



OFFICIAL SELECTION  
**CANNES CLASSICS**  
FESTIVAL DE CANNES

STEVE McQUEEN

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THE MAN & LE MANS





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## DIRECTORS' STATEMENT

**STEVE MCQUEEN: THE MAN & LE MANS** is a gripping, moving documentary feature film that takes you on a nerve-tingling ride with one of the greatest movie stars of all time.

In 1970 Steve McQueen arrived in France, having set himself a supreme challenge – to make ‘the ultimate racing movie. It would be called ‘Le Mans’.

Our quest has been to meticulously piece together the incredible story of McQueen’s six life-changing months on and off set.

**STEVE MCQUEEN: THE MAN & LE MANS** interweaves present day interviews with McQueen’s family and key members of his production team with a remarkable archive.

We discovered more than three and a half hours of ‘behind the scenes’ footage filmed on set in 1970, which had been left untouched in basements and garages in Europe and the USA for the last four decades.

Hours of interview tapes with McQueen have been sourced.

Most excitingly, after a year of fruitless searching, the original rushes for ‘*Le Mans*’ – which all who worked on the movie presumed lost or destroyed at the end of production – were uncovered by the film-makers.

For the first time this material can now be seen, bringing to life McQueen’s unique vision for the film that meant more to him than any other.

Evoking a special era and bringing a special story to life for the first time, we believe our film will re-define the myth and the magic of Steve McQueen the movie icon and shed new light on Steve McQueen the visionary film-maker.

**Gabriel Clarke & John McKenna**  
Directors

SYNOPSIS

In May 1970, Steve McQueen flew to France to begin work on the film that meant more to him than any other. Life was sweet.

He lived in a Beverley Hills mansion so palatial it was referred to in Hollywood circles as ‘The Castle’.

He had two children and a beautiful wife, Neile.

The 1960s had been his golden decade.

McQueen had announced himself in a classic western *The Magnificent Seven* before starring in *The Great Escape*, the war movie hit at the box office.

He had charmed critics in the romantic success, *The Thomas Crown Affair*, before defining the role of the maverick cop in *Bullitt* - the film that made car chases a staple of the movie industry.

*Bullitt* had been McQueen’s fifth hit film in a row. He was at the top of his game, commanding respect and wielding power.

His company Solar Productions had signed a six-picture deal with Cinema Center Films. McQueen could work for himself, choose his own material and reap the benefits.

And at last he could make the film that had been his passion for the best part of a decade ...*Le Mans*.

Cinema Center Films invested in a \$6 million budget, the largest for a McQueen film to date.

The legendary film-maker John Sturges (*The Great Escape*, *The Magnificent Seven*) would direct.

McQueen’s business partner and close friend Bob Relyea would head up the production.

“A few months before production we sent out a poster of McQueen in a race car. The phones were ringing off the hook. This was a sure thing, this could not miss.”

*Bob Rosen, Executive Producer, Cinema Center Films*

The star and his film would want for nothing. McQueen’s lodgings would be a 14th-century chateau.

An elite multi-national crew of technicians and mechanics were headed by 45 of the world’s most famous racing drivers. Authenticity was at the centre of McQueen’s unique vision. He wanted to capture the real danger, and the true essence of racing. McQueen’s unique vision would require racing at actual racing speeds day in, day out.

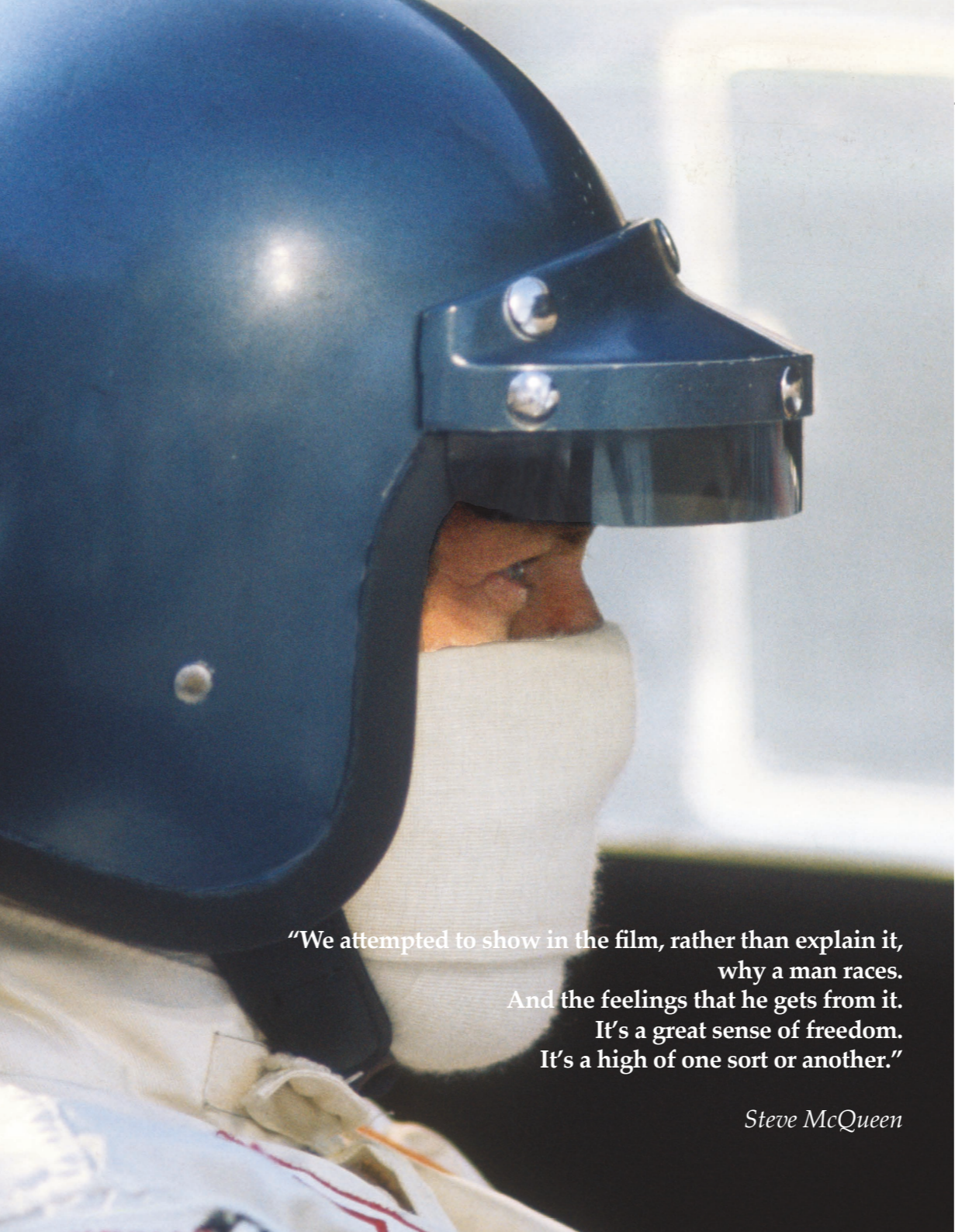
McQueen frowned upon the latest developments in slow motion and special FX and on romantic storylines.

*Le Mans* had the biggest star in Hollywood, one of its great directors, the best technical team ever assembled. But as production rolled at the start of June 1970, what McQueen didn’t yet have was a script ...

This is the story of how one of the most charismatic movie stars of all time would lose almost everything in the pursuit of his dream.

“What was happening when we were shooting this movie should happen to no man. ”

*Bob Rosen, Executive Producer, Cinema Center Films*



“We attempted to show in the film, rather than explain it, why a man races. And the feelings that he gets from it. It’s a great sense of freedom. It’s a high of one sort or another.”

*Steve McQueen*

OBSSESSION

To Steve McQueen, racing was much more than a hobby.

By the 1960s he was a talented racing driver in his own right. Speed was an addiction and an escape.

As early as 1962 he had discussed making the first movie to capture the speed, danger and beauty of the sport he loved.

In 1966 Warner Bros pulled the plug on *Day of the Champion*, McQueen’s first attempt at a racing film, because MGM and James Garner got there first with *Grand Prix*. Garner’s film was more ‘soap opera on wheels’ but the setback burnt inside McQueen.

It became his obsession to make ‘the ultimate racing picture’. To McQueen, racing was an art form. He wanted to capture the very essence of the sport and its pull on the human spirit.

In 1970, the world famous 24-hour race at Le Mans was the greatest test of driving skill. It would be the inspiration and location for McQueen’s vision. But Steve McQueen wouldn’t simply be the star of the film... He would be its Auteur.

“He wanted to leave his scratch-marks on the history of film-making. He said ‘I’m a driver, an actor and a film-maker.’”

*Neile Adams McQueen, First Wife*

BETRAYAL

Nine months before filming began on *Le Mans* Steve McQueen was due to attend a party at the Hollywood home of film star Sharon Tate.

A last minute rendez-vous with a mystery blonde saved his life.

Tate, who was carrying Roman Polanski’s child, was among five people brutally murdered in the notorious Charles Manson killings.

On set in France, McQueen discovered that he had been the first name on Manson’s ‘death list’. He wrote home urgently requesting his gun license and from then on travelled everywhere with a loaded pistol.

McQueen’s paranoia was increasing along with the pressures of his production.

**“Steve was already in what I would call a heightened state.  
Extremely paranoid, extremely cautious.  
Everything was raised, the levels of craziness were heightened  
Everything was up!”**

*Mario Iscovich, Personal Assistant*

Early on during production in Le Mans, his wife Neile, despairing at her husband’s blatant infidelity, confessed to an affair.

McQueen was losing his wife and his film.

Six weeks into production, frustrated at McQueen’s refusal to sanction a ‘Hollywood story’, director John Sturges quit the film.

The two men never worked together again.

**“I’m too old and too rich to put up with this shit.”**

*John Sturges, Director*

With production running over budget and with no script in sight, Cinema Center Films took over the movie forcing McQueen to sign away control of his film. McQueen blamed the meltdown on his closest friend in the business, Executive Producer Bob Relyea.

**“You betrayed me, you stabbed me in the back.  
You and I will never speak again.”**

*Steve McQueen*



## ORIGINAL FILMING

Original filming and interviews with McQueen's family and key members of the *Le Mans* cast and crew has captured poignant and dramatic moments that are interwoven with the incredible archive.

The narrative is also punctuated with the dramatization of key scenes, re-lived by those who were there and told to camera in their own words.

Chad McQueen, Steve's son, returned to Le Mans in the summer of 2014 for the first time since he developed his own passion for racing on the film set as a ten year old boy.

Largely out of vision narration, led by Steve McQueen, is the thread that drives the story.

**"There were times when I was under pressure, where I had to battle in my business with somebody. There were about five years where I think I really wanted to let go."**

*Steve McQueen*



## VINDICATION

After making *Le Mans* Steve McQueen never raced a car again. He turned his back on the sport that had been his first love.

