. You drive a Volvo?

A. A 1981 Turbo.

Q. What color did the Easter Bunny bring you?

A. Black.

Q. It sounds like you really do enjoy working at Volvo.

A. It's a great place to work. There are real people here, real human beings who care about what they're doing. It's got to be a special company when I can drive down the road after 13 years and *still* get excited about seeing a new Volvo! ■

