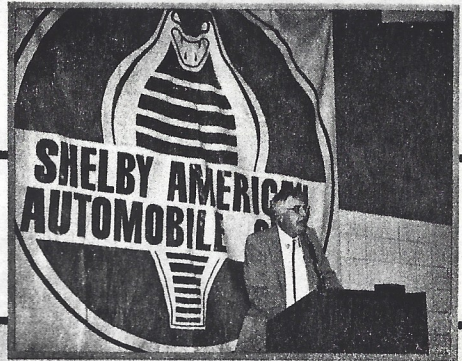


car exchange

The Car Enthusiast's Marketplace

SHELBY MUSCLE MEET

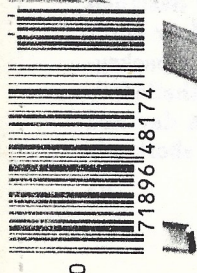


HOT
Oldsmobile
PERFORMANCE
442 • W-31 • 88

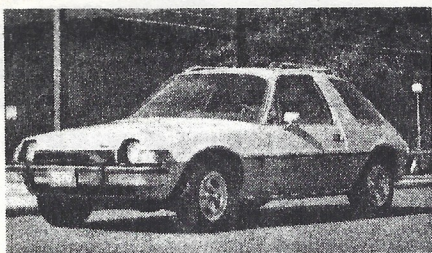
FORD FALCON
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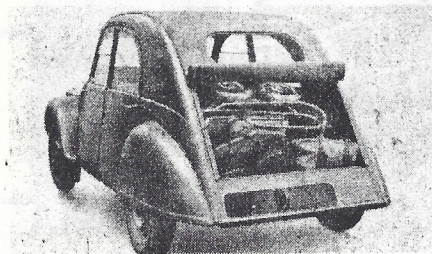
TECH:
DOOR BOTTOM REPAIR
PRECISION INSTRUMENTS
STAINLESS STEEL BRAKES



