

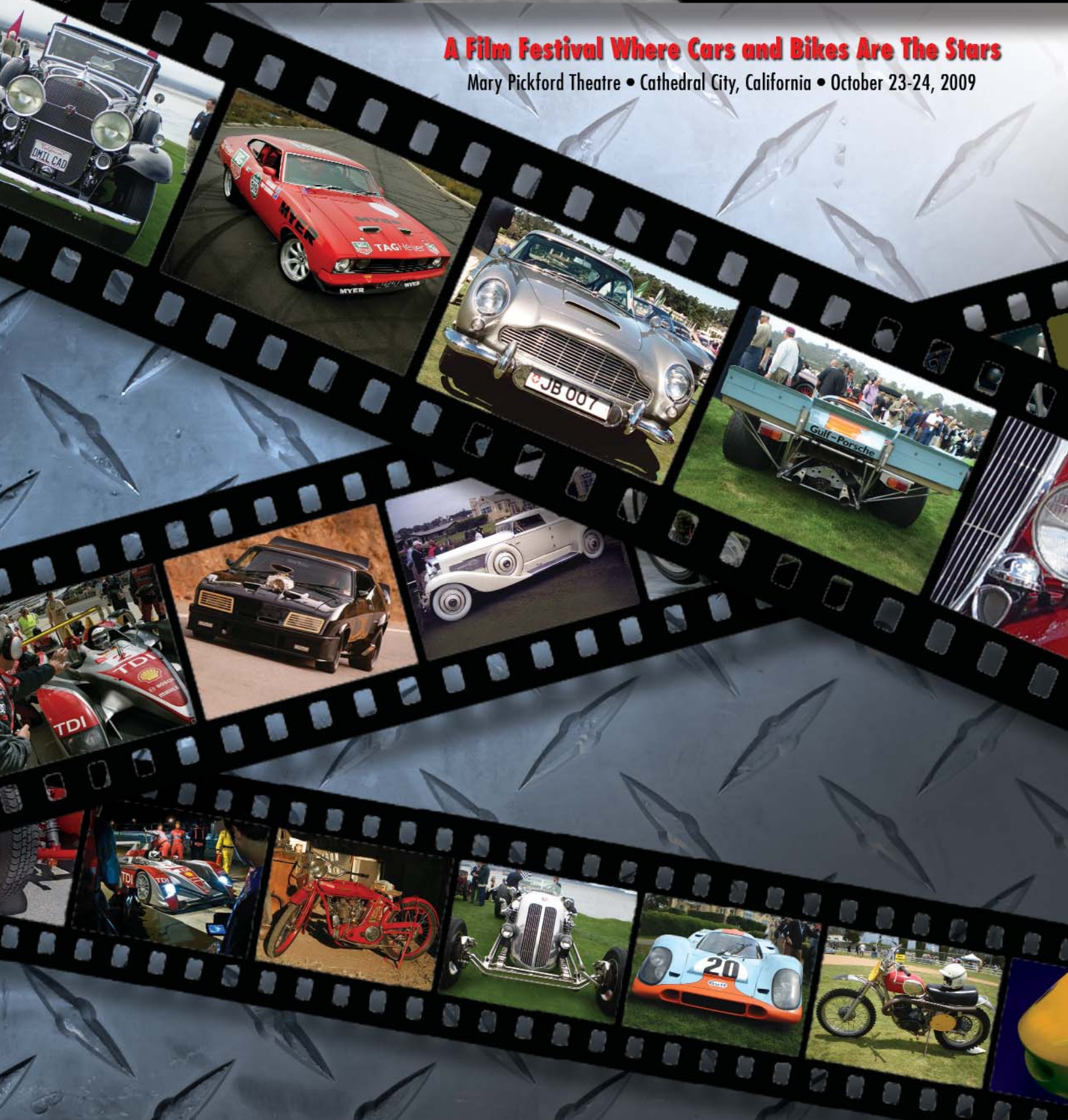
# WHEELS

OCTOBER 23 - 24 - 2009

# ON REELS

**A Film Festival Where Cars and Bikes Are The Stars**

Mary Pickford Theatre • Cathedral City, California • October 23-24, 2009





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## Cars on the Cover

### Top movie reel L-R

- 1930 Cadillac originally owned by Cecil B. DeMille  
*photo credit B. Bogdanovs*
- 1974 Ford Falcon GT Coupe owned by Eric Bana  
*photo courtesy Eric Bana*
- 1964 Aston Martin DB5 "James Bond" Touring Berlinetta  
owned by Evert V.N. Louwman  
*photo credit B. Bogdanovs*
- Porsche 917K driven by Steve McQueen in *LeMans*  
owned by Jerry Seinfeld  
*photo credit B. Bogdanovs*

### Middle movie reel L-R

- Audi R10 TDI,  
*photo courtesy of Intersport*
- 1974 Ford Falcon "Mad Max Interceptor" replica  
owned by Paul C. Miller  
*photo courtesy Paul C. Miller*
- Mae West's 1932 Duesenberg currently owned by Stephen Finn  
*photo credit B. Bogdanovs*

### Bottom movie reel L-R

- Audi R10 TDI,  
*photo courtesy of Intersport*
- 1917 Indian Motorcycle owned by James R. Gorrie  
*photo credit James R. Gorrie*
- 1953 Chrysler Tank Car owned by Jay Leno  
*photo credit B. Bogdanovs*
- Porsche 917K driven by Steve McQueen in *LeMans*  
owned by Jerry Seinfeld  
*photo credit B. Bogdanovs*
- Husqvarna motorcycle originally owned by Steve McQueen  
*photo credit B. Bogdanovs*

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## Rebels with a Cause

By Bernadine Bogdanovs

*The founders of United Artists posing for a photograph outside their newly formed film production company in 1919. Mary Pickford is pictured in the center with husband Douglas Fairbanks to her immediate right; Charlie Chaplin to her left and D.W. Griffith standing beside Chaplin. There is no information on the identity of the fourth gentleman.*



*Photo courtesy of the Mary Pickford Institute for Film Education*

Gloria Steinem, Helen Gurley Brown and Betty Freidan are women most often associated with the women's movement in America. But decades before these women were born, Mary Pickford made history as one of the first women in America to not only work in a male dominated industry, but who would also help found a company that became a model for those that followed.

The year was 1919, and for the first time in the history of the United States, women were being given the right to vote. A baby named Jackie Robinson was born that year, the same year that Albert Einstein's Theory of Relativity was confirmed and that a Mexican revolutionary named Pancho Villa caused President Woodrow Wilson to send troops to guard U.S. borders. Many will agree that 1919 is a year that warrants attention because of what these people and events have meant to science, equality and justice. However, there was another event that occurred in 1919, that is often overlooked by historians. Radio broadcasting was in its infancy, and pioneers of the entertainment industry were leaving Broadway for a happening city called Hollywood. It was in these early days of filmmaking that Mary Pickford, along with her business partners Douglas Fairbanks, D.W. Griffith and Charlie Chaplin, made a bold and brave decision to form their own motion picture company. Together they formed United Artists so that they could produce films independent of the studios that set salaries and other restrictions on actors and filmmakers.

