



N. MAIGNER, C/O THE ORGANISERS

## two races

Cock of the fleet must surely be the ultra-modern square-rig superyacht, the 289ft (87.6m) *Maltese Falcon*.

“What I find so incredible with open-ocean racing is that it’s one of the very few things you can do these days that are the same as what people did 400 years ago,” said *Sumurun*’s owner Robert Towbin. “You have such a sense of history when you’re out there and for a couple weeks you get to feel, in effect, the same way Columbus felt.”

Towbin has sailed *Sumurun* in two previous transatlantic races, winning the classic division in 2005. A staggered departure over three days (26 June, 29 June and 3 July) should ensure a close finish. The larger boats hope to finish the race in 8 to 12 days, while the smaller boats may take up to 18 to 22 days or, of course, longer, to finish.



C/O DOYLE AND PEARSALL

### USA

## Amorita returns

It will be a solemn and exuberant day when the Herreshoff New York 30 *Amorita* rounds Beavertail Light in July’s Tiedemann Classic, writes *Chris Museler*. Four years ago, the elegant gaffer was run through by the 94-foot Fife ketch *Sumurun* and sank in Rhode Island Sound in 20 seconds.

Since then, owners Jed Pearsall and Bill Doyle have endured a bitter court battle with *Sumurun*’s owner which ended with a settlement in 2010, followed by a heroic restoration that reconnected *Amorita*’s bow with her stern. “We accepted the settlement not because it was the full ticket,” said Doyle, “but we had to stop fighting.”

Andy Giblin, at McClave, Philbrick & Giblin, oversaw the restoration in Connecticut which included replanking much of the hull, a new deck and

restored cabin house and interior. As we went to press, the boat was being readied for her interior and painting.

A grand party is planned for the boat’s re-launch on 4 July in Newport. But even better, Doyle and Pearsall have hired Pierre Marcel, the award-winning director who created the film *Tabarly*, to make the film of *Amorita*’s fall and rise.

“We saw Pierre’s poetic treatment of *Tabarly*” said Doyle. “Other documentaries are so mechanical. *Amorita* has never been that way.” Marcel has spent the winter and spring filming the restoration. He has pored over miles of film including never-before-seen footage of her salvage.

“It will be tough for us to be on the boat and race again,” said Doyle. We’ll exhale when the boat’s in the water.”

*Above: Damage to Amorita after being T-boned by Sumurun in 2007*

### FRANCE New blog from Vivier

Leading small-boat designer François Vivier has launched a new blog at <http://blog.vivier.info>. Fittingly, it’s titled ‘Boats to make the sea more beautiful’. As well as details of his own boats, there are other stories – like that of the restoration of the French tuna boat *Biche*.

### ITALY

## Mylne yacht is star of a new film

*Mariella*, the 79ft (24.1m) 1936 Alfred Mylne-designed Bermudan yawl, is the star of a new film finished late last year.

*Nauta*, an 84-minute feature film, written and directed by Italian director Guido Pappadà, tells the story of a 40-something anthropologist who sails to the island of La Galite off West Africa to investigate a mysterious natural phenomenon.

It is the journey of the professor and his crew to get there, aboard *Mariella*, that ends up defining them more than any discovery, as they move from mutual distrust to friendship. The film, shot almost entirely on board using industry-leading Red cameras, presented great



SCREENGRAB C/O PAPPADA

technical challenges, Pappadà told CB. Pappadà has worked in TV and special effects all his life and *Nauta* is his directorial debut. The film has already picked up a number of awards around the world and will show at Cannes Film Festival this summer. British screenings have yet to be confirmed. See a trailer on our website, [www.classicboat.co.uk](http://www.classicboat.co.uk).

*Above: The Mylne ketch Mariella is the star of new film Nauta*