The Ten Ugliest Cars Ever Built



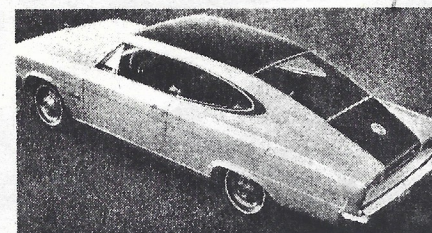
1975-80 AMC Pacer



Citroen 2CV



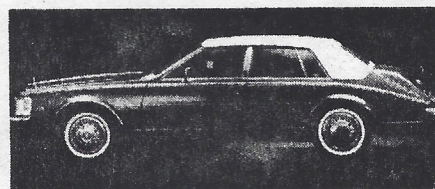
1980-83 Lincoln town car



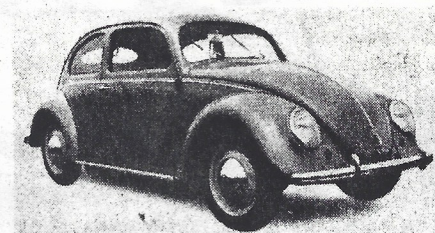
1965-67 AMC Marlin



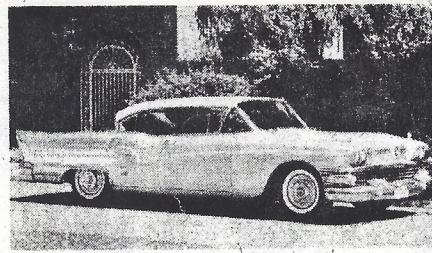
1958 Edsel



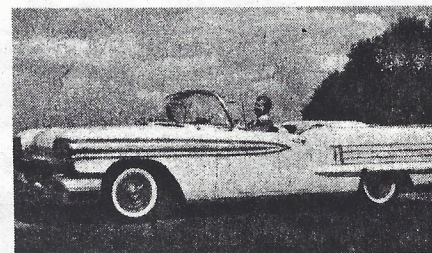
1980-83 Cadillac Seville



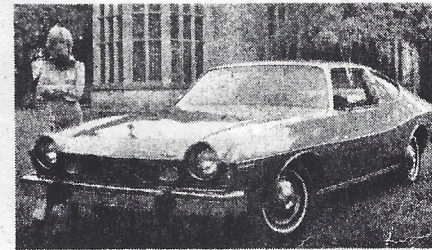
Volkswagen Beetle



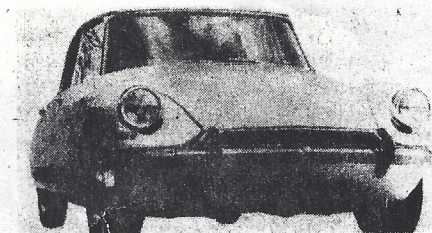
1958 Buick



1958 Oldsmobile



1974-78 AMC Matador coupe



Citroen DS

By Gary Witzenburg

Precious few designers ever set out to create a bad-looking car, yet automotive history overflows with ugly. For every visual classic there must be several dozen clinkers.

Why? What goes wrong between inspiration and introduction?

For starters, public taste swings with the wind, this way and that. New-car lead times are long, and the styling crystal ball is always cloudy. Clothing and clock radio designers find it tough predicting a year in advance what the public will buy; car designers watch their children grow up while their work passes from paper to production. Many an ugly car is an unlucky prediction of which way the winds of taste would blow several years down the road.

Some truly ugly autos are products of individuals strong and vocal enough within an organization to get their mis-

guided ways — and whose aesthetic tastes are far from universal. Some are function-over-form cars, designed for a particular practical purpose — low cost, fuel economy, durability, roominess, parts interchangeability. Others are committee compromise cars created in smoky conference rooms by accountants, lawyers and salespeople who wouldn't know a good design if it ran over them.

Just for fun, we polled a group of leading auto designers, auto writers and enthusiasts for their opinions on the ugliest production cars ever built. Not surprisingly, AMC's egg-shaped Pacer reigned as the survey's overall ugly king, one vote ahead of the hyper-chromed '58 Buick and three up on Citroen's cow-pie homely little 2CV. In a two-way tie for fourth were Ford's '58-'59 Edsel and the Buick's partner in GM styling crime, the '58 Oldsmobile. Lincoln's recent luxury bricks, the Town Sedan

and Continental Mark VI, together held down an uncontested sixth spot, while a three-way tie for seventh included Cadillac's current slopebacked Seville, AMC's '74-'78 Matador coupe and the misshapen mid-Sixties Rambler Marlin. One vote behind and tied for tenth in our auto Hall of Shame were the old Citroen DS "cockroach car" and VW's ubiquitous Beetle.

1. '75-80 AMC Pacer

With apologies to its well-intentioned creators, we report that AMC's infamous "Wide Small Car," a courageous break with tradition for sure, sits proudly at the top of this survey as Number One Ugly. Wearing a function-over-form shape supposedly designed from the inside out around four adult passengers, it may have been a packaging success but was a clear aesthetic failure. Tall as a full-sizer of its day and wide as an intermediate, but short as a

subcompact and glassy as a solar home, it broke all the rules of auto design and suffered mightily for it. Compounding the problem, it was overly heavy for its size and not very fuel efficient even in base six-cylinder form.

A lot of people, though (especially women) thought it both cute and practical, and for a while it surprised everyone by selling fairly well. But within a year or so, everyone who wanted a Pacer already had one. Later addition of a silly stand-up grille, a V-8 engine option and a more useful and visually better-balanced station wagon model couldn't prevent its ultimate death early in 1980.

"An attempt to be fresh and different, but look what happens when basic proportions are lost. Fat! Fat! Fat" scolded a GM designer. "Right concept, wrong package, no banana," scoffed a Chrysler studio manager. "A stylist's version of the egg," another Chrysler man criticized. "Why design a fishbowl when guppies don't drive?" one enthusiast asked. "Truly a half-a-car," postulated another. "Gives the appearance of an automobile in the front half, then it looks as if they quit and covered the remainder with metal and glass." "A Pacer is pictured next to the definition of ugly in the dictionary," laughed a third. "It looks like an inverted bathtub with portholes . . . probably styled in a plumbing fixtures factory."

2. '58 Buick Roadmaster

Ad copywriters at the time called it "The Big Breakthrough. The Air-Born V-58 Buick. The new face of fashion — the new feeling of flight. It sets you in front of the style parade with a fresh boldness that looks poised for flight." It featured a "B-12000" V-8 engine, "Flight-Pitch Dynaflo" transmission and "Miracle Ride — plus Buick Air Poise Suspension." It was, they said, "a completely new concept of motion," produced "with a new peak of precision manufacture beyond anything the automobile industry has ever reached before."