It was not long afterwards that Mary Pickford joined other Hollywood pioneers to establish the Academy of Motion Picture Arts and Sciences. Although times were good for Mary Pickford, it was during the Great Depression that she organized her fellow actors and filmmakers to raise money for the unemployed. But her concern for others didn't stop when the economy improved. While still writing, producing and directing, she worked to establish a safety net known as the Motion Picture and Television Fund, a company that to this day provides access to health care and unemployment insurance for members of the filmmaking industry. Mary Pickford is far more than a silent film actress from the early days of motion pictures; she is perhaps the supreme role model for what it means to make a difference in whatever your role in life. Although the women's movement wouldn't take place for nearly half a century later, it was Mary Pickford in 1909, at the young age of 17 who demanded not equal, but *better* pay for her work and got it!

Mary Pickford's brave determination to break away from the restraints that existed in the film industry 90 years ago opened the door for generations of filmmakers. This film festival celebrates the work of filmmakers that make automobiles and motorcycles a major focus of their film projects. Like the early filmmakers before them, many have taken risks to do what moves and inspires them. What better time, than the 90-year anniversary of United Artists, to recognize Mary Pickford with the birth of a new film festival.



Welcome to the Wheels on Reels Film Festival,

There is a sense of escape and freedom shared both by watching a film and getting behind the wheel of a car. Perhaps that is why Hollywood has found such inspiration throughout its history with automobiles and motorcycles. Here in the Mary Pickford Theatre, we are reminded of the freedom Pickford and her partners established for generations of filmmakers by breaking from the studio system and forming United Artists ninety years ago. This freedom enabled the makers of the films we feature in this festival to express their sense of independence through their relationships with these machines that can become, for many of us, an important part of our lives.

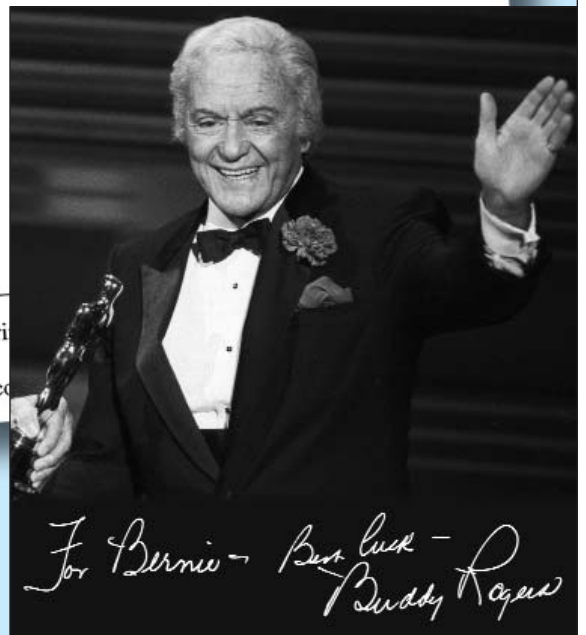
This is the inaugural Wheels On Reels Film Festival. We find it difficult to believe that we are the first to feature cinematic work showcasing cars and bikes in this way. Whether by chance or fate, all of the films featured this year are also 'firsts'. There are directorial debuts by two established movie stars; a first movie written, produced and directed by a complete novice; a first attempt at a feature-length documentary by two Emmy-winning filmmakers from NFL Films; and yet another documentary work by an award-winning career stuntman - taking his first leap at directing.

This is not Cannes or Sundance. This is a film festival that calls to a different demographic. In this case, exhaust-loving, gear-shifting, tire-burning, speed-craving motor-heads. We hope our festival will continue to grow and recognize how these vehicles impact our culture and our lives. But more importantly, how through this event, we can help save lives by helping teens to learn important life-saving driving skills. I thank you for supporting our event and for being part of another first . . . the first Wheels On Reels audience.

Sincerely,

Bernadine Bogdanovs  
Festival Director

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# A Special Message from the Mayor of Cathedral City



## **Welcome to Cathedral City!**


On behalf of Cathedral City and the City Council, I want to welcome you to our progressive community. Cathedral City is great place to Shop, Dine, Play, Live, Work and Stay. Our community reflects a unique balance between big-city conveniences, small-town friendliness and desert resort glamour.

We invite you to explore our parks, public library, the Fountain of Life and Town Square, the Mary Pickford Theatre and Desert IMAX Theatre, BOOMERS!, Big League Dreams Sports Park, golf courses, and our many fine restaurants and businesses. Cathedral City is also home to one of the largest auto centers in Southern California.

Cathedral City is close to all the desert activities while still being family-friendly and affordable. We are the second largest city in the Coachella Valley and we take pride in our unique "spirit of the desert."

Visit [www.CCisValue.com](http://www.CCisValue.com) to learn more about how you can experience our City and for discount coupons to many of our businesses. You can also visit the City's official website at [www.cathedralcity.gov](http://www.cathedralcity.gov) for the latest news and City information.

Again, welcome to Cathedral City. – where life is good.

  
Kathleen J. DeRosa, Mayor  
City of Cathedral City

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## From the Cathedral City Chamber of Commerce



On behalf of the business community of Cathedral City, the Chamber is thrilled to welcome film-goers, film-makers and auto enthusiasts to the inaugural Wheels On Reels Film Festival. Home to the the largest concentration of new car dealerships in the Valley, Cathedral City is the ideal location for this one-of-a-kind event.

We are delighted you are here with us as we celebrate this new addition to our community event calendar. Enjoy the Festival, experience our fine city, and please come see us again in 2010.

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# Meet the Film Festival's Driving Forces



## Bernadine Bogdanovs

*Festival Director*

Bernadine is the creator of the Wheels on Reels Film Festival, and owner of an electronic publishing business that produces a desert activities newsletter. She is also the publisher of PalmSpringsCarEvents.com, an online calendar of events geared for auto enthusiasts in Southern California. In 2008, at the request of Chad McQueen, Bernadine helped launch a driving clinic for newly licensed teens in the Coachella Valley. Realizing that this type of behind the wheel instruction could help save lives, the Wheels On Reels Film Festival was created to help fund the clinic.



## Chad McQueen

*Film Judge*

Like his father, Chad has blended his passion for cars and motorcycles into a career. Chad is an actor and producer with over two-dozen motion picture and television credits. He is an SCCA Nationals champion, and in 2002, was awarded a Telly for his documentary film entitled *Filming At Speed* about the making of *Le Mans*. Prior to an accident during a qualifying race at Daytona in 2007, Chad competed in several automobile races in the United States, Europe and Mexico. He raced professionally in the World Mini Grand Prix, the Baja 1000 and the Grand American Road Race Series in the GT and Daytona Prototype categories. Following a tragic accident that took

the lives of three local teens, Chad began concentrating his efforts into providing advanced level driving instruction for young licensed drivers. Chad is involved with Wheels On Reels as a film judge, in order to raise awareness of the need to expand this program aimed at preventing accidents and saving young lives.