McQueen rebuilt his acting career in the critically acclaimed *Papillon*.

The huge box office success of *The Getaway* and *The Towering Inferno* in the early 1970s ensured that he never needed to worry about money again.

He became increasingly reclusive.

Steve McQueen's passion for film was never the same after the debacle of *Le Mans*.

The film, however, has survived and prospered.

In today's world of CGI and special FX, *Le Mans* is regarded as the most realistic racing movie that will ever be made for the big screen.

**"Racing fans today revere this picture. All they want to talk about is *Le Mans*. It has taken on a life of its own."**

*Bob Rosen, Executive Producer*

Steve McQueen achieved his quest for 'purity and realism' but the critical praise for his picture came long after his death.

He died in 1980, aged 50, from mesothelioma, a deadly form of asbestos-related cancer that attacks the lungs. The same asbestos was found in the racing suits worn by drivers in the 1960s.

**"When you're racing, it's life. Anything that happens before or after is just waiting."**

*Steve McQueen*

STEVE McQUEEN: THE MAN & LE MANS  
CREW BIOGRAPHIES

GABRIEL CLARKE  
Writer/Director

Gabriel Clarke is an award-winning journalist and film-maker.

He trained as a news journalist, working in print, radio and TV before joining UK broadcaster ITV in 1991. Gabriel has been named the Royal Television Society (RTS) Sports News Reporter of the Year three times and has won various RTS awards for creative and feature production, whilst developing his documentary portfolio.

In 2008 Clarke wrote and co-directed *Clough*, a portrait of the late English football manager, nominated for the Grierson Documentary Prize. In 2010 he wrote and co-directed the motorsport based documentary *When Playboys Ruled The World*, critically acclaimed for its insight into the changing dynamic of sport and celebrity. And in 2011 he performed the same role on *The Fight Of Their Lives*, the story of boxing’s forgotten champion Gerald McClellan, nominated by the British Academy of Film & TV Arts (BAFTA) for best single documentary.

Between 2012 and 2014 Gabriel developed the *Sports Life Stories* series, awarded Sports Journalists Association (SJA) Programme of the Year in 2014.

Gabriel is the son of the Film director Alan Clarke, whose work included *Scum*, *Made in Britain*, *Rita Sue* and *Bob Too*, *Elephant* and *The Firm*.



JOHN McKENNA  
Producer/Director

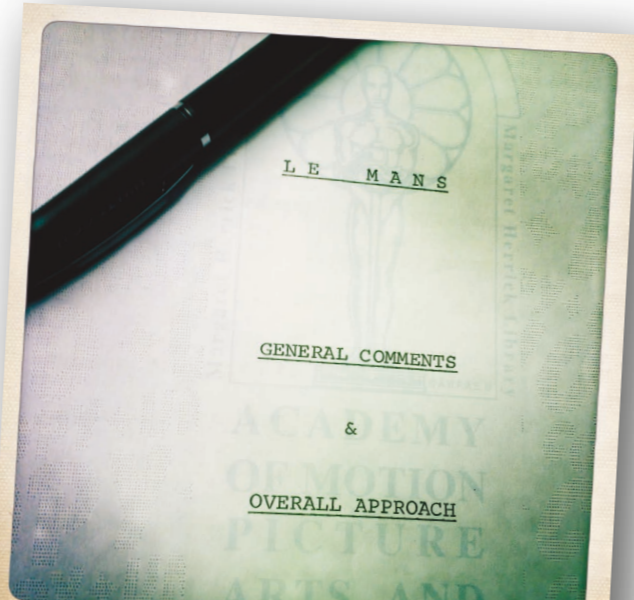
John is Producer/Director on the film - his first time for a theatrical documentary, having performed this role on several acclaimed television documentaries in the UK. The last of these saw him and Gabriel team up in the same way for *The Fight of their Lives*, which was BAFTA nominated in 2012 in the single documentary category.

John also produced and directed the Grierson nominated *Clough* (2009) and the motor racing documentary *When Playboys Ruled the World* (2011).

John spent 13 years at ITV Sport in the UK, working his way up from runner to Creative Director, before going freelance in 2009.

He has won several awards for titles sequences, edited sequences and live directing, including winning 4 Royal Television Society Awards. He was a studio director on Channel 4’s BAFTA winning coverage of the Paralympics in 2012 and has been BAFTA nominated a further two times.

He also runs a successful Promotional Trailers team that has delivered global promotional content during the last two football World Cups, the UEFA European Championships and the Olympic Games.



STEVE McQUEEN: THE MAN & LE MANS

MARCH 2015

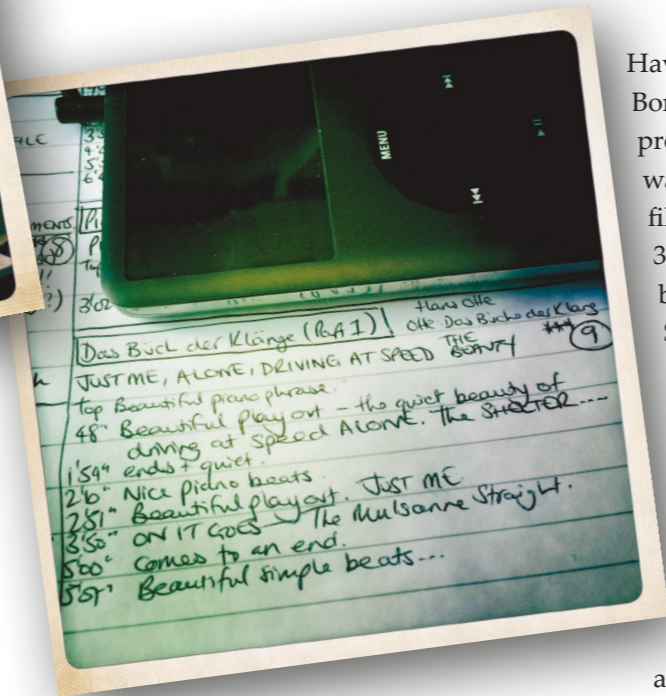
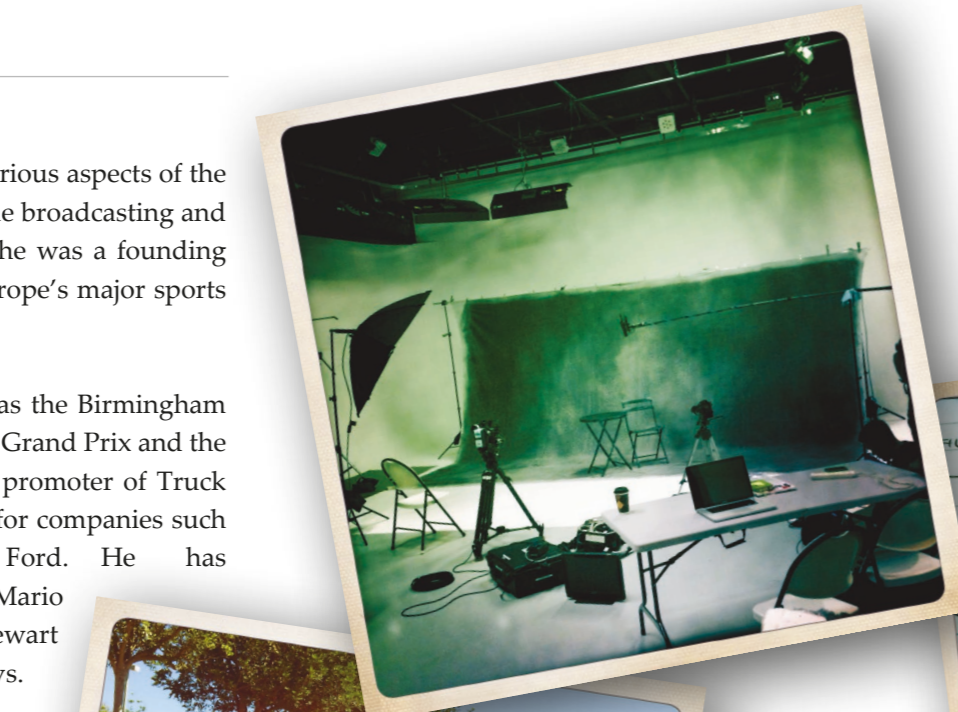
ANDREW MARRIOTT  
Executive Producer

Andrew Marriott is a Motor Racing lifer, having worked in various aspects of the sport for the best part of fifty years. His parallel careers include broadcasting and journalism, to which he has now largely returned, but also he was a founding director of what was to become, for three decades, one of Europe’s major sports marketing and sponsorship agencies, CSS Promotions.

He has worked in over forty countries on events as diverse as the Birmingham SuperPrix, the Hong Kong-Beijing Rally, the South Africa bike Grand Prix and the London Docks Powerboat event. He was also the successful promoter of Truck Racing in both the UK and Australia. He has run campaigns for companies such as British American Tobacco, Halfords, Canon, Orange and Ford. He has worked closely with a number of World Champions including Mario Andretti, Mike Hailwood, James Hunt, Barry Sheene, Jackie Stewart and Jody Scheckter - who slept on his flat floor in the early days.

As a journalist and broadcaster his outlets have included ITV, ESPN, The Sun and Daily Express newspapers and, currently, the USA channel Fox Sports.

Along the way Andrew has found success as a rally co-driver/navigator, winning International events in the UK and South Africa and more recently the rather slower MPG Marathon fuel economy run, all with his long time friend Andy Dawson.

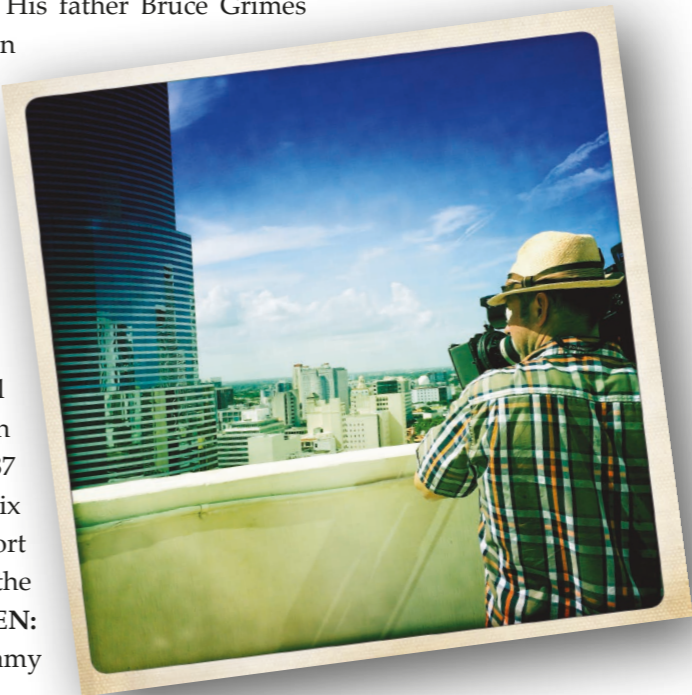


BONAMY GRIMES  
Executive Producer

Bonamy Grimes co-founded Skyscanner from his attic in London early 2002. Since then the company has grown to be the largest independent travel search company in the world, currently valued at over \$1B, and employing over 650 people at various offices around the globe.