Our survey called it an eyesore. Its gluttonous face was formed by quad chrome-lidded headlamps under stand-up fender ornaments, a double chromed pencil mustache over a gaping, rectangular, chrome-lipped mouth overflowing with enormous expandable-watchband teeth, flanked by torpedo-shaped parking lamps and fronted by twin Mae West bumper bullets. A full-length chrome strip drooped along its side from headlamp to rear wheel arch, then over and back to the bumper. A huge chrome

ornament, looking like the Sante Fe Express train viewed from above, dominated each rear quarter. Squat, fat chrome fins, a chrome-striped rear deck and a bulbous twin-domed bumper brought up the rear.

"How many design themes can you pack onto one single car?" questioned one overseas design director. A Chrysler studio manager dubbed it "The chrome champ. If produced today, Nader would say it blinds pedestrians and crushes bridges." Speaking of both the '58 Buick and its Oldsmobile sister ship, a Chrysler design chief postulated that "GM, in apparent distress over the success of Chrysler's 'forward look,' contracted the design of these models to the Seaburg Juke Box Company." "A masterpiece of the heavy chromed block buster Mastadon front ends that would tear assunder anything they would hit," added a prominent independent designer, "with a rear end assembly of taillights that looked like two chromed Spanish galleon man of wars in formation." "There was an explosion in the Buick design studio and all their taste was destroyed," one writer scowled. "I think all the GM stylists got together that year and figured out a way of playing a practical joke on the country."

3. Citroen 2CV

In 1965, while driving in Europe for the first time, I was stunned to see the continent overrun with these bizarre little Quonset-hut cars with sardine-can roll-back roofs and rear ends that bobbed like metronomes as they trundled along. Either they don't have rear shocks, I remember thinking, or no-one ever replaces them. A step or two up the evolutionary ladder from B.C.'s stone unicycle, they looked like people sheared their body parts from sheet steel and assembled them by hand at home.

The front-drive 2CV had been on Citroen's drawing boards as early as 1936 and in prototype form soon after, but the war delayed its public birth until 1948. A flat two-cylinder, air-cooled 375 cc engine pulled it to a brisk 40 mph with fuel economy approaching 65 mpg. Following a production life of nearly three decades, during which it was upgraded but never really restyled, the 2CV was laid to rest in the middle '70s and replaced by modern and far more civilized minicars shared with partner Peugeot. But Europe is still full of the little devils, ugly as ever, their tails still bob-bobbing as they go.

"A remarkable achievement in terms

of creating a 1934 DeSoto Airflow coupe for the proletariat," said one Chrysler design chief. "Looks like a miniature garbage truck," added a Ford design executive. "Tin can on wheels," an AMC man concluded. But perhaps one intrepid independent designer summed it up best with an anecdote: "At the 1955 Paris Auto Show," he related, "I had a French chauffeur who couldn't speak English, and I couldn't speak French. A 2CV stopped beside us at a traffic light. I pointed it out to him and, with a French accent, shouted 'Ugly!' He nodded his head, roared with laughter and said something in French."

4 (tie). '58-'59 Edsel

It was halfway through the Nifty Fifties, and Detroit was flush with post-Korean War sales success, when Ford Motor Co. decided to expand its model lineup to better compete with General Motors. GM's five car lines had beaten Ford's three in total sales by only 9,000 units in 1954, and the number two U.S. maker hungered to be number one again. What was needed, it was decided, was a whole new marque bracketing the mid-range Mercury line, complete with a new division and a new dealer organization to sell it. The result was the '58 Edsel, named for Henry II's father, introduced and hyper-promoted to a skeptical public in the fall of 1957. The most intensive market research program ever conducted had pointed to instant success, yet the ill-fated Edsel fell flat as yesterday's beer in a market already softened by recession. Mid-range car sales were off across the industry, and the Edsel's proved practically non-existent.

Despite its odd horsecollar grille, it was probably no worse-looking than many better-established cars of its day; but its spacey styling, inside and out, certainly didn't help establish it as a viable new entry. Far uglier than the original, the facelifted '59 fared even worse. And, soon after the half-Ford, half-Pontiac-look '60 model appeared, production ceased and the new division disbanded. This bitter experience was a major reason the company played ultra-conservative well into the '60s, and the ill-fated name remains a symbol of colossal corporate folly.