## Jerry London

*Film Judge*

Jerry London's career in film and television started over 30 years ago as a film editor for the television comedy *Hogan's Heroes*. His talent was immediately recognized, and he was soon on his way to a career that included countless projects for television over the following two decades. He was a long-standing director of such popular hit shows as *The Six Million*

*Dollar Man*, *Kojak* and *Happy Days*, but is perhaps most well known as the award-winning director of *Shogun*, a made-for-television mini-series that won both Emmy and Golden Globe Awards and earned him a Best Director's Award from the Director's Guild of America. Over his career in film and television, London has directed over 25 Academy Award winning actors, including film legends Charlton Heston, Richard Burton, Gregory Peck, Faye Dunaway and Rock Hudson.



## Deborah Harmon

*Mistress of Ceremonies*

Deborah Harmon is a graduate of Northern Illinois University and was a member of the famed Second City improvisational group that included John Candy, Harold Ramis, Joe Flaherty and Dan

Akroyd. Deborah came to Hollywood with her fellow Second City actors, and soon she was starring as the love interest of Kurt Russell in the movie *Used Cars*. She has appeared in numerous motion picture and television roles, including the *Back to the Future* films, *Married With Children* and *M\*A\*S\*H*.

# The Mary Pickford Legacy

by Hugh Munro Neely

## Who was Mary Pickford?

Mary Pickford was virtually the first movie star, certainly the first to have a long-lasting impact on the motion picture industry. She made her first film with the legendary director D. W. Griffith, fully one hundred years ago in 1909. Her meteoric rise to success, first as an actress, and thereafter as a producer, began almost immediately. By 1914 she was considered not only the most famous actress in the business, but also the most famous woman in the world. In the course of her career she became an industry leader, one of the highest paid actors in Hollywood, indeed, the first movie actress to earn one million dollars in a single year.

Mary Pickford was also one of the first independent producers to start her own studio when she, together with Douglas Fairbanks, Charlie Chaplin, and D. W. Griffith formed United Artists in 1919. Her vision extended beyond filmmaking to charity and industry development: she became a key founder of the Motion Picture Relief Fund in 1921 (now the Motion Picture and Television Fund), as well as a founder of the Academy of Motion Picture Arts and Sciences in 1927.

In 1920, with the marriage to her second husband, Douglas Fairbanks, the bride and groom set up house in a converted hunting lodge in the then-small community of Beverly Hills, California. Their home, as dubbed by the press, became known throughout the world as "Pickfair."

As an actress, she was known as "America's Sweetheart." She appeared in nearly two hundred films in the course of her career, and gave standout performances in such early "silent" features as *Tess of the Storm Country*, *Rebecca of Sunnybrook Farm*, *Stella Maris*, *Daddy-Long-Legs*, *Pollyanna*, *Little Lord Fauntleroy*, *Sparrows*, and *My Best Girl*. After the silent era ended, she appeared in *Coquette*, winning the first Academy Award to be given to an actress for a leading role in a sound film. She followed this with three more films, including the first "talkie" based on Shakespeare: *The Taming of the Shrew*, before retiring from the screen after twenty-four years in 1933.

In "retirement" her workload seemed to double, as she continued to expand her charitable activities, while at the same time she produced feature films, appeared on radio and wrote several books.

In 1937, Pickford married her third husband, Charles "Buddy" Rogers, a former co-star from *My Best Girl*. Today, Miss Pickford's films are receiving frequent revivals while at the same time her lifelong devotion to charitable work bears continuing fruit. As biographer Eileen Whitfield has said, Mary Pickford was truly "the woman who made Hollywood."



## Mary Pickford Foundation

In 1958 Mary Pickford resolved a looming battle over which charitable organization might eventually inherit her millions by starting her own foundation. She personally served on its board for some twenty years until her death in 1979. This tradition was carried on for many years thereafter by her husband, Charles "Buddy" Rogers.

The Mary Pickford Foundation can now claim a history of more than half a century of charitable giving, particularly to social and scientific projects designed to help the very young and the very old.

The foundation also donated original copies of Mary Pickford's films to the Library of Congress, while maintaining its own copies and overseeing the restoration and re-release of many titles.



THE MARY PICKFORD INSTITUTE  
FOR FILM EDUCATION  
**LEGACY • CREATIVITY • EDUCATION**

## Mary Pickford Institute

Established in 2005 specifically to handle film-related projects, the Mary Pickford Institute for Film Education is home to a unique library of films, photographs, books, papers, and personal possessions that are available to the fan and serious researcher alike. Viewing and research can be arranged by calling or visiting the Institute's website: [www.marypickford.com](http://www.marypickford.com)



In addition to this, in the greater Los Angeles area, the Institute runs its Mobile Film Classroom, a digital classroom on wheels that provides introductory classes in communications and documentary filmmaking to schools, after school clubs and other institutions that may not have these resources themselves.

Mary Pickford's legacy continues to inspire a new generation of audiences and young filmmakers to dare to dream, to work hard, and to achieve the very best that is inside of them, through times both easy and hard. As Mary wrote, "this thing that we call 'failure' is not the falling down, but the staying down. And we can always take courage in the fact that we are part of the universe... and not victims of it."



**Hugh Munro Neely** is a documentary filmmaker, theater director, and musician. A native of California, he attended the USC School of Music. He began his film work in 1989, directing several episodes of *Air Combat* for the "Our Century" series on the A&E cable network. Since then he has served as supervising editor on ten A&E Biographies, including *Michaelangelo* and *Thomas Jefferson*, which he also wrote. In 1996, with his partners, he started *Timeline Films*. For *Timeline* he has written, produced or directed eight major documentaries, including *Mary Pickford: A Life on Film* for Cinemax, as well as groundbreaking film biographies on *Louise Brooks*, *Clara Bow*, and *Marion Davies* for *Turner Classic Movies*. These projects have been narrated by such stars



as *Shirley Maclaine*, *Charlize Theron* and *Jane Fonda*. His most recent film is the first-ever full length biography of legendary screen vamp, *Theda Bara*, titled *The Woman With The Hungry Eyes*. Many of Hugh's films have received screenings the Museum of Modern Art in New York, the Los Angeles County Museum of Art, and at *Le Giornate del Cinema Muto* in Italy and other festivals, and are available on home video. In theater, Hugh has directed award-winning productions of *Candide* and *A Piece of My Heart*, as well as the world premiere of *Edgar Rice Burroughs' only play, You Lucky Girl!* (1998). As a musician, he has conducted orchestras in America and in Europe, specializing in music for silent films. Hugh serves as Curator of the Mary Pickford Institute for Film Education, where he manages the Institute's collection of films, photographs, books, papers and personal possessions. This collection is open to the public, and may be viewed by appointment. Please go to [www.marypickford.com](http://www.marypickford.com) for more information.

# THE CAR AS STAR: A Brief History of “Wheels” in Film

By Tony Thacker

With the Model T, Henry Ford gave every man the means to become a racing driver – previously the domain of rich people. He also unwittingly gave Hollywood its most enduring prop and “Tin Lizzie,” as the T was affectionately known, was raced and wrecked in early “flickers” until the car and the movies became almost inseparable.

