



In a short space of time, quicker than with any 911 before it, the hype around the 997 soon elevated it to the status of a potential classic.

« The 997: a global status symbol and a success with the traditionalists as well as commercially. This Carrera 3.6 coupe courts stares in Shanghai, 2009.

all their enthusiasm, are intent on remaining objective, he lists 14 reasons why the 997 has the makings of a classic. The arguments range from the small, shapely, narrow rearview mirrors and the friendly grinning facial expression without dazzling running light strips to the smooth circular headlights, which, compared to the bloated insect eyes of the 991, were so much more handsomely proportioned.

Doddie's article garnered a great deal of support—as well as a number of melancholy responses from cultural pessimists familiar with the 997's production figures—which did not bode well for its classic status. A 356 driver named Helmut wished the 997 drivers all the best with their dreams of the car's classic status; however, for him as a purist, the 911's classic phase ended with the 964 as the last model with the torpedo tube headlights. Wolfgang 31248 from Münster chose a democratic definition, emphasizing that classicism is in the eye of the buyer and user. "Ultimately it is WE who generate the demand." The users of the Elferliste forum looked even further ahead: "All rear engine Porsches will become classics—at the latest when there are none of them left."

Thus the friends of the 911 share a definition classic introduced into literature and pop culture by the writer Rainald Goetz.<sup>[1]</sup> "In the best case the classic is like the best pop music: namely a hit," wrote Goetz. "Hits are so good that you never get bored with them; exactly the opposite: the better one knows them, the better

[1] Prize-winning contemporary author whose work draws on German counter-culture. Once cut his forehead during a reading at the 1983 Ingeborg Bachmann Prize and allowed the blood to flow while he read.

one wants to get to know them." And further: "The primary characteristic, effectively the cardinal symptom of both a hit and a classic, is that it gives one courage, new strength, new nouveau, and new energy for the next attack." That this passage from Goetz's essay also talks about the "total full-throttle speed" of pop is more than appropriate.