Having recently stepped down from day to day involvement in the business, Bonamy has decided to return to his family roots and apply his skills to film production and distribution. His father Bruce Grimes was a Production Designer in film and television, and 3 uncles were also in the business, one of whom, Stephen Grimes won an Oscar for his work on Out of Africa.

As an 14 year, Bonamy watched live as Nigel Mansell overtook Nelson Piquet at the 1987 Silverstone Grand Prix and has been a motor sport fanatic ever since, so when the chance to be involved in **McQUEEN: THE MAN & LE MANS** Bonamy jumped at the opportunity.



BARRY SMITH  
Executive Producer

Barry is Co-Founder of Skyscanner - the fastest growing independent travel search site in the World, with offices in Edinburgh, Singapore, Barcelona, Beijing, Budapest and Miami.

Barry is also an active angel investor/adviser in a number of technology companies, mentors several tech startups and is on the Board of Trustees for the Entrepreneurial Charity - NEF.

As well as being an Executive Producer on **STEVE McQUEEN: THE MAN & LE MANS**, Barry has also been responsible for the Digital Strategy of the film, helping build a global community of McQueen, Motorsport and Film fans all around the World on social media. Barry believes that technology has a bigger part to play in the future of global content distribution - and that we are just at the beginning of a changing world in the film business.



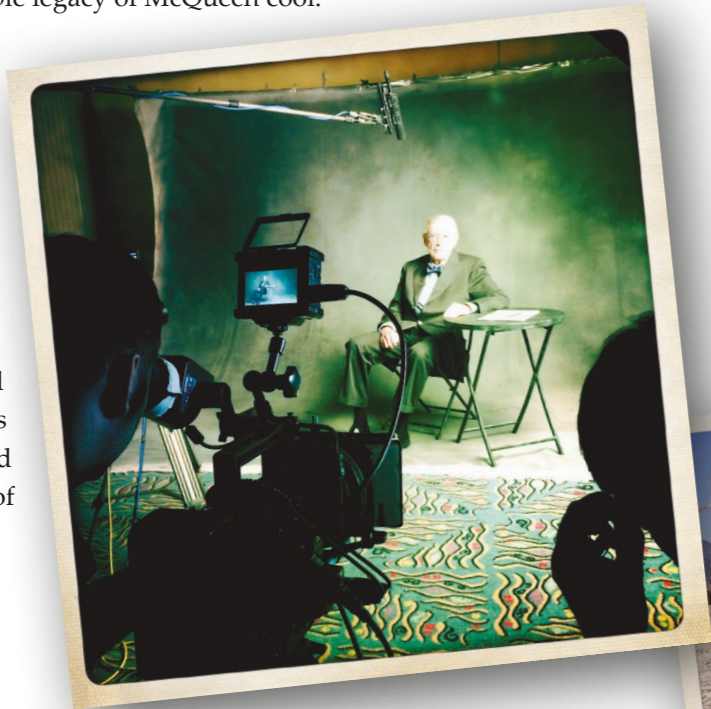
STEVE McQUEEN: THE MAN & LE MANS  
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DAVID GREEN  
Executive Producer

David Green was a young attorney when he first helped to pitch Bill Gates’ privately held photo company, Corbis, with a novel business proposition: why not also represent the rights of iconic personalities contained within Gates’ collection of over 100 million of the world’s most memorable images? Many deals, several acquisitions, and a few years of hard work later, Corbis’ GreenLight division would become a leader in this special field, representing the estates of global personalities such as Albert Einstein, Andy Warhol, Johnny Cash, and Steve McQueen. David’s deals, cases, and commentary have been featured in The New York Times, Wall Street Journal, the BBC, and Forbes magazine, among others.

Working closely on projects, Chad and David quickly bonded over their shared love of fast cars and motorcycles. Soon after, McQueen Racing LLC was formed to share with motorsport enthusiasts the McQueen family DNA and love of all things fast and continue the unmistakable legacy of McQueen cool.

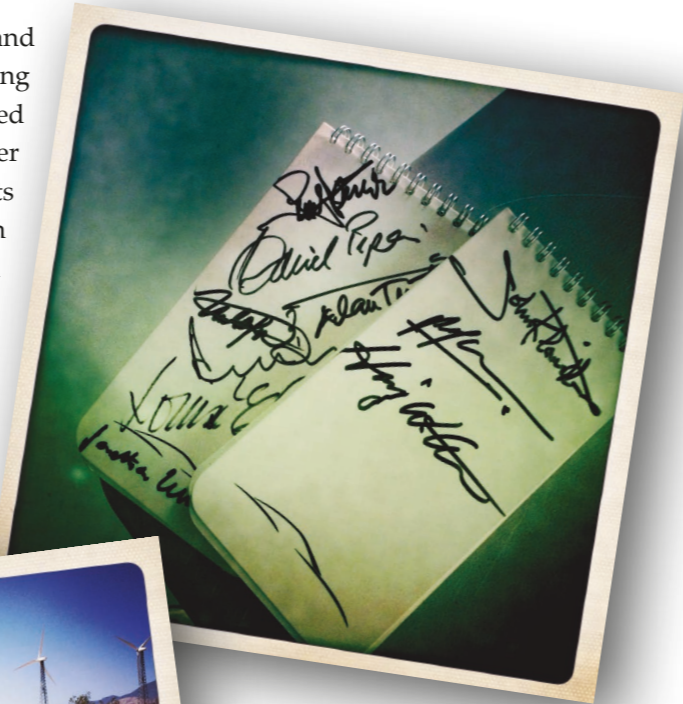
David has previously served as production counsel on several award winning films and television projects. David is an avid motorcycle and motorsport enthusiast, and enjoys continuing to develop McQueen Racing projects, attending racing events, and those memorable opportunities trying to keep up when Chad McQueen drives the foothills of Malibu’s canyons.



DAVID REEDER  
Executive Producer

David has worked with the McQueen estate and McQueen Racing on a variety of commercial and entertainment related projects since 2005. As the head of GreenLight, a Bill Gates-owned global entertainment consultancy and representation company, David oversaw the use of Steve McQueen’s name and likeness in a number of high profile advertising campaigns in markets all over the world. David is often quoted in the press as an expert on the use of celebrity in advertising and, specifically, the representation of iconic personalities for use in a broad spectrum of commercial activities.

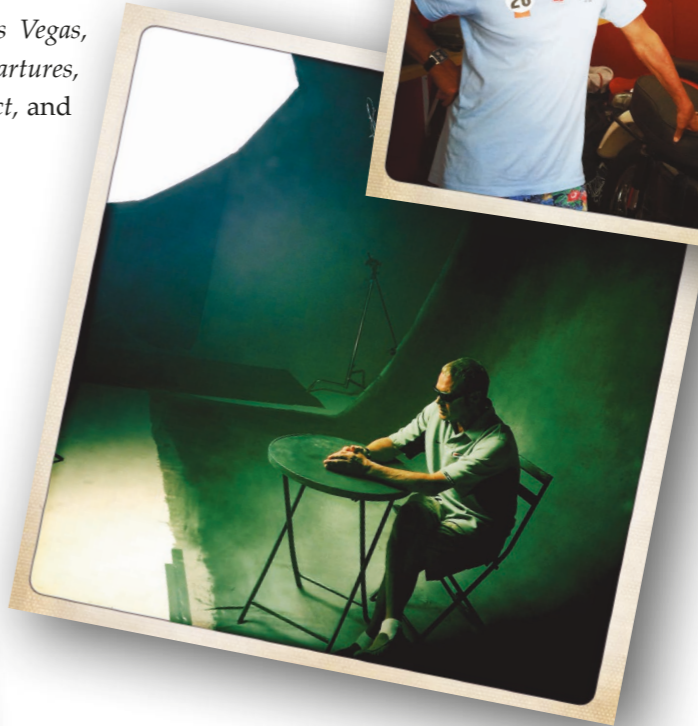
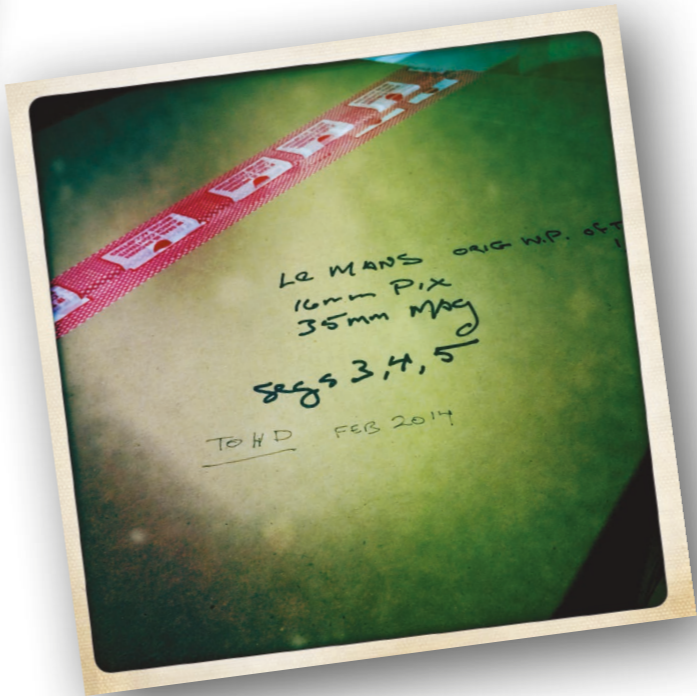
In 2012, David started Reeder Brand Management, a boutique licensing and representation agency based in Los Angeles, California. Reeder Brand Management consults on celebrity licensing with prestigious global brands and exclusively represents a number of well-known personalities like Alfred Hitchcock, Evel Knievel, Orson Welles, Chris Farley and perennial “perfect 10”, Bo Derek.



JAMIE CARMICHAEL  
Executive Producer

Jamie is the President of Content Media’s Film Division and a seasoned veteran of the global film market. After two years traveling and five years working in production, Jamie spent two years at Guy East’s Majestic Film and Television International, two years at Jean Cazès’ Lumiere Pictures, then seven years at Mel Gibson’s and Bruce Davey’s Icon Entertainment International. Jamie opened Content’s international offices in 2002 in London. Jamie now lives in Los Angeles.

Films include: *Dances With Wolves*, *The Piano*, *Leaving Las Vegas*, *Driving Miss Daisy*, *Transamerica*, *Thank You For Smoking*, *Departures*, *The Doors: When You’re Strange*, *Fish Tank*, *The Cooler*, *The Pact*, and *Jimi: All Is By My Side*.