Typically, in those early movies, the car was never really the star, it was always just a prop, but there were some great early auto racing movies that were enjoyable. Indianapolis Speedway of 1939 comes to mind, as does 1949’s *The Big Wheel* with Mickey Rooney and 1954’s *Drive A Crooked Road* also starring Rooney as the luckless racing driver.



Phil Silvers, “It’s a Mad Mad Mad Mad World” 1963 United Artists



“Electra Glide In Blue” 1973, United Artists

In the post World War II boom, the automobile matured and started to get some better parts. However, it wasn’t always the good guy. Quite often the automobile and for that matter the motorcycle took on a sinister persona. Look, for example, at Marlon Brando’s *The Wild One* – banned in the UK until the Seventies for fear of its subversive influences.

There followed a rash of exploitation and teen angst movies such as *Hot-Rod Girl* and *Hot Cars* both from 1956 instigated no doubt by the previous year’s *Rebel Without A Cause* starring James Dean and featuring a realistic and nihilistic drag race when Buzz Gunderson is unable to jump clear and goes off the cliff – the ultimate racing for pinks!

In 1958, Orson Welles released *Touch of Evil*, a melodrama starring Charlton Heston and Janet Leigh. As a car guy first and a movie fan second I was jolted out of my seat when the Mexican thugs terrorizing Leigh arrive in hot rods. Obviously, the cars were a vehicle to enhance the menace of the leather-clad gang. The exploitation of car as bad guy continues to this day.



Milton Berle, Terry Thomas, Jonathan Winters, Ethel Merman, Dorothy Provine, Dick Shawn, "It's A Mad Mad Mad Mad World" 1963, United Artists

The Sixties saw the advent of so-called "teen" movies such as 1964's *The Lively Set*, which featured a cameo by land speed record holder Mickey Thompson. Released the same year, *Bikini Beach* was set among surfers and drag racers at Pomona and featured a young "TV Tommy" Ivo who enjoyed a career both on screen and track as a professional drag racer. Again, these were movies where the racetrack provided the backdrop and no doubt one of the best examples from the same year was Elvis' *Viva Las Vegas*. Set against a road-racing theme, the movie was generally panned by critics but Elvis fans and gearheads love it and especially one electrifying race sequence.

Despite some bad reviews, things were looking up for the automobile as the old guard in Hollywood reluctantly made way for a new generation of filmmakers, who had grown up with the car as part of the family. Of course, the first movie signaling this cultural shift was *Easy Rider* starring two cool Harley choppers, oh, and Peter Fonda and Dennis Hopper. Motorcycle films are generally derided but some notable exceptions were Marianne Faithful's *The Girl On A Motorcycle* and *Electra Glide In Blue*. The exception to the rule of indifference is Bruce Brown's cult motorcycle documentary *On Any Sunday* - an Academy Award nominee.



Clint Eastwood and Jeff Bridges during filming of "Thunderbolt and Lightfoot" 1974 United Artists

Perhaps the ultimate road movie, *Easy Rider* set the stage and was followed by flick after flick that explored the American dream of driving vast distances past endless miles of same scenery always just one step ahead of the cops or death or both on the fruitless road to freedom. Such was the fate of Kowalski in the 1971 film *Vanishing Point*. There's no getting out alive for Kowalski, played by Barry Newman but the Dodge Charger he's attempting to deliver is every bit the fated co-star. More recently, *Thelma & Louise* took the same journey in a '66 T-Bird.

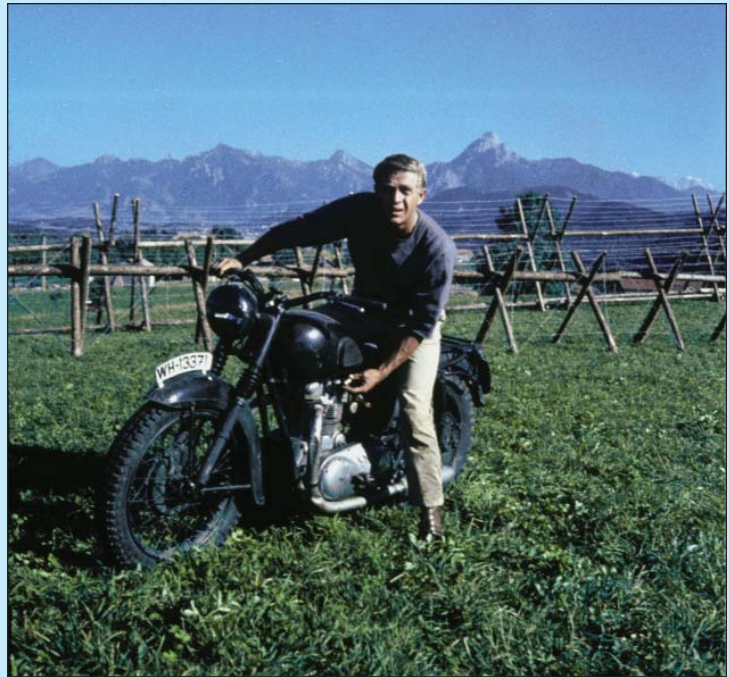
What puts the road movie in context is the fact that movies about real motor racing have never fared well at the box office. Evidence James Garner's *Grand Prix* of '66, Paul Newman's *Winning*, which came out the same year as *Easy Rider* and yet remains a "gearhead's" movie with minimal mass appeal. Likewise, Steve McQueen's 1971 film *Le Mans*. The exception to this rule may be Tom Cruise's *Days of Thunder*. It's not *Top Gun* but the racing scenes were well filmed and realistic.

Our collective perception about the role the car plays in both movies and our lives took another shift in 1973 when young director George Lucas released a low-budget movie called *American Graffiti*. Set in 1962 and based on Lucas' own teen years in Modesto, California, almost every American could relate to this coming-of-age, feel-good flick. And, for many viewers the cars were as important as the characters. For example, Milner's canary yellow lil' Deuce coupe was replicated around the world even by guitar legend Jeff Beck who built an exact copy in England.

Perhaps the only other celebrity car that has influenced the public to recreate it is the legendary Eliminator Coupe from the famous ZZ Top MTV videos of the early Eighties. Indeed, the car was in such demand at the time that a copy had to be built to fulfill the demand for "personal appearances."

Without doubt, the movie franchise most associated with automobiles is the Bond series. Apparently more than half the world has seen a Bond movie and they cannot help but have noticed the spectacular array of 4-wheeled hardware available to 007. Being British, Bond was always associated with that very British of cars, the hand-built Aston Martin, complete with revolving license plates, machine guns and other trick devices. However, the tenth Bond movie, 1977's *The Spy Who Loved Me* saw a shift to another Brit brand, the Lotus that appeared to be able to drive under water.

In 1995, Bond switched to the German marque BMW for a three-picture deal that ended in 1999 with Pierce Brosnan's *The World is Not Enough* – then, it was back to Ford who, at the time still owned Aston Martin. However, not to be outdone, BMW commissioned a series of short films featuring their cars called *The Hire*. Free to download from BMW.com and starring Clive Owen, they're great driving films if short.