"That poor car never had a chance," said one astute independent designer. "It was product-planned to death. There is nothing wrong with a vertical radiator motif . . . (but) in order to disguise the mid-section of the Ford body they tortured its innocent sheetmetal with deep scallops. It looked like they

CAR EXCHANGE

were all rawing pictures on the side of the car. It was just simply overdone in too many areas." "Edsels were a marketing man's dream . . . that assumed the public didn't like well-styled cars," a Chrysler studio manager asserted. "They thought a lemon-pucker grille on a chromed lemon of a car would make them millions." "If the stories that this car was designed by market research are true," another Chrysler man added, "then my long-fought case rests!"

4 (tie). '58 Oldsmobile 98

What can be said about the '58 Olds that we haven't already said about the Buick? "Golden Age of Gorp," offered one AMC designer. "Chrome barge," added another. "A typical example of GM's baroque period," observed a Chrysler design chief. "Reminds me of a giant carved spud with chrome lavished on. I was thinking of applying for a job at the GM Tech Center until I saw those things." "Another heavy super dreadnaut most popular in pink with four or five chrome moldings on each rear fender," said one independent designer. "I recall I cut out some musical notes of chrome mylar and placed them over the horizontal moldings, and I must admit it was an improvement." Concluded one enthusiast: "Ungodly ugly. At least they only made 'em for one year."

6. '80-83 Lincoln Town Car and Mark VI

When Ford's big Lincoln and Mark, America's last leviathons, belatedly entered the efficiency decade as downsized clones of their former selves, someone forgot to downsize the styling. So afraid were the sales and planning types to mess with their tried-and-true, proven formula that they ordered the designers to make the new, smaller ones appear just as big and blocky as the old warships. The unfortunate results look like they lifted the oversized old greenhouses and plopped them down on pushed-up Fairmont bodies. While the roadmonsters they replaced, especially the Mark V, at least had a certain elegance of proportion, the newer ones look overly tall and square . . . and visually no more fuel-efficient, though they are. "These cars retain their traditional styling cues," understated the press release for their fall, 1979 introduction. It should have added, "Unfortunately."

"They still haven't learned from the Edsel Fiasco," scolded one Chrysler designer. "Everything you shouldn't do with sheet metal form they do on this one. The greenhouse actually 'toes out' from the body side forms . . . yuck! And

the 'Super-Fly' headlamp cover is an all-time classic of bad styling." "Complete with fake driving lamps . . . 100% Garbage," sniffed another. "Every tired luxury-car cliché thrown onto a box resembling an old ice chest. It totally ignores the fact that it's resting on wheels. An ungainly, crude design exercise." Among the other tactful designer comments: "Lacks any grace or sensitivity. You can retain image without being so literal." "This car is worse than its huge predecessors." "Lavish excess and abundance of clichés of another era." "The massive off-set of greenhouse pillars to sideglass suggests that the original intent was to offer storm windows as an option." And, finally, "Considering the state of the art today, this car has to qualify as the ugliest hog on the road."

7 (tie). '80-83 Cadillac Seville

When time came to replace Cadillac's successful rear-drive Seville with a derivative of GM's front-drive E-car (Eldorado, Riviera, Toronado), the division faced a dilemma: how to follow that first act with a distinctively different encore. After all, GM's intermediates and compacts had adopted the Seville's once-exclusive squared-off notchback look; and others, including Chrysler's K-cars, were soon to follow. Clearly Cadillac's flagship buyers deserved a unique new body that would set them far apart from the workaday prols who purchased such ordinary cars.

The answer was judged to be a visual mating of '80s Eldorado and classic bustleback Rolls Royce. Not an all-bad idea, perhaps, but our survey said the finished product lacks in execution. Though the latest Seville is technically more advanced, slightly lighter and more efficient — and virtually identical in overall size — compared to its nicely-proportioned predecessor, it *looks* much bigger and heavier. Its massive, traditional Cadillac face looks out-of-place with the nostalgic bustle tail. While the shape almost seems to work in profile, it looks awful from most rearward angles. And it fairly drips with chrome, reminiscent of the overdone late-'50s look.

Significantly, though, while the survey's designer judges heaved tomatoes by the bushel at the downsized Lincolns, only one attacked the Seville. Yet it was pelted severely by both writers and enthusiasts. "A horrible incongruity of design," one of the latter complained. "A modern front end slapped together with an old 'bustle-back' rear. The epitome of poor design." "I never did like bustles," said another, "especially where

they replace a car that, although it might have been some stylist's idea of classic lines, was at least clean and simple." "The hunchback of GM," quips a third. "It sets the egregiousness standard for the '80s," one writer concluded.