## STEVE McQUEEN: THE MAN & LE MANS

MARCH 2015

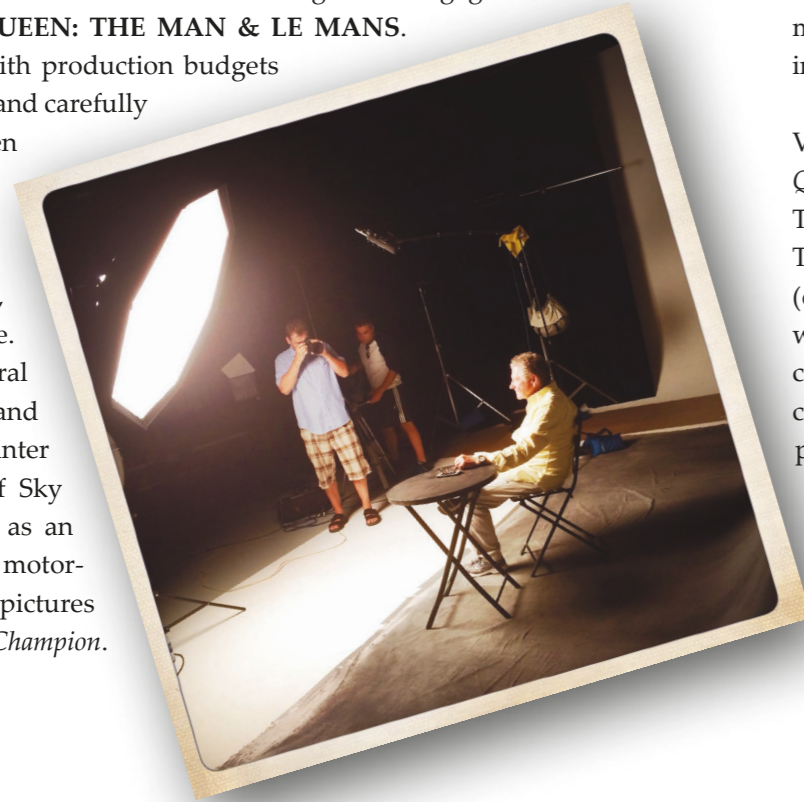
### RICHARD WISEMAN

#### Archive Producer

Richard Wiseman's Twitter handle is @archiveanorak, which possibly tells you all that you might need to know? He gets almost embarrassingly excited over uncovering either lost or long-unseen film of cars going around in circles. Despite having worked with him previously on ITV1's Hunt and Sheene: *When Playboys Ruled The World*, John and Gabriel were foolish enough to re-engage his services on **STEVE McQUEEN: THE MAN & LE MANS**.

Prior to playing havoc with production budgets via his inability to count - and carefully

directing Chad McQueen to entirely the wrong French chateau - he was a print journalist with *Sky TV Guide* the *Radio Times*, and, er, *Nuts* magazine. He also worked for several years at ESPN Classic, and spent many dark winter months on the launch of Sky Sports F1. Richard acted as an archive consultant to the motor-racing-themed motion pictures *Rush*, *1* and *Weekend Of A Champion*.

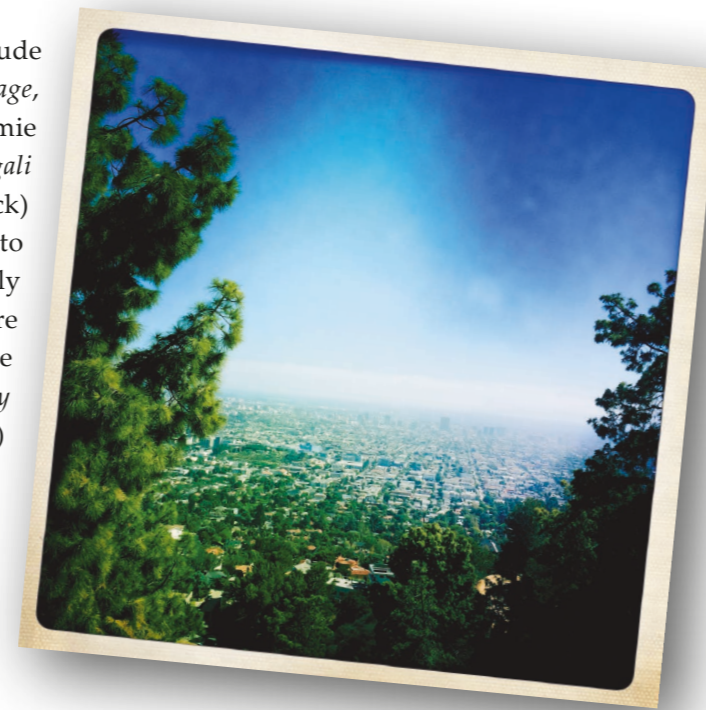


### VICTORIA WOOD

#### Line Producer

Victoria fell into filmmaking having helped at film festivals and organised two short film productions with friends, outside of work during 2006 and 2009. Her shorts went on and won a couple of awards, peaking her interest. Not being hugely enthused by the property market she'd found herself in, she took a gamble late 2009 and decided to quit her job and see if she could find one in film. Having made several hundred cups of tea as runner and even managing to be a best boy in that period, Victoria is thankfully now working in production!

Victoria's films include *Queens of the Cage*, *Treacle Jr.* (dir. Jamie Thraves) and *Svengali* (dir. John Hardwick) which all went on to collect awards. Recently completed feature productions include *Amar, Akbar & Tony* (dir. Atul Malhotra) release April 2015.

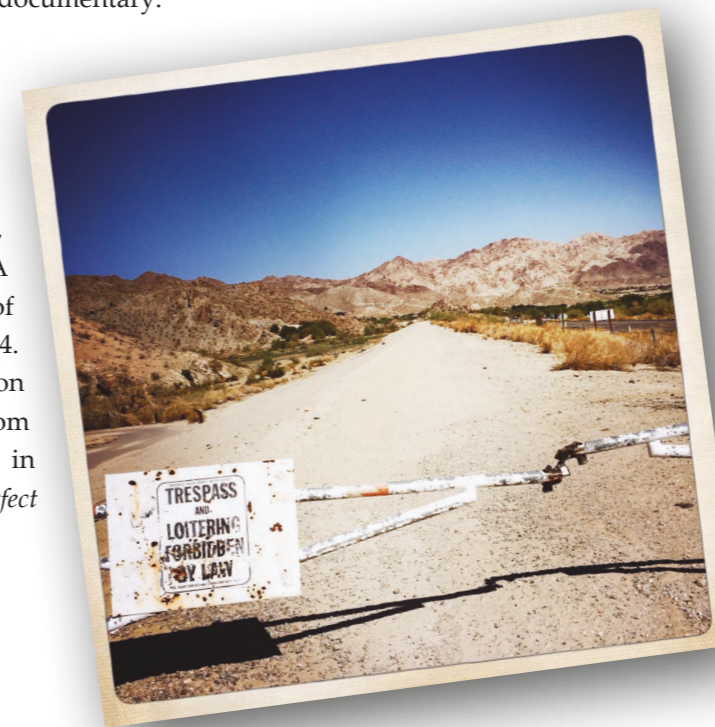


### MATT WYLLIE

#### Film Editor

Matt started his career at as a producer at ISL, a large sports marketing company. For the last 15 years Matt has been a freelance editor and producer working for every major broadcaster in England and many across the world. Matt's work has won a number of awards including Royal Television Society awards for Best Sports Creative Sequence in 2005 and Best Feature in 2007, as well as the Sportel Golden Podium award in 2008. Matt has worked on BAFTA and Emmy award-winning programmes, and was part of the editing team that made the acclaimed one hour documentary *Clough* which was nominated for the highly prestigious Grierson award in 2009. In 2012, Matt attended the BAFTAs again after *The Fight of their Lives* was nominated for best documentary.

Matt has also edited the critically acclaimed *Keane & Vieira: Best of Enemies* and the UK series *Sports Life Stories*, which won the SJA Sports Programme of the Year award in 2014. And he has recently won the prestigious Remi from World Fest - Houston in 2015, for short film *Perfect State*, which he edited.



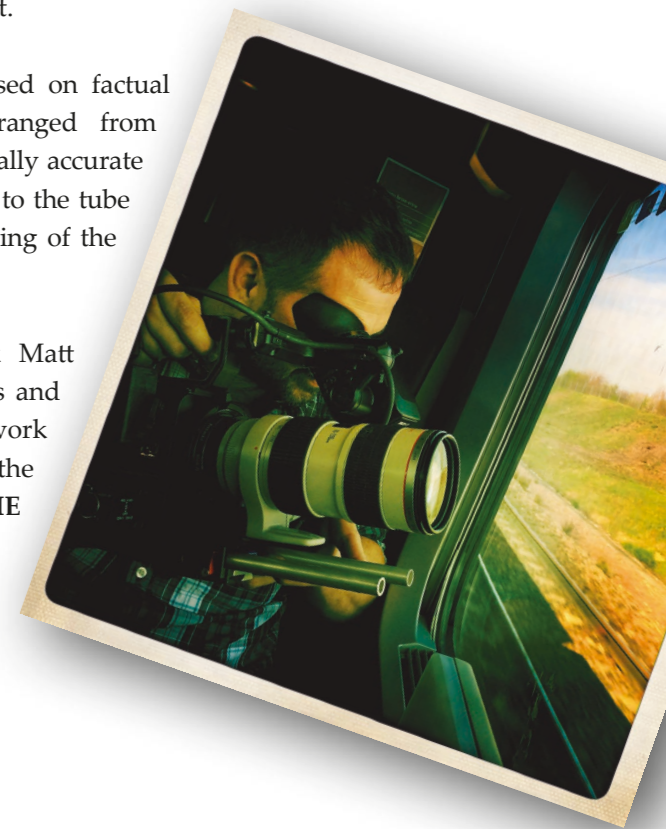
### MATT SMITH

#### Director of Photography

Matt Smith has worked extensively as a freelance cameraman and Director of Photography for over 20 years, working as part of a team on several BAFTA and Grierson award shortlisted projects in a career which has spanned drama, documentaries and entertainment.

His most recent work has focused on factual drama projects, which have ranged from *Stockwell* - a dramatised but factually accurate account of the events leading up to the tube bombings in London - to a retelling of the real story of *Midnight Express*.

Alongside factual drama work Matt has specialised in sports promos and documentaries and it was this work that lead him to collaborate with the team on **STEVE McQUEEN: THE MAN LE MANS**.