Steve McQueen, "The Great Escape" 1963, United Artists



Peter Sellers, arriving at "The Party" 1968, United Artists





Steve McQueen and Faye Dunaway "The Thomas Crown Affair" 1968, United Artists

Of course there are dozens of films where, for a gear head, the car is the star. Among the most memorable are *Christine*, *Herbie*, and the made-for TV Movie of the Week *The California Kid*. *The Italian Job*, *Starsky and Hutch*, *Back To The Future*, *The Great Race*, *Chitty Chitty Bang, Bang*, *The Blues Brothers*, *Tucker: The Man and his Dream*, *Gone in 60 Seconds* and *The Thomas Crown Affair*.

The list goes on and on and we all have our favorites that bring back memories of good times and places and sometimes not so good. And our fascination with cars and the movies continues with the more recent *Fast and the Furious* and *Transporter* franchises.

For me, it doesn't get much better than Steve McQueen's 1968 *Bullitt*. Sure there are mistakes in the chase sequence, such as the same VW Beetle cropping up twice, and the gear shifting sounds really fake but that Max Balchowsky-prepared GT Mustang – that nobody can find – does the job and then some and I, like so many car guys, can watch it time and again and never tire.

**Tony Thacker** is Executive Director of the Wally Parks NHRA Motorsports Museum in Pomona. He is the author of over one dozen books on street rods and race cars, and was the first editor of *Performance Aftermarket* magazine, published now as *Sema News*.



# Opening Night Film Schedule – Friday, October 23

Historical film clip from the archives of the Mary Pickford Institute for Film Education

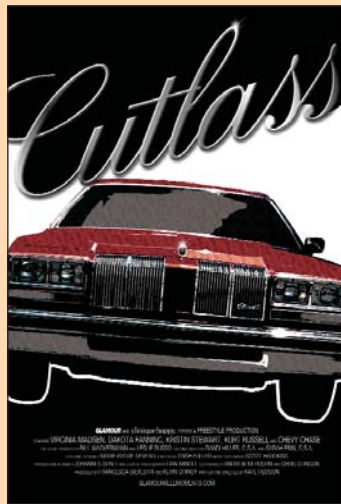


Introduction by Hugh Munro Neeley, curator of the Mary Pickford Institute for Film Education

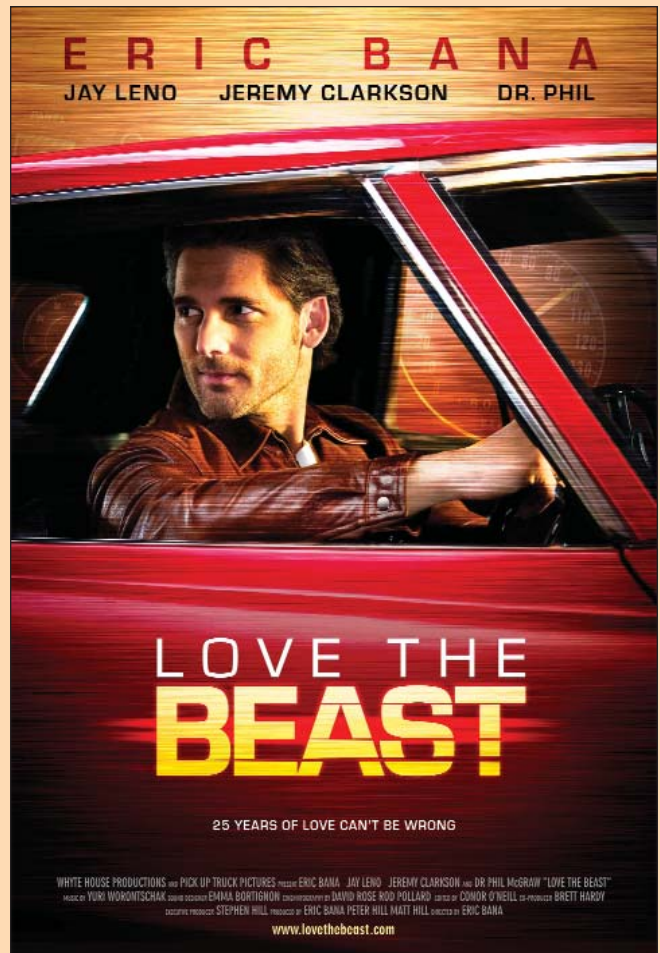
Film description: A promotional film made in 1920 of the first automobile tires made at the Los Angeles Goodyear factory being delivered to the front lawn of the Pickfair Estate by blimp.

Featuring Mary Pickford, Douglas Fairbanks and the Goodyear Pony Blimp

**A short film written and directed by Kate Hudson**  
**USA/16 minutes**  
**7:30 PM**



Kate Hudson received a Golden Globe Award and Academy Award nomination for her performance in the critically acclaimed Cameron Crowe film entitled *Almost Famous*. Brilliantly portraying a teen caught up in the world of a 70s rock band, she takes us back to the 70s once again in her directorial debut entitled *Cutlass*, a heartwarming short film about coming of age, the relationship between parent and child, and a 1976 Oldsmobile Cutlass. *Cutlass* stars Virginia Madsen, Chevy Chase, Dakota Fanning, Sarah Roemer, Kurt Russell and Kristin Stewart.



**A narrative feature film written and directed by Eric Bana**  
**Australia/92 minutes**  
**7:45 PM**

One of this summer's hottest film stars is Australian actor, Eric Bana. He kicked off the summer as the heavily made-up villain in *Star Trek* then co-starred with Adam Sandler in the comedy/drama *Funny People*. Then, before our Speedo's had time to dry, he starred opposite Rachel McAdams in *The Time Traveler's Wife*. *Love The Beast* is Bana's directorial debut that puts you in his passenger seat for a road trip through Australia's Targa Tasmania Road Rally, and the Bana family garage where two very special Ford automobiles take center stage. *Love The Beast* is the story of Eric Bana's 25-year love affair with his 1974 Ford Falcon GT Coupe. Although filmed almost entirely in Australia, the film strikes an emotional cord with every man in America that owns or dreams of owning a muscle car. The film delves into Bana's man-car relationship with appearances by television psychologist Dr. Phil McGraw, talk show personality Jay Leno, and *Top Gear* host Jeremy Clarkson. *Love The Beast* premiered at the Tribeca Film Festival this past spring and makes its West Coast premiere at Wheels On Reels.



The most difficult part of making this film was trying to explain to people that I was making a film about a car, that wasn't a "car" film. As much as I am obsessed with all things mechanical, not even I found the story of someone owning the same car for 25-years that interesting. The thing that I was interested in was that objects, in this case a car, can transcend their materialness.

Since I can remember, I have best connected to the earth through an inflated tire. As a child it was a bike, then a motorbike, then a car. They were means of transport, but more importantly, they provided a means of reducing the physical distance between my friends who were scattered over many suburbs, and myself.