7 (tie). '74-78 AMC Matador Coupe

"There's an undeniable smugness stamped into the fenders of AMC's new Matador X," one auto writer gushed upon its introduction a decade ago. "And each arrogant crease is integral to an overall air of confidence. Not the brazen visual shock of the 1971-72 Rivieras, but the clean-line integrity of a Charles Eames design. And that self-assuredness, as much as anything else, endows the car with an unmistakable visceral appeal, like a Namath smile or a Kennedy handshake."

Certainly the '74 Matador coupe was a welcome departure from the norm in an era of lookalike Torino/Malibu mid-size Detroit machinery. And that particular scribe was writing of a striped and fat-tired sporty "X" version, resplendent in a cop-baiter red, not the plainer, clumsier commuter coupe or the later overdone Oleg Cassini designer models. Also, he may have been swayed by its visually swoopy, aerodynamic profile and its intended application as a Roger Penske NASCAR stocker. And it must have appealed to some, for it lasted five model years until AMC's entire intermediate Matador line was dropped. Our survey, nonetheless, saw it as an aesthetic loser.

"Simply overbodied," said a Chrysler designer. "AMC tried to outdo their tasteless success of the Marlin," commented another, "with obese, chrome-decorated form and frog-eye headlamps." "Too wide, too low, and looks like a Patton tank," one enthusiast offered. "Looks like a cross between Godzilla, a tortoise and a cannister vacuum cleaner," another accused.

7 (tie). '65-67 Rambler Marlin

American Motors' Marlin was launched on February 10, 1965, as a hurry-up answer to Ford's hugely successful youth-market Mustang. But if this was the answer, the sales and styling departments had been asking the wrong questions. Basically a 112-inch-wheelbase Rambler Classic with a truly ugly fastback roof grafted on, it was worse than Chrysler's similar effort with the first Plymouth Barracuda — and simply too big and unattractive to make much impression on the fledgling pony-car market. For '67 it became a fastback

variation on the still-larger Ambassador coupe before yeilding to Javelin and the two-seat AMX — each as handsomely designed as the Marlin had been awkward — the following year.

"Pure garbage," snarled one overseas designer. "Ben-Hur hubcaps notably odd," observed one independent. "Tasteless chrome on an oversized fast-back. Too ugly to talk about," scoffed a Chrysler man. "Best described as a fast-back pickup truck," another added. "I hate to beat a dead horse," one writer apologized, "but that sucker was *ugly!*" Another pointed out: "It *did* look like a four-wheeled fish."

10 (tie). Volkswagen Beetle

No car prints out more clearly from my foggy childhood memory bank than the first VW Beetle I ever saw. It looked like the crawly things in my parents' garden, with great, round, bug eyes and no rear end at all. Its oddball looks and oxcart crudeness offended my budding auto-enthusiast senses. Later I learned to detest as well its cold-molasses performance, buckboard ride, tailhappy handling, claustrophobic interior and the sewing-machine noises that radiated from its tiny, rear-mounted, air-cooled flat-four engine. Yet it was dirt cheap and anvil tough in its early years, a non-conformist symbol for those grown tired of monstrous domestic chromewagons. And it was the object of perhaps the best advertising and promotional campaign U.S. autodom had yet experienced.

History records that the VW Beetle, a functional prewar people's car that's *still* produced in Mexico and some other parts of the world, progressed from '50s oddity to '60s cult object in America. Worldwide, it is the best-selling automobile ever built. It's one of those cars that you either love or hate, and plenty of people have loved it. Nevertheless, our survey places it in a two-way tie for tenth of the all-time ugly list.

"Metal lump," chided one AMC designer. "Don't confuse success with beauty," a Ford man reminded. "A horrible 'lady bug' that refused to die a merciful death although technologically outdated for 30 years," contributed one enthusiast. "As ugly on the inside as out." "They live forever," another added, "the sight of which is a constant irritant."

10 (tie). Citroen DS

If the German VW resembles a cute little Beetle, the far stranger French Citroen DS looks for all the world like

an enormous atomic cockroach — downright ugly, not even semi-cute. Yet it was called "a sensation" at the 1955 Paris Auto Show where it was first introduced, it lasted two decades in production and it's still widely respected as an aerodynamic and engineering marvel for its time.