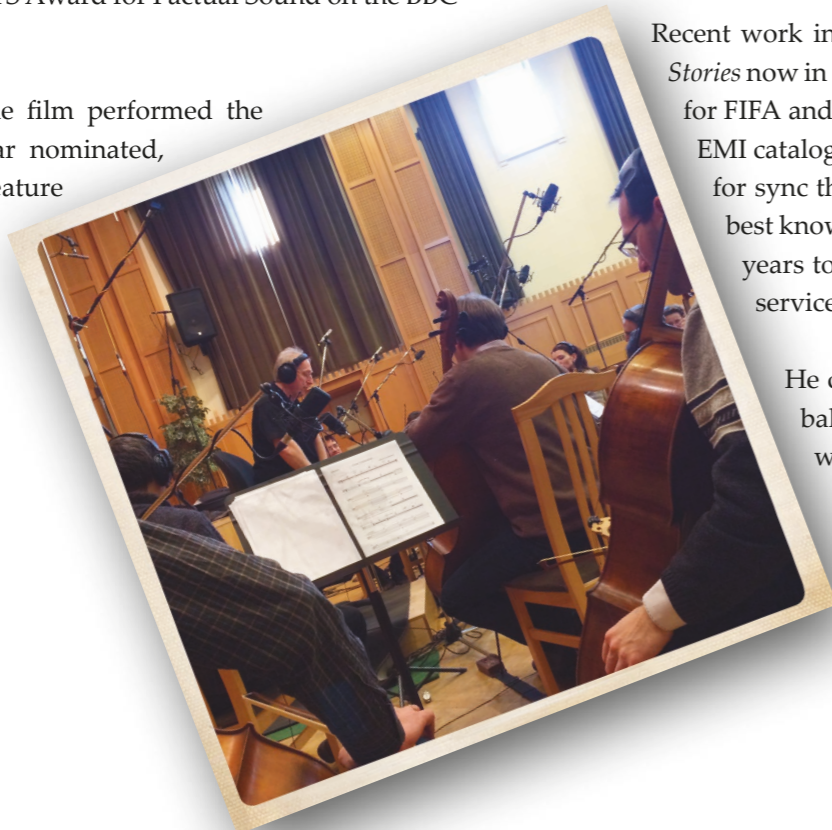
# STEVE McQUEEN: THE MAN & LE MANS

MARCH 2015

## GEORGE FOULGHAM Supervising Sound Re-Recording Mixer

George Foulgham is recognised as one of the most respected dubbing mixers in the industry, particularly for his Feature and TV Documentary work. George moved to Molinare in 2002, having begun his mixing career at Video London Sound Studios where he was a pioneer in the transition of sound mixing to video. Since moving to Molinare George’s reputation for quality mixing has led to a large number of Industry award wins and nominations, including the 2010 BAFTA Sound Factual Craft Award win for BBC’s *Trawlermen*, preceded by multiple UK Screen Conch Awards for projects such as the Oscar-winning *Man On Wire* and Grierson-winning *Mugabe & the White African*, and the 2003 RTS Award for Factual Sound on the BBC series *Fighting The War*.

George and his team that worked on the film performed the same role on *Virunga* (BAFTA and Oscar nominated, 2015), and have recently worked on two feature documentaries that were at Sundance 2015 - *Listen to me, Marlon* and *Dark Horse*, Sundance winner of the World Documentary Audience Award.



## JIM COPPERTHWAITE Composer

Jim Copperthwaite graduated with a first class degree in Music with a special focus on composition. A multi-instrumentalist and computer music specialist his early career involved a number of projects in the avant-garde electronic world, which gained critical support from the likes of John Peel (BBC Radio One), *The Wire* and BBC Radio Three. An invitation from MTV to work on a series of idents in the mid-90s naturally led to succession of opportunities writing for picture. Twenty years later he is in constant demand for TV commercials (Sony, Rolls Royce, Nike, Range Rover, EE, Honda), installation artworks, film and television.

Recent work includes several UK TV ads for *EE*, the ITV series *Sports Life Stories* now in it’s third series, a documentary chronicling the *2014 World Cup* for FIFA and numerous tracks for EMI’s production music catalogues. His EMI catalogue numbers in excess of 900 tracks which are in high demand for sync throughout the world - finding homes on some of the world’s best known ads, promos and TV shows. Alongside this Jim spent many years touring globally with the band *Aqualung* as well as providing services as a producer, performer and re-mixer.

He currently works from a converted barn in Somerset where he balances a life spent inside with esoteric electronic equipment with pig-keeping and making fine charcuterie.



PRODUCTION STORIES

THE BIG IDEA

ANDREW MARRIOTT

Executive Producer

The first major race I covered as a journalist was the Le Mans 24 Hours and I was immediately captivated not only by the challenge of the track but also the special atmosphere of this historic race. A few years later Steve McQueen captured all this with his film *Le Mans* which I must have seen as soon as it was released in the UK.

I subsequently covered many major races for both print and television, including the Monaco Grand Prix, Daytona 500, Indianapolis 500 and Sebring 12 Hours. But Le Mans is still the race which more than any other makes my heart race faster. Fortunately fifty years after covering it for the first time, I am still reporting the event - these days for the US TV channel Fox Sports.

A few years ago I bought Michael Keyser’s book *A French Kiss with Death* and enjoyed reading about the trials and tribulations McQueen went through whilst making his film. So, after successfully collaborating with John McKenna and Gabriel Clarke on an ITV documentary about 70s Motorsports super stars Barry Sheene and James Hunt, it seemed the perfect subject for our next television programme.

Except that when we starting digging a little deeper, it soon became apparent that the story was so good that is justified being told on a rather larger screen. Some four years later, and after a few setbacks and plenty of negotiations, we entered into partnership with McQueen Racing and Chad McQueen - and now **STEVE McQUEEN: THE MAN & LE MANS** is reality.

Of course several talented professionals have joined us along the way to bring their special expertise into play. Cameramen, editors, sound men, even lawyers and accountants and, of course, our Line Producer Victoria Wood and amazing Archivist Richard Wiseman. When others doubted us, including some pretty wealthy guys who count racing at Le Mans as a passion, up came two men with vision and the funds we needed, Bonamy Grimes and Barry Smith. They have made our dream happen.

We trust we have captured all the intrigue and excitement not only of those heady days back in 1970 but also of a man who had a total passion, indeed obsession, to make the ultimate motor racing movie. He just happened to be the most charismatic Hollywood star of the era - Steve McQueen.



44 years later, a McQueen again steps foot on the Circuit de 24 Heures in Sarthe, Le Mans, France. Chad McQueen, son of Steve, made the historic trip back to the place where he spent an epic summer in 1970, during the making of what would ultimately become the most iconic film ever made about racing.

The Le Mans Classic event sees cars from all ages – including the golden era of the film – as they take to the track to show that they’ve still got it.

This was the perfect backdrop for us to film Chad as he walked the circuit and took himself back again to remember what, for him, was a golden summer.

We managed to source an original 1970 slate grey Porsche 911, which was driven from Germany to be part of the filming. Chad was able to drive this beautiful, rare, pristine vehicle along the country lanes of the Sarthe region – the exact same lanes that his father drove the very same model on in the opening scenes of the film.

And then to the circuit. It was incredible to witness Chad’s return. He is a racer through and through – “Take me to the Mulsanne!!” – and this came across on camera as he took in the sights and the sounds of the iconic venue after so long.

A McQueen returning to Le Mans naturally drew quite a bit of press interest, to say the very least, and Chad was bombarded in a hastily arranged press conference. We lost track of him on our way back to the agreed location and then heard him being questioned live over the tannoy.

When we finally got together again, we went back to the key parts of the track – the exact spots that made such an impact on a young Chad McQueen. The Arnage corner where he first arrived and ran to the cars he had only seen pictures of and met the drivers he knew by name already. For the son of a global icon, his heroes were the race car drivers, just as they were with his dad. And then Chad took us to the spot where David Piper had his accident – the accident that cost David so much. It was this spot that Steve took Chad to so he could witness “what can happen in motor racing”. It’s a line that would prove prophetic when Chad left acting to pursue his love of the sport and would later experience a traumatic crash that would leave him clinging precariously to life.

PRODUCTION STORIES

CHAD McQUEEN RETURNS TO LE MANS

And finally, to end a very busy weekend, we tracked down the Chateau Lornay in Vire-en-Champagne. It was this castle that the McQueen family lived in – a place that held many memories for the young McQueen.

Our film is about that very special summer of 1970 and the archive from the time, but we interweave the timeline of the production process with modern scenes with the people that were there and lived this amazing time. Chad at this legendary location forms a key narrative throughout the film.

We are truly thankful he agreed to come over and share these personal moments and memories with us.



## PRODUCTION STORIES

### THE GLOBAL SEARCH FOR STEVE McQUEEN

The decision process in who would tell our story was a long drawn out process as we whittled down those we felt we should speak to and those we chose not to. A production of this ambition had lots of people working on it with lots of stories to tell. So weeks were spent working out a target list, after 40 odd years working out if they were still with us and, if so, trying to track them down for a phone call. In this we introduced ourselves, tried to convey the film that we wanted to tell and got a sense of what they would offer the film and the narrative of the story.

With Chad McQueen, Steve's son, and Neile Adams McQueen, Steve's wife at the time of *Le Mans* on board, we came to the decision that we would speak to a further 15 people to tell our story, or should we say Steve's story. This took us on 5 separate batches of filming.

#### Part 1 - UK Drivers

Derek Bell and David Piper. Start close to home! A day at Silverstone with Derek - a true gentleman. A five-times Le Mans winner, he still gets stopped for autographs wherever he goes. Then a day in Surrey with David Piper. It's an understatement to say Le Mans changed David's life. It was amazing to hear his recollections and then to see his hidden treasure in the garage!

#### Part 2 - Europe

From top to bottom in 3 days.

A first ever trip to Sweden for most of us, to the Swedish Film Institute. A beautiful location was the ideal setting for a most elegant interviewee. Louise Edlind went on to become a Swedish politician. She was a young actress in 1970 when she shared the screen and an incredible secret with Steve.

Then came a short flight to Munich, Germany, and the foothills of the Bavarian Alps. The location of *The Great Escape* and the country home of Siegfried Rauch, famous German actor and Steve's main on screen rival in the film. Sigi lives a simple, spiritual life now but he and Steve were like brothers on set. Sigi offered fascinating insight into McQueen's obsession to make this film and his love of racing.

And so to the southern tip of Europe and Estepona in Spain, near Gibraltar, the home of Jonathan Williams. This English gentleman was a skilled Racing driver and played a key role in Steve's quest for reality, as the man behind the wheel of the camera car in the 1970 Le Mans race. Sadly Jonathan passed away just months later in the summer. He was a modest, lovely man and we are so grateful he could make his unique contribution to the film.

#### Part 3 - Le Mans x 2

June 14 2014 - the Le Mans 24 Hour Endurance Race. In the words of Derek Bell: "the greatest race on the greatest racetrack in the world". To capture the enduring scale, excitement and drama of sports car racing and bring a modern angle to the film, we covered every inch of the famous circuit morning noon and night Who needs sleep?!