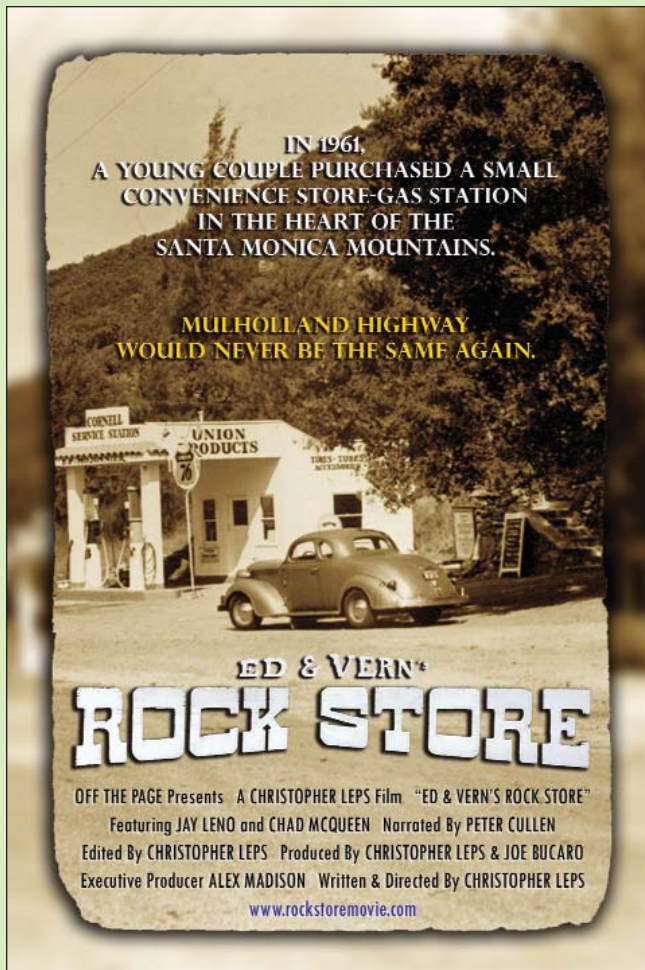
As I got older, that connection became even ore mechanical. The deeper I delved into the mysterious art of tearing down and the putting back together of a car, the more I was reliant on the input and involvement of others. When someone said to me one day that there was no difference between a Ford Laser and a Porsche, "they were just four wheels that got you from A to B," I nearly lost my mind. To me it was like saying there is no difference between me sitting down and coming up with a three-chord guitar song and Mozart at his best. It is, after all, just music.

We go through a lot of twists and turns as people, and very few things have the ability to stay constant in our lives. The fact that my car had survived this most tumultuous period of a man growing up, told me that the story would need to be as much about how we as humans relate to the world around us, and its changes, as it would about anything. The car had become a campfire for me and three of my closest friends. It had become the excuse for us all to get together until the wee small hours, and in doing so, had proved my theory.

A car to me, particularly my car, was a living entity. I was approaching 40, and there was my first car staring at me saying, "hey, I'm still here, after 25 years, can you believe it!" If the car was in fact human, this would have been the point where we would share a drink on a park bench, and re live all the old stories, instead, I closed the garage door and decided to make this film.

**- Eric Bana**

## Saturday Matinee Double Feature – October 24



**Christopher Leps,  
Writer, Director, Producer and Editor  
USA/45 minutes  
2:00 PM**

Filmmakers have a unique ability to look at things in a way that others cannot fully appreciate. Such is the case of Christopher Leps' directorial debut entitled *The Rock Store*. An award-winning stuntman with over 25 feature films and 120 television episodes to his credit, Leps visited the Rock Store in 2006 and felt compelled to tell the story of this mom and pop gas station and convenience store hidden in the Santa Monica Mountains. The 45-minute documentary introduces you to Ed and Vern Savko and some of the Rock Store's regular customers that include Arnold Schwarzenegger, Jay Leno and nearly every motorcyclist in Southern and Central California.

### **THE ROCK STORE By Christopher Leps**

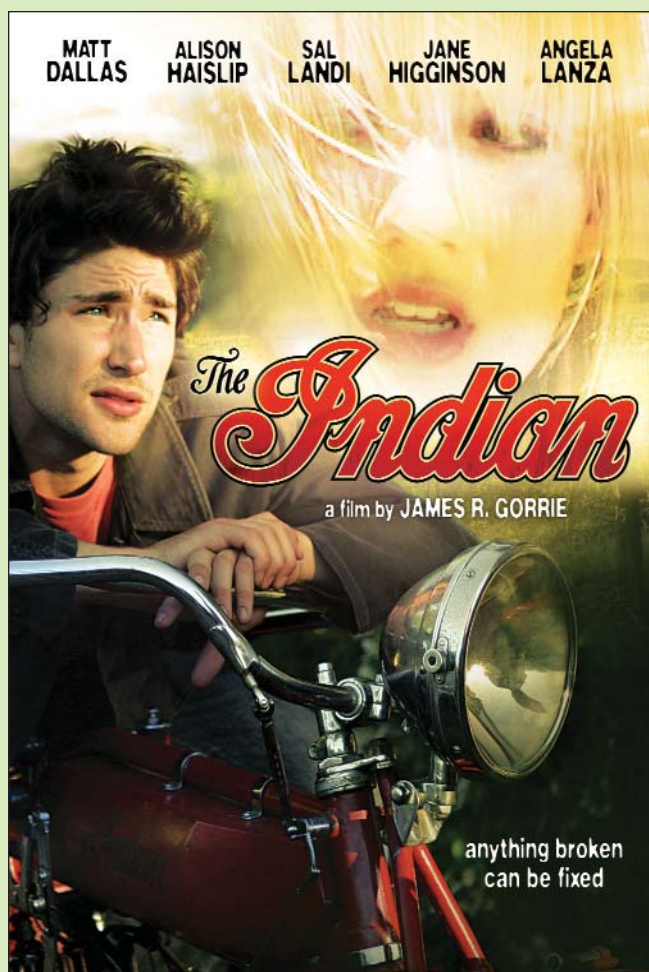
When I first visited the Rock Store in 2006, I was overwhelmed on a number of levels. First, the scenery is unbelievable. And I am referring equally to both the mountains and the motorcycles. Never before had I seen so many bikes in one location. The first thing that came to mind was the anxiety dream about knocking over a parked motorcycle, causing fifty more to fall like dominos, followed by the ass-kicking of my life by 20 bikers from hell. Rest assured, this scenario never played out. Not because I carefully tiptoed through the array of sport bikes and hogs, but because the Rock Store isn't that kind of place, and its patrons aren't those kinds of people. They were incredibly friendly and very quick to strike up conversation, not only about motorcycles, but also about life experiences in general.



After an amazing all-American lunch, I toured the Rock Store in more detail and became incredibly aware of how rich in history it was. My friend and co-producer, Joe Bucaro pointed out a number of photos and motorcycle culture artifacts that would make most collector's mouths water. Then finally, I met Ed and Veronica Savko. I felt as though I had stepped back into the 1950s. These two are the quintessential "mom and pop" cafe owners. They instantly made me feel welcome and at home. We spoke for a while and I learned about the timeline of the store, the history of the area, the celebrities and famous individuals that have visited over the decades, and a little about Ed and Vern themselves. At that moment, it hit me. Being an enthusiast of nostalgia, I felt compelled to tell the story of Ed and Vern, and the Rock Store. That such a place could exist and remain so unchanged over time is something very special. Ed and Vern never set out to strike it rich or gain fame and success. They were merely trying to create a better life for themselves by following an idea. And it wasn't easy. At times, it was hard as hell. But they persevered. And they've done more than simply run a motorcycle hangout over the years; they have captured the essence of the American Dream.