The original DS19 boasted front-wheel-drive, unique hydro-pneumatic suspension with self-leveling, hydraulically-assisted steering, brakes and clutch, the world's first standard front disc brakes and an automatic load-sensitive brake balance system. Its claimed drag coefficient was an astounding 0.31 — and while that 28-year-old number should be taken with a grain of salt, few production cars can match it today. Virtually everything on the teardrop-shaped DS body reflected aero-think unheard-of in its day: the radiator air intake neatly hidden in its softly pointed nose, the under-chassis fairing, the carburetor and interior heater intake slots below the headlamps, the smooth flanks and rolled-in rear quarters, even the weird roof-mounted tail-lamps.

Recognizing its heady achievement in function-related form, only one designer judge and two critics picked on the Citroen DS, but our enthusiast panel assailed it (and Citroens in general) unmercifully. "The French should be flogged for this mutant!" screamed one. "Somebody must have stepped on the back end of the clay model." "Looks like an armored car of a World War One general," complained another. "Its aerodynamics may be super, its fluid systems a wonder," a third observed, "but it looks like an overgrown weevil." "Obviously the French build a car for utility rather than design," still another (who voted for "all Citroens") pointed out. "Unbelievably ghastly styling."

Five additional cars received enough votes for dishonorable mentions:

Checker Cab — "I'll gladly drench myself in rain for 20 minutes before hailing one. Every line of the car is horrendous." (Designer)

'80-82 Cougar XR-7 — "Looks as though the 'stylist' didn't want the tires to intrude on his efforts to grossly express himself in sheetmetal." (Designer)

Citroen AMI — "The roof design for this oddity appears to have been inspired by the equally revolting '58 Mercury Turnpike Crusier." (Designer)



Checker cab

'61 Dodge — "Even the fins were on backwards." (Writer)

Datsun F-10 — "I feel the torment and pain I'm sure it's suffering every time I look at it. Reminds me of Lon Chaney in the *Hunchback of Notre Dame*." (Designer)

Finally, in closing, some individual picks and comments:

Bathtub Nash of the '40s — "Neato at the drive-in but super ugly the next morning in the daylight." (Designer)

Lamborghini Countach — "I'll agree it has a vicious Can-Amish look ... so does a squashed-down Sherman tank. There is too much aerodynamic laundry hanging out to dry." (Designer)

Saab 99 — "I see some redeeming qualities in almost every car, but this one has eluded me for years." (Designer)

'51 Nash Airflyte 4-door fast-back — "Skirted effect of wheel openings front and rear suggested that the protuberant body might be more appropriately carried about by hundreds of little feet rather than the four wheels actually used." (Designer)

Renault 14 — "Even the French don't like this one." (Designer)

Chevrolet Monte Carlo (all models) — "Undiluted bad taste; phony as a Z-brick fireplace overgrown by plastic Philodendrons." (Writer)

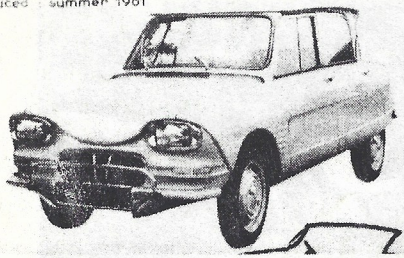
Datsun 200-SX (pre-'80) — "Looks like a piece of plastic left out in the sun too long." (Writer) "You can get warts from parking next to one." (Enthusiast)

Porsche 914 — "An occasion when Porsche was so arrogant about its engineering that it tried to sell the mechanical goodness in a crate rather than in a car." (Writer)

Nash Metropolitan — "Except for Lyndon Johnson in a parade, this is the ugliest thing ever put on wheels." (Writer)

Renault Dauphine — "Looked better upside-down, which it usually

CAR EXCHANGE



Citroen AMI-6

was." (Writer)

'63 Corvette Stingray — "Looked like an accident in a boat factory. All the cute girls it attracted are now fat wives." (Writer)

'70s Subarus — "Look like little carts in an amusement park ride." (Writer)

'71 Buick Riviera — "The Incredible Hulk with boattail styling. Even low-riders are embarrassed to be seen in them." (Writer)

Datsun 610/710/B210 (mid-'70s) — "Perfect expression of the Rocket-Boy-meets-Rodan school of styling." (Writer)

Thunderbird (any between about '65 and '82) — "The middle-class car with polyester styling... automotive equivalent of process cheese food. The pimpmobile trunk straps in '78 tell you what this car is all about." (Writer)

American cars, '41-54 — "The



1980-82 Cougar XR7

bar-of-soap period in American sedans." (Writer)

'60 Plymouth Valiant — "Wonder Warthogs automotive counterpart."