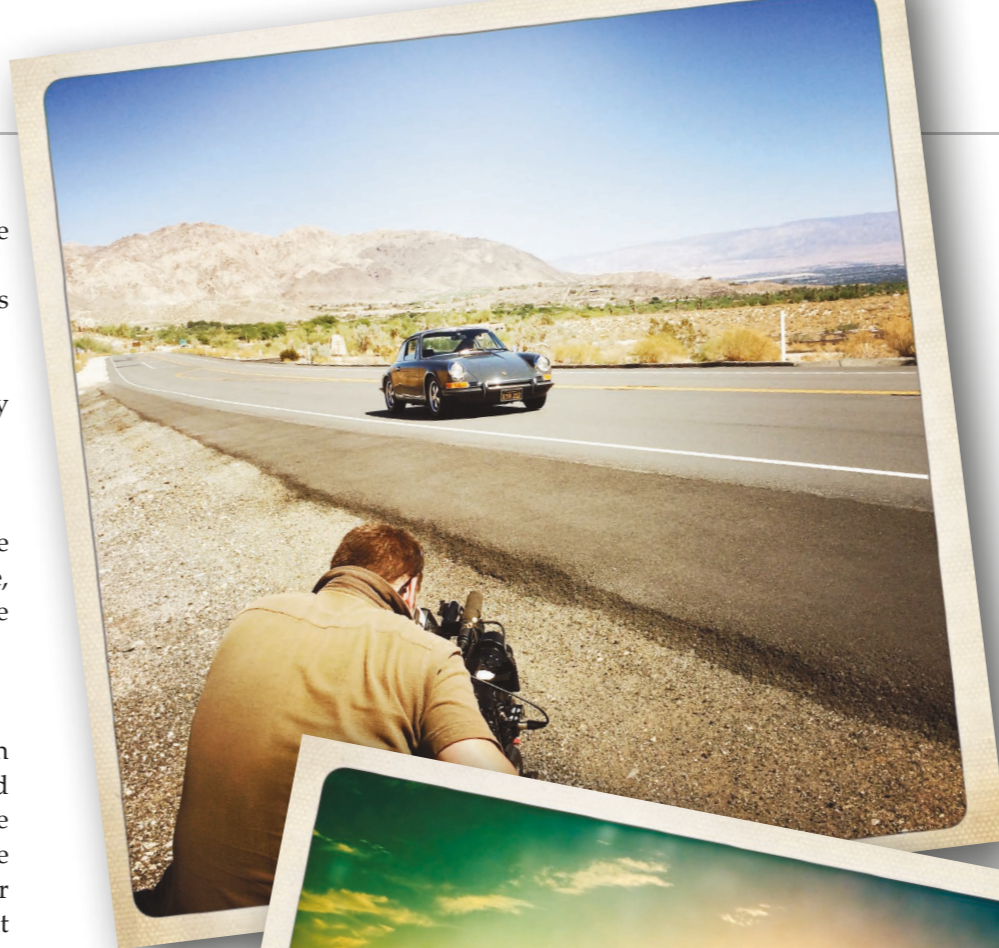
And then in July 2014 we brought a McQueen back to Le Mans for the first time in 40 years. The Le Mans Classic saw Chad McQueen retrace his father's footsteps (and those of his 10 year old self). It was an incredible weekend that also featured a slate grey original 1970 Porsche being driven across Europe to meet us, a press conference with Chad surrounded and covered by the captivated international press, and our camera team trying to keep up as Chad went inside the heart of Le Mans, the race that fired his boyhood imagination and his own deep passion for racing.

#### Part 4 - United States of America

The majority of our contributors lived in the United States. Unfortunately not that near each other! So began a 13,000 mile round trip that saw us cram in eight cities in 13 days

London to New York. New York to Baltimore to see Hal Hamilton, actor in the film, and Michael Keyser, renowned author on the subject and owner of a treasure trove of *Le Mans* images and memorabilia.

Baltimore to Miami, residence of Alan Trustman, screenwriter of *Thomas Crown* and *Bullitt* - the man who claims to have done as much as anyone to develop the McQueen 'King of Cool' persona.



## PRODUCTION STORIES

### THE GLOBAL SEARCH FOR STEVE McQUEEN

Miami to Los Angeles for the heart of our filming schedule. Seven days and seven interviews plus other key filming.

John 'Mad Jack' Klawitter - producer and writer of the behind the scenes documentary in 1970 and he also managed to dig us out an unseen 45 minute version which has offered astonishing new footage

Les Sheldon - Assistant Director and force of nature!

Peter Samuelson - Production Assistant. "I went out an 18 year old virgin and came back a man of the world ..."

Mario Iscovich - Steve's Personal Assistant in 1970. Mario went to Le Mans as Steve's assistant and went home looking for a new employer.

Haig Altounian - Steve's Chief Mechanic at Sebring and Le Mans.

We also filmed at Boys Republic, the organization that 'rescued' Steve in his youth, at 'Cars and Coffee' - a weekly gathering of classic LA motors and beautiful people. The legend of McQueen lives on here. And we travelled around Los Angeles gathering a modern backdrop for our film.

Finally came our audiences with the McQueen family. Chad sat down for a considered interview, after our hectic weekend in France earlier in the year before his mother Neile Adams McQueen gave us a wonderful insight into a time in her life that she has rarely spoken about.

Then it was off into the California desert, where a day in Palm Springs with Chad enabled us to shoot various precious memorabilia and original Steve McQueen machines.

A swift drive back to LAX Airport saw us prepare for a flight to San Francisco in good spirits - until my suitcase went missing (it ended up in Sydney!)

## PRODUCTION STORIES

### THE GLOBAL SEARCH FOR STEVE McQUEEN



The upside was our meeting with Craig Relyea, the son of Steve's business partner and Executive Producer, Bob Relyea. Bob passed away just over a year ago but Craig, who had co-written his father's memoirs and worked on set at Le Mans as a Production *vvof* Assistant, was eloquent and insightful.

After one night in San Francisco came the penultimate flight up the West coast to Seattle.

Bob Rosen was Executive in charge of Production of the movie and a key figure on set throughout Steve's incredible battle to bring his obsession to the screen four decades ago.

He was also brutally blunt: "What Steve went through in this picture should happen to no man..."

17 interviews had been completed taking us to all four corners of the USA. It was time to board our last flight for home. Exhausted. But content

#### Part 5

Autumn 2014 brought our final few days of filming starting with a whistle-stop trip back to LA for a brief but worthwhile shoot with Neile, still performing on stage

Reconstructions scenes are essential to the storytelling process and these, along with our vast selection of still photographs, were filmed in the UK.

Matt Smith our DOP and Terry Hird soundman/camera assistant have done an amazing job not least carrying our set across half the globe.

Matt christened it the 'dead body' - which got us some dubious glances at airport queues - but this bulky piece of out-seized luggage transformed itself into our one-size-fits-all interview backdrop which will hopefully have merited the heavy lifting when all is revealed on the big screen



PRODUCTION STORIES

AN INCREDIBLE UNSEEN ARCHIVE

THE “HOLY GRAIL”

For over four decades, *Le Mans* mythical “million feet of film” was motor-racing-at-the-movies’ answer to the Lost Ark. Did six-months’-worth of rushes and out-takes from Steve McQueen’s 1970 epic really still exist? And, if so, where on Earth were they hiding? Even Neile and Chad McQueen both privately thought them long gone. A painstaking search across Europe and the USA during late-2013 and early-’14 yielded precisely nothing; the same as everybody else had ever found. Or, rather, not found. There was a vague lead to a disused warehouse in New Jersey. Some other people mentioned private collections in South America. Several reckoned that Steve McQueen had personally ordered everything except the completed film to be carefully destroyed, back in 1971. Many thought that seemed to make most sense, and would explain why everything had simultaneously disappeared.

However, one highly speculative late-night phone-call to Los Angeles (and a recently-gained address where the film had been edited, during the spring of ’71) from the grim depths of London in February led to the arrival of an e-mail, three days later. It read “Hidden beneath a sound-stage and covered in dust, we have found between 400 and 600 boxes of film. Each one reads *Le Mans* along its spine. They don’t smell of vinegar, and so may have survived intact. We won’t know until we try to transfer some of the reels from their original negatives”. Archive Producer Richard Wiseman immediately forwarded this note to John McKenna - who was in Russia at the time, filming the Winter Olympics - adding only the question ‘Does this mean what I think it means?’ It did.



PRODUCTION STORIES

AN INCREDIBLE UNSEEN ARCHIVE

AN ARCHIVE TREASURE TROVE

Legend had long had it - along with all the original rushes having been destroyed - that Steve McQueen’s *Le Mans* was a completely closed set, and no documentary crews had ever been allowed in, to film behind the scenes, as the movie was being made. As with so much of the mythology that has long swirled about this Pandora’s box of a film, that story turned out not to be quite true. Hence our discovery of a long-abandoned (and equally long-forgotten) Swiss ‘making of’ documentary that was eventually located in a Paris film vault, called *Song Of Le Mans*. Not to mention a Solar crew member’s casual mention of the fact that his own ‘behind the scenes’ film reels were stored in his garage, and had been there for over 40 years. Thanks to the kindness of California’s climate, they safely survived the ravages of time. Most extraordinarily of all, we uncovered hours of on-set ‘super 8’ home-cine film from one of the drivers that Steve McQueen had employed, in 1970. A Frenchman, his film was ultimately licenced to us by a museum in Germany, having spent several decades stored in deepest Mexico.

**“When Steve talked about breaking the film barrier he was using language that Hollywood didn’t use. Nobody ever thought of doing it that way. I tell you, Steve was ahead of his time with his vision.”**

*John Klawitter, On-set Documentary Producer*

PRODUCTION STORIES

AN INCREDIBLE UNSEEN ARCHIVE

THE DAVID PIPER LETTER

Sometimes, even to hardened cynics like film-makers and journalists, unforeseen combinations of circumstances can feel extraordinarily fortunate. Even fated, perhaps? Because, even whilst the **STEVE McQUEEN: THE MAN & LE MANS** production team were drawing up their initial interview schedule in Spring 2014, none of them had really heard of the National Film Information Service or NFIS. It was flagged up to the attention of the documentary-feature’s Archive Producer almost as an afterthought, in a routine phone-call with Los Angeles. Soon, though, it became obvious to us - only just a few months after Neile Adams McQueen had thoughtfully donated her family papers to this institution, in yet another example of our fortuitous timing - that here was the *Le Mans* paper trail, including original contracts and personal correspondences from rural France back to California; all seemingly frozen forever in a time-warp from 1970.

As we awaited the arrival of our initial mailing, though - to check whether what we received on paper was going to be quite as tantalising as viewing an online catalogue of available content had suggested that it might be - a countdown began to tick away in the background. Gabriel Clarke was due to quiz David Piper to camera on the very same day that our parcel was now scheduled to arrive from America. Even if it arrived by transatlantic courier on the correct date, the logistics of changing our interview appointment in deepest Surrey wouldn’t work for either party. Later in our production, various tapes and documents did go ‘walkies’ or arrive late, from the USA. Miraculously, this parcel turned up a day early. And you can see the result of what ultimately transpired in our film; when ‘Pipes’ first reads a personal note from Steve McQueen - fully 44 years after it was originally written - that he’d never previously known had existed.