Ed and Vern have built a business based on ideals that are hard to come by in this day and age, and they've created a welcoming environment for visitors from all walks of life. It was a true pleasure capturing a small piece of Ed and Vern's lives, and this documentary is a tribute to the value of history and nostalgia.

## Saturday Matinee Double Feature – October 24



**A feature film written, directed and produced  
by James R. Gorrie  
USA/91 minutes  
3:15 PM**

James R. Gorrie makes his writing and directorial debut in this powerful feature length drama. *The Indian*, (not to be confused with *The World's Fastest Indian*), tells the story of how the pieces of a 1917 Indian motorcycle help to rebuild a destroyed relationship between a father and son. A native of Southern California, Gorrie inherited the motorcycle from his grandfather, and it was the inspiration that drove him to write, direct and produce his first motion picture. The film stars Matt Dallas, Sal Landi, Jane Higginson, Alison Haislip, Angela Lanza, Richard Portnow, Robert Miano, Jim Fitzpatrick, Barbara Scolaro, Corbin Timbrook and Jesse Hart.



### THE STORY OF THE INDIAN By James R. Gorrie



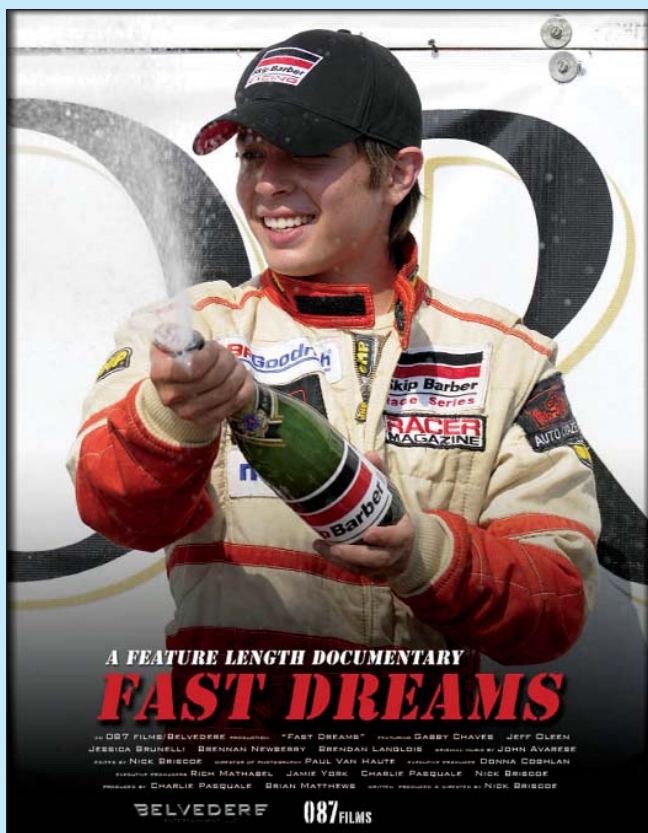
As a small boy, I could often be found in my grandfather's workshop above his garage. Papa had everything up there – all kinds of hand tools, lathes, grinders, a forge, a cast iron pot-bellied stove, and various pieces and parts of old Indian motorcycles. I would spend hours watching him rebuild the old bikes. If he couldn't find a part, he'd make it himself. My grandfather loved those old bikes; they were his passion. As he often reminded me, he used to ride those same Indians "back when he was just a young blade." As a boy, I rode on the back of the old Indians with my grandfather many times.

Well, as time passed, my grandfather slowed down some, and was nearing the end of his life. He knew it and let slip to one his Indian pals that he might consider selling the beautiful old bikes. This was about 1975. One fine day, a gray-haired, bushy-bearded man in aviator sunglasses appeared at my grandfather's house and asked to look at the bikes. My grandfather showed them to the man, and he offered to buy them all right there on the spot. My grandfather was not prepared to make a decision in that moment and said so. The man doubled his offer, and then, after talking a bit more, tripled his offer. In the end, Papa told the visitor that perhaps he might just hold onto the bikes, in case his four grandsons might take an interest in them down the road. The man said he understood, shook my grandfather's hand and left.

Not too many years from then, both my grandfather and the stranger would pass away. And in the end, my grandfather's instincts were right. Down the road, my brothers and I discovered that we did have an interest in the beautiful old bikes, if for no other reason than because our Papa built them and wanted us to have them. Late one night, in 1997, I'm driving down the 405 on the way home with my wife and infant son. We had no money, my commission-only job was going nowhere, I was dreading going to work the next morning, when the story of "The Indian" suddenly came to me. I wrote the "screenplay" with no training, and it was good and bad. Good idea, bad execution. So, after screenwriting classes and thousands of rewrites later, as well as my wife challenging me to either make my own movie or stop talking about it, I set about making my very first movie starring, amongst a very fine cast, my grandfather's old 1917 Indian. It's been a long road.

By the way, when my grandfather was asked who the stranger was who offered to buy the Indians? He thought for a moment, then said "It was some fellow named Steve McQueen."

## Saturday Evening Film Schedule – October 24



### Sneak peek of a feature film documentary written, produced and directed by Nick Briscoe USA/7:15 PM

*Fast Dreams* is a feature length documentary film that profiles teenage racecar drivers in their quest to make it to one of the elite professional series of motor sports. Shot over nine months, the film focuses on fifteen year-old Gabriel "Gabby" Chaves, the youngest driver to ever compete in the Formula BMW series.