'65 Cadillac — "More chrome than a Jack Lalane gym." (Enthusiast)

'76 Cadillac Eldorado — "A monument to poor taste." (Enthusiast)

AMC Gremlin — "How could it happen in the free world?" (Enthusiast)

Ford Pinto — "No deposit, no return American car." (Enthusiast)

'59 Cadillac — "Flash Gordon would only have had to appear in this and Ming would have begged for mercy." (Enthusiast)

All '58-61 Chrysler products — "The ultimate depths of auto design. Random mish-mash of chrome, fins and useless features." (Enthusiast)

"Insult my wife if you must," some modern-day philosopher once said, "but watch what you say about my car!"

Well, the designers, writers and car-



1961 Dodge

buffs have spoken, and they've managed to insult almost every major manufacturer and probably a lot of cars you and I have owned and loved. Remember, they said it — not us.

The only iron-clad conclusion we can draw from this exercise is something we really knew all along: design is so completely subjective that universal agreement is impossible. One man's trash is another's treasure. Whether a given automobile looks good or bad is a continuous argument that no-one ever really wins. **CC**

Designer's Top Ten Ugly

- 1. '58 Buick 11
- 2. '80-82 Lincoln/Mark VI 10
- 3. '58 Oldsmobile 9
- 4. Citroen 2CV 7
- Checker cab 7
- 6. '58-59 Edsel 6
- '80-82 Cougar XR-7 6
- Rambler Marlin 6
- AMC Pacer 6
- 10. '74-78 Matador coupe 5
- Citroen AMI 5
- '49-'51 Nash 5

(Total ballots - 25)

Writer's Top Ten Ugly

- 1. AMC Pacer 7
- 2. '80-82 Cad. Seville 6
- Citroen DS 6
- 4. VW Beetle 5
- 5. '74-78 Matador coupe 4
- Citroen 2CV 4
- 7. '78-80 Monte Carlo 3
- AMC Gremlin 3
- Ford Pinto 3
- '80-82 Ford Thunderbird 3
- Saab 900 3

(Total ballots - 16)

Enthusiasts' Top Ten Ugly

- 1. '58-59 Edsel 6
- 2. AMC Pacer 4
- '58 Buick 4
- 4. Citroen 2CV 3
- '61 Dodge 3
- '80-82 Cad. Seville 3
- Rambler Marlin 3
- '71 Buick Riviera 3
- Datsun F-10 3
- '58 GM (all) 3

(Total ballots - 13)

Top Ten Ugly Cars	Designers	Writers	Enthusiasts	Total
1. AMC Pacer "Why design a fishbowl when guppies don't drive?"	6	4	7	17
2. 1958 Buick "Nader would say it blinds pedestrians and crushes bridges."	11	4	1	16
3. Citroen 2CV "A 1934 DeSoto Airflow coupe for the proletariat."	7	3	4	14
4. 1958-59 Edsel "A lemon-pucker grille on a chromed lemon of a car."	6	6	1	13
1958 Oldsmobile "Popular in PINK with 4 or 5 chrome moldings on each rear fender."	9	3	1	13
6. '80-82 Lincoln/Mark VI# 10 "Super-Fly headlamp covers are an all-time classic of bad styling."	10	0	2	12
7. '80-82 Cadillac Seville "Sets the egregiousness standard for the '80s."	1	3	6	10
'74-78 AMC Matador coupe "Cross between Godzilla, a tortoise, and a cannister vacuum cleaner."	5	1		10
'65-67 Rambler Marlin "Best described as a fastback pickup truck."	6	3	1	10
10. VW Beetle "Don't confuse success with beauty."	3	1	5	9
Citroen DS "Somebody must have stepped on the back end of the clay model."	1	2	6	9

Dishonorable Mention (7 votes): Checker cab, '80-82 Mercury Cougar XR-7, Citroen AMI, '61 Dodge, Datsun F-10.