PRODUCTION STORIES

AN INCREDIBLE UNSEEN ARCHIVE

TALE OF THE TAPES

Some of it was only half-audible. Some of it is crystal clear. Some came from private family collections. Others were recorded for newspaper or magazine interviews 45 years ago, and hadn’t been listened to since. But all entries into **STEVE McQUEEN: THE MAN & LE MANS** carefully collated audio collection had one thing in common - they featured the unmistakable voice of Steve McQueen.

Co-directors Gabriel Clarke and John McKenna made two key editorial decisions, early into their documentary-feature’s pre-production. The first was that archive film finds - however exciting - wouldn’t by themselves be enough to tell the extraordinary story of what happened on set in France during 1970. The second was that a regular narrator’s ‘Voice Of God’ in explaining their film’s story was to be avoided, if at all possible. The ideal scenario would see Steve McQueen telling his own story. Which left only one big problem - where to find those recordings?

Initial archive film research threw up a couple of previously unseen interviews, including one, extraordinarily, with Norwich’s Anglia TV, from 1962. Other finds didn’t have pictures to accompany or complicate them - but did have to be very carefully converted from their original source as reel-to-reel recordings.

One such tape was of an interview that McQueen gave to a student newspaper in 1968 from the set of *Bullitt*, whilst already riding high on the back of *The Thomas Crown Affair*. Another was pretty much the only media interview that he ever granted on the topic of *Le Mans*, whilst helping to launch California’s ill-fated Ontario Motor Speedway circuit, back in early 1971. Both these were discovered by rifling through ancient magazine articles, and combing the text for any mention of the conversation having been tape-recorded. These two did. Miraculously, both authors were not only still alive, but had also carefully kept their tapes. Their names are Steven Mori and William Edgar.

Other sources were even more surprising. After taking four years off from Hollywood following the success of *The Towering Inferno*, in 1978 McQueen gave a Q&A to film students at the Loyola Marymount University. One of the lecturers there - the late Charles Champlin, also a well-known L.A. movie critic - recorded the entire exchange, which was uniquely revealing. It showed the mature filmmaker Steve had become, hardened by the battle of the movies and lessons learned.

The intention - 35 years on from ‘The King Of Cool’s tragically early death - was to give McQueen the opportunity to tell his side of his extraordinary story. Of his upbringing, background, life-long passions...and the most personal, keenly-felt film that he ever made.

**“The making of the film was in many ways a lot more dangerous than the race. Steve also did not have much of a sense of danger. So everything was pushed to the extreme.”**

*Peter Samuelson, Production Assistant*

PRODUCTION STORIES

AN INCREDIBLE UNSEEN ARCHIVE

THE FINAL AUDIO RECORDING

One of **STEVE McQUEEN: THE MAN & LE MANS** most poignant archive discoveries are the very first and last words that you'll hear when the lights go down and our film properly begins...

...they are spoken by and to Dr. W. Brugh Joy - one of the final people to have shared an intimate conversation with Steve McQueen before he passed away.

Never previously broadcast or publicly played, this recording was discovered during our film's exhaustive research investigations, and two moments from it open and close our production.

This is with the kind permission of the late Dr. Joy's brother.

Comparatively unknown outside America, Dr. Brugh Joy had enjoyed a stellar scholastic career. However, an early brush with pancreatic cancer encouraged him to re-evaluate his entire life and career, and, by the late-1970s, he was the 'go-to' figure amongst Hollywood's elite, once conventional medicine had ceased to supply the answers that they sought.

Hence the fact that he was the man Steve McQueen sought to contact, whilst undergoing experimental treatment for lung cancer in Mexico in the autumn of 1980.

Joy often arranged to have these conversations tape-recorded, whether in person or via telephone, for his clients to listen to again at a later date.

One such recording is of his consultancy with Steve McQueen - in which he speaks beautifully and bravely - just six weeks before the 'King Of Cool' sadly died.

We begin our film with Steve talking about how he feels a time in his life may have played a part in his illness - a time when he put himself "under pressure". And the film closes with the same intimate conversation.

**“My big thing is daydreaming.  
You know like, when you daydream you go to sleep.  
In my life my daydreams came true.”**

*Steve McQueen*



PRODUCTION STORIES

MAKING THE SCORE

JIM COPPERTHWAITE

Creating the music for **STEVE McQUEEN: THE MAN & LE MANS** began right at the point when the idea of film was first mentioned - sometime in 2013. To be involved, however loosely, at the pre-production stage gives the composer plenty of time to absorb the material, direction, outline narrative and style of the film without the pressure of time. Having read a preliminary treatment and scored a hasty trailer, the first actual material I was presented with was a set of stills from the set of the interviews. Even these simple images provide valuable information regarding the style of the production and begin to reveal some of the characters. As the months pass and pre-production moves into production the picture becomes clearer as I'm fed more and more detail and the script is honed and refined.

Come Autumn 2014 it's time to start work. At this stage I've had numerous discussions regarding the question of musical direction. We've listened to lots of music and talked through what could work and what probably won't. It's time to pick up the pencil and sit at the piano. At this stage there is no film, but the edit is beginning so scenes are beginning to be assembled. I like to use this moment to sketch ideas in a quite abstract

fashion - think very broadly about the film, its characters, its narrative, its feel, and then just splurge musical ideas onto paper without thinking too much. Lots of them. 18 lines of empty staves can be mightily intimidating so the sooner I get notes on the page the happier I am.

By late November I'm starting to work in my studio with a primitive cut of the film. This is imported into my system and I can now compose actual pieces (or 'cues' as we call them) to picture. At this stage I'm moving away from the piano and starting to assemble a palette of sounds that will form the core colours of the entire score. As a pianist I'm always drawn to involving the piano in one form or another and I'm a sucker for a string section - just a versatile sound, and a wonderful tool capable of abstract textures, driving powerful rhythmic work and emotive lyrical moments. Alongside these more traditional elements I developed a palette of process electronic sounds, which remain organic in their feel but help broaden the palette and emotional range.

The 'Porsche Pad' is a great example of this. Early in the process I asked for recordings of engine noise from the production team. Using a number of software tools I sculpted the sound of a Porsche 917's engine (a star in the film) into a beautiful hollow drone - one that wavers, throbs and undulates. This suprisingly organic sound forms a backdrop for a number of moments throughout the film. It bridges the music and the broader soundworld of the film and helps bind the whole together. If you listen to the very end of the credits it's one of the very last things you will hear - on its own at last - in the film.

Post Christmas and into 2015 we are really at the coalface. At this stage the cut has evolved but a lot of music will still be required. I have to stop writing mid-February in order to have time to record and mix, so the pressure is really on. These are 15-18 hour days, 6 or 7 days a week. Honing, refining, scrapping, restarting. It's a brutal schedule and a brutal process. Thick skin is getting thicker every day. One man's celestial chorus is another's unholy cacophony. That's the nature of the job.

Come February and the cut is finally locked. Along with my producer and editor I have a couple of weeks to make final tweaks to the cues before everything has to be prepped

for our scoring sessions. We are recording Strings in Budapest then back to London for Piano, Percussion and Flugelhorn. Budapest turns out to be a fantastic experience. With the production team present we finally get to hear some music that has not been made in a computer. The impact of 21 real people putting their all into the cues is electrifying - there's a tangible life to the sound now and this what we must nurture in the score as it continues to be recorded. Our Pianist, Tom Poster, adds another level of humanity, as does Noel Langley's wonderfully mellow Flugelhorn.

Mixing with Nick Taylor is the icing on the cake. In his room the elements of the score stop being singular elements and become a unified score - an entity. It's groomed, honed, polished and buffed and now one can finally experience the luxury of appreciating what has been made.



## PRODUCTION STORIES

### THE SOUND OF THE MAN & LE MANS

#### GEORGE FOULGHAM

Claire Ellis (dialogue / synch / archive sound editor), Nick Adams (sound effects/ atmos editor), Nas Parkash (re - recording dialogue mixer and music editor) and myself (supervising re-recording mixer, responsible for the final sound mix) met with the directors and editor to attend a ‘spotting session’. The spotting session is a time for watching the final cut of the film and talking about the sound scape ideas and requirements.

**STEVE McQUEEN: THE MAN & LE MANS** was a particular challenge comprising of all sorts of recordings and ‘frame rates’ of dialogue and archive. But what was most worrying was the large amount of mute archive footage used.

Claire could start work with what was provided, and with the supplementation of newly found ‘better’ recordings of the archive used. However, Nick faced a huge task of bringing a large percentage of the movie to life. We let him head home pondering.

When Claire hands over her work to the mixing studio, Nas starts dialogue mixing - this means getting the best out of the dialogue and archive recordings, using sound equalisation and restoration software, making the recordings clear and clean, and correct for the 5:1 theatrical environment.

Then the composers hand over their recordings to Nas. In the case of **STEVE McQUEEN: THE MAN & LE MANS** the 5:1 music comprised of several ‘stem’ (piano, pad and bass, horn etc...) tracks. At this point Nas and I work closely together mixing in the music with the dialogue. Then the effects editor Nick hands over his massive fx and atmosphere tracklay.

The fun begins!

Weaving the story of the film through sound. The shape and emotion of a documentary then rests in the hands of the mixer, through close collaboration with the director(s). For the first time those once silent cars were now screaming and roaring around the Le Mans track, with the cheers and applause of the crowds, even the once silent film sets now had action. The emotional highs and lows of the documentary, created by the fine sound balance, between the sound elements, was now taking shape.

Once the first pass mix and review had taken place in the mixing theatre, **STEVE McQUEEN: THE MAN & LE MANS** was then previewed in Molinare’s large screening theatre. Then after some fine-tuning over next day or so, the 5:1 theatrical sound final mix was completed, ready for its final journey to the screen.



#### NICK ADAMS

##### SOUND EFFECTS EDITOR

Porsche 917. Ferrari 512. Two iconic race cars from Le Mans 1971. Both with a fantastic and very distinctive sound. Both renowned by motor enthusiasts worldwide. The roar and crackle of the Porsche flat 12. A race tuned, 5 litre, beast. The maniacal, musical howl of the Ferrari V12. The soundtrack for these cars needed to be as authentic and convincing as possible.

For the filmmakers it was crucial to capture that sense of speed and danger as well as realism. That was part of the success of Steve McQueen’s film. Ours had to try to bring the same attention to detail.

We had full access to the sound from the 1971 movie, but only mixed in with dialogue, music, and atmospheres. What we really needed was a clean sound FX source, and we hoped that somewhere those original recordings had been archived. Of course these would be analogue recordings made on quarter inch tape, but that’s a format that can sound great even by contemporary standards. A lot of French sound crew were credited on the original film, so we began our search in France, talking to recordists there to see if anyone knew any of the original crew. Sadly we drew a blank.

We tried the Porsche Museum, Stuttgart, German sound libraries. And then in the UK, at Beaulieu National Motor Museum we found some great archive race recordings. This audio worked really well for creating a genuine period feel, and for group car pass-bys. It was a great fit with some of the archive images. But we needed more detail; closer perspective recordings of single race-cars.