### TRUTH IN 24 Keith Cossrow and Bennett Viseltear, Directors 7:45 PM



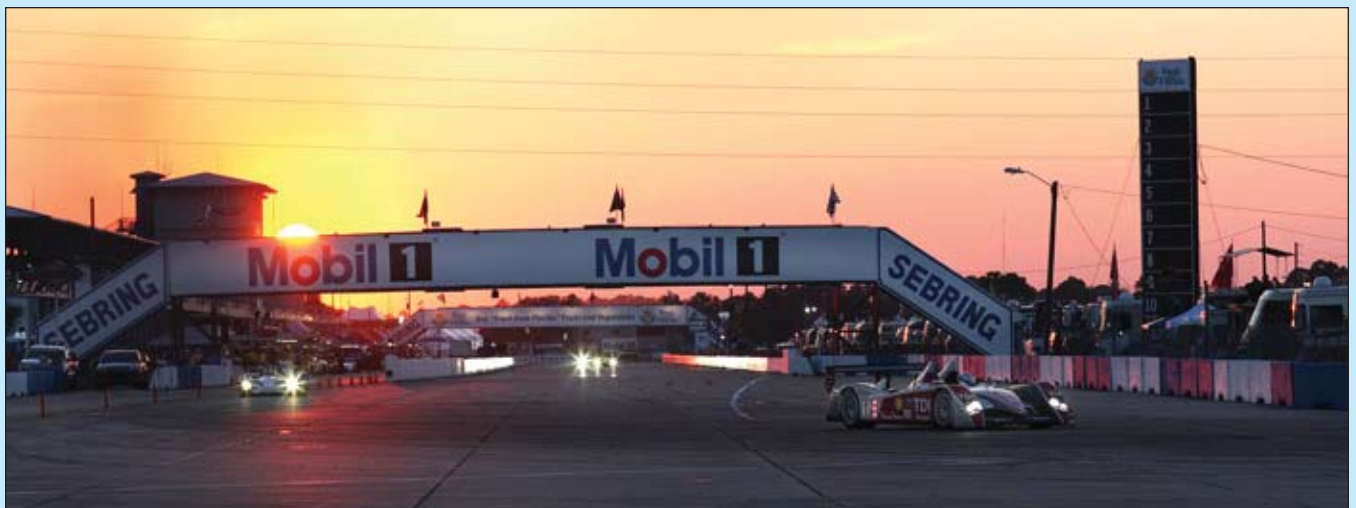
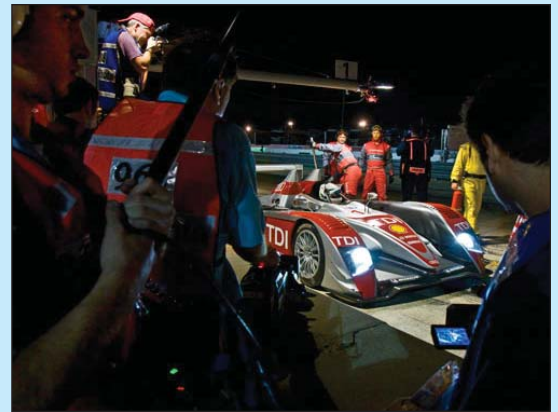
Keith Cossrow



Bennett Viseltear

Keith Cossrow and Bennett Viseltear are award-winning filmmakers at NFL Films that have made a documentary about the 24 Hours at Le Mans their directorial debut. With a combined twenty nominations and four Emmy Awards between them, they divided the directorial duties to provide an in-depth look at the world's most legendary automobile race.

*Truth In 24* chronicles the Audi Sport Racing Team as they attempt to earn a record fifth consecutive win at the 24 Hours of Le Mans. Narrated by Jason Statham, the documentary is made with the same technical precision that engineers and technicians bring to bear in preparing the cars for the most grueling car race in the world. View behind-the-scenes footage and tense drama as the drivers, engineers and technical crew take you on this adrenaline-pumping race with the Head of Audi Motorsports, Dr. Wolfgang Ullrich; Head of Audi Engine Development, Ulrich Baretzk; R10 TDI #2 Engineer, Howden "H" Haynes, and the record-setting Audi Sport Team of: Tom Kristensen, Allan McNish, Frank Biela, Emanuele Pirro, Marco Werner, Rinaldo "Dindo" Capello, Lucas Luhr, Alexandre Premat and Mike "Rocky" Rockenfeller.



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I bought my first car, "The Beast," a 1974 Ford Falcon GT Coupe, when I was a 15-year-old growing up in the suburbs of Melbourne, Australia.

– Eric Bana

To prevent me buying a motorcycle, my dad bought me my first car from my uncle who'd owned it almost since new. It was a British 1946 Riley 1.5 four-door with something like a '34 Ford grille. Being into hot rods, I soon 86'd the hood sides, painted flames on the hood tops and polished or chromed up the twin-cam motor. It was a good little car and took me and my buddies out of our small town to see our American musical heroes like Sam Cook and early drag races – this would have been around 1967. Sadly, I had little mechanical ability and no garage and when things like the exhaust system and the wheels fell off (that happened twice if I remember correctly) I reluctantly sold the beast for a fraction of its cost. Nevertheless, I scour British classic car magazines and TV shows looking for a JTT 144. It has yet to surface.

– Tony Thacker



My mom loved the Ford Lincoln Mercury Cougars. She owned three, and her second one, (a '73 with a 351 Cleveland engine) went to me when I graduated from high school. I drove to junior college in '77 & '78 in this car, and I have a lot of great memories of driving this cat up and down Hwy. 74 on hot summer nights with all the windows rolled down. Heaven.

– Bernie Bogdanovs

My first car was a '49 Chevy pickup. My dad restored it to original condition and sold it to me after I worked all year at a gas station. It was British racing green, with three on the tree and the original oak wood bed. I loved it.

– Chad McQueen



My first car was a lavender colored 1955 Ford Victoria. Wow was I a hot 17 year-old! I had a great time putting spit and polish on it as often as possible. I really wanted a '55 T-Bird, but the price tag of \$2,700 was too much for me!

– Jerry London



My first car was a '63 Rambler American – a box on wheels.

– Deborah Harmon



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Proceeds from the Wheels On Reels Film Festival will help fund advanced level driving instruction for young drivers in the desert cities. Last December, Wheels On Reels organizers conducted their first driving clinic for Coachella Valley high school students on a temporary track provided by the Morongo Band of Mission Indians. The one-day program allowed for 25 newly licensed teens to participate in a full day of behind the wheel driving instruction with racecar drivers and law enforcement professionals. The program included simulator training as well as slalom exercises that provided life-saving driving skills that will enable these young drivers to be better prepared when they take the wheel of an automobile. Your support of the Wheels On Reels Film Festival will help expand this program aimed at saving lives by teaching young drivers how to handle an automobile no matter what kind of challenge they encounter while driving.

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**From the Collections of The Henry Ford**

*Pictured above in the front seats are Douglas Fairbanks and Mary Pickford. Standing in front, left of the windshield, is Frank Kulick, one of the five original employees of the Ford Motor Company. Kulick was Ford's first factory race driver and winner of several events in the early days of racing. He drove Model A Number One in the New York to Seattle Transcontinental Race of 1909, and following the Trans-continental Race of 1924, he stopped to pose for this photo in Hollywood after a cross-country promotional tour in Model T Number Ten Million.*

Henry Ford and Mary Pickford were among two of the brightest minds of the last century. The industries they worked to create have become symbols of American ingenuity throughout the world. Together, at the dawn of a new century, they helped to build two completely different industries, and both remain an indelible part of our every day life. Henry Ford was quoted as saying that “There is no man living who isn’t capable of doing more than he thinks he can do.” This film festival would never have occurred if it were not for the individuals listed here that prove Henry Ford correct.

Mr. Tony Adamowicz  
 Mr. Eric Bana  
 Ms. Pat Bennett  
 Ms. Cheryl Blythe  
 Mr. Nick Briscoe  
 Ms. Amber Brockman  
 Ms. Cristine Cauldridge  
 Mr. Frank Chafe  
 Mr. Tony Damato  
 Ms. Kathy Derosa  
 Ms. Alison Elsner  
 Ms. Nicole Flores  
 Ms. Beth Fromm  
 Ms. Deb Geissler  
 Mr. James R. Gorrie  
 Mr. Bill Groak

Mr. Ted Hane  
 Mr. Brett Hardy  
 Mr. Matt Hill  
 Mr. Gary Hunter  
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 Mr. Andrew Kilbourn  
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