The amazing 35mm film images from the Steve McQueen movie footage were achieved using stunts and physical effects - they really made you feel like you were in that race car, and the sound needed to put you in that picture too.

Single very high-speed pass-bys, onboard mics positioned by the engine. The documentary film’s own archivist, Richard Wiseman, managed to locate some great onboard audio for the Porsche and some terrific Ferrari 512 pass-bys and onboard from Canepa in the USA.

## PRODUCTION STORIES

### THE SEARCH FOR AUTHENTICITY

With so many race sequences in the film we were still short of SFX for our soundscape. Finally in the Sounddogs.com library we found a collection of awesome contemporary Porsche 917 recordings - very high speed pass-bys, crackling backfires, downshifts into corners, brutal acceleration out of corners and on the straight. Audio that truly reflected the raw nature of racing these cars.

At last, by combining all these elements, we were getting into the right area.

But not every sound can be recorded in the way that you feel it. The next challenge was to create the sensation of these cars passing at crazy speeds. Up to 250mph. The kind of buffeting, sucking, and pushing wind blast, that you feel from a high speed train pass by. Actually, more like an explosion.

It’s hard to record this in the real world: it needs to be designed or created. We used elements of bullroarer whooshes slowed down, and wind dopplers to give a low end whumph that is felt rather than heard. We tried to use natural sounds, rather than synthesized sounds, to give a heightened sensation.

High revving (9,000 RPM) race engines have so many high frequencies in the sound, it’s like rock guitar without a bass player or even any lower mid range. So we created another layer of tyre noise and air passes to enhance that feeling of speed, and give weight. We added animal roars and snarls on hard acceleration, or on a rev.

Rattling and wind noise was added to cabin shots. Debris thrown across the road as the cars rockets by - clearly seen in the original footage. All these audio details were highlighted to add to the experience of speed.

A theatrical feature documentary about these legendary race cars with 5.1 surround sound is such a great opportunity for sound, and such fun for the Sound FX Editor and Mixer. If a fraction of the fun we had making these sounds translates to the screen then we’ve succeeded.

THE CAST

THE FAMILY

CHAD McQUEEN

Unmistakably the son of Steve, Chad McQueen’s highly eventful life has included film acting and producing, professional race-driving and world-level martial arts; hence his prominent appearances in both of the 1980’s *Karate Kid* movies. It quite probably helped that his personal karate teacher as a boy had been a friend of his Dad’s - one Chuck Norris! Despite a coma-inducing accident at Daytona in 2006 (at the wheel of a Porsche, ironically enough) Chad will never lose his deep love of the sport, and recalls his summer of 1970 in the company of some of the world’s best drivers with uncanny precision. And, as you’ll see from our film, he was quite clearly personally thrilled by his return to the Le Mans circuit, over four decades later. Chad always instinctively understood just what Steve McQueen was attempting to create with *Le Mans*. And he is personally delighted by the fact that the completed film is at long last considered a cinematic classic, and the most iconic film about racing and its drivers ever made.



THE CAST

THE FAMILY

NEILE ADAMS McQUEEN

Steve McQueen’s first wife in by far his longest marriage was a much bigger star than him when they first met, during the mid-1950s. Neile was by then already a female lead in a variety of hit Broadway musicals, whilst he was a penniless, struggling actor; albeit a graduate of the world-famous Lee Strasberg school. Together, they re-located to Los Angeles, married, and gambled on his success in film and television. The risk paid off, two children followed, and during the mid-to-late 1960s, Steve and Neile were the glamour couple of President Johnson-era America. As our film shows, though, their long and happy marriage frayed completely during the filming of *Le Mans*. The couple’s divorce in 1972 was unusually amicable, however, and the pair had long since settled their differences by the time of Steve’s tragically early death, in 1980. Three and a half decades on, at the age of 83, Neile continues to delight audiences with her one-woman on-stage shows.

THE CAST

THE DRIVERS

DEREK BELL

Derek Bell is a Le Mans legend, having won the classic 24 Hour race some five times, and also raced in Formula 1 during the late-1960s and early-'70s, driving for both Ferrari and McLaren.

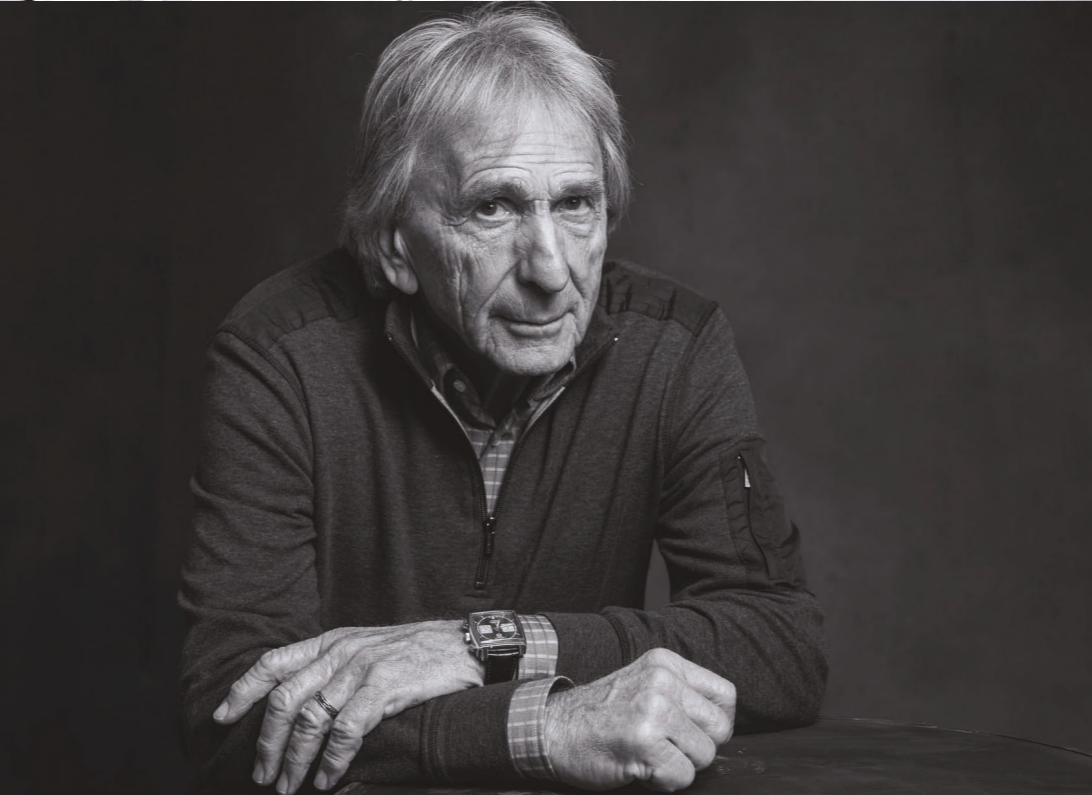
Drivers raced more for glory than money during the era “when racing was dangerous and sex was safe”, and so, as Derek told Gabriel Clarke during a long-form interview for our film, “being paid \$200 a day to drive some amazing cars in a film starring Steve McQueen seemed like a pretty sweet deal”.

Derek and Steve soon became firm friends, despite the fact that Bell suffered one of the worst injuries of his career whilst driving at speed for a set-piece scene on the set of Le Mans. Due to an electrical-wiring fault, the Ferrari 512S sports-car that he was driving - one of the legendary Italian marque’s most iconic models - burst into flames, at Indianapolis corner. Despite the smoke, flames and heat, Derek managed to unstrap his belt-harness and hurl himself out of the cockpit, but not before suffering some very nasty-looking burns to his face.

Some flickering film still exists of this incident, and the scene is eerily reminiscent of Niki Lauda’s similar-looking accident (also at the wheel of a Ferrari, ironically enough) during the central dramatic event of Ron Howard’s *Rush*.

Derek Bell’s version of the story on this shocking incident forms part of **STEVE McQUEEN: THE MAN & LE MANS**. And even this shocking incident was not the worst misfortune that a professional driver was to suffer during the making of Steve McQueen’s original film, during that high-octane summer of 1970.

Oh, and the burned-out Ferrari? Its charred remains were eventually painstakingly rebuilt, later in the 1970s. Hence the fact that legendary Pink Floyd drummer Nick Mason bought the 512S re-build, during the 1980s. It’s now one of the highlights of the tub-thumper’s extensive car collection.



JONATHAN WILLIAMS

**STEVE McQUEEN: THE MAN & LE MANS** features the final interview with the late Jonathan Williams, the laconic English professional racing-driver who very sadly died of cancer on 31st August, 2014.

A shooting star of the 1960s, Williams was personally selected by Enzo Ferrari to join his Formula 1 team, and made his Grand Prix debut at Mexico, in 1967. A natural linguist, Jonathan’s ability to communicate in almost-perfect Italian considerably helped his progress at Modena, and later saw him act as Alessandro de Tomaso’s personal pilot, when his attention switched full-time from racing-cars to aeroplanes.

A life-long buddy of his namesake Sir Frank Williams, the pair shared a mutual friend in one of F1’s all-time ‘lost talents’, the brilliant Piers Courage. Jonathan lost much of his taste for motor-racing after Courage was tragically killed during the Dutch Grand Prix, in 1970. In fact, Williams’s six months of driving for *Le Mans* - day in, day out, for up to ten hours a time - acted as both catharsis in the aftermath of Piers’s sad death, whilst also ultimately setting the seal on his own professional career.

Before filming formally began, Williams drove Steve McQueen’s own Porsche 908 during the 1970 Le Mans 24 Hour race - ostensibly entered only as a camera car - and ended up finishing a strong ninth, though could have undoubtedly ended up higher up the leader-board than that, had he not had to keep stopping every 20 minutes to have its on-board film-reels changed...

Jonathan tells the full story of the summer that changed his life forever in **STEVE McQUEEN: THE MAN & LE MANS**, and, in the movie’s closing credits, a tribute to his life features a previously unseen shot of Jonathan behind the wheel from 1970.

An army of other drivers were also employed by Steve McQueen during the making of *Le Mans* - each one issued with the firm instruction to drive at full racing speed, at all times - and these included David Piper (who is also interviewed at length for our film) along with such legends of Formula 1 as Jo Siffert, Pedro Rodriguez and Mike Parkes. Those last three named all have something important in common, by the way. They were all later killed at the wheel during the 1970s decade - motor-racing’s most spectacular but also deadliest era.

## THE CAST

### THE DRIVERS

#### DAVID PIPER

David Piper's life was to be changed forever by his decision to accept the offer to drive 240mph sports-cars at full racing speeds during the filming of *Le Mans*.

An occasional Formula 1 Grand Prix driver of the late 1950s and early '60s, 'Pipes' (who spent much of his time in the pit-lane smoking an omnipresent pipe) specialized in sports-cars during the 1960s, travelling the world during that decade, both racing and trading them.

After finishing sixth on his debut at Le Mans in 1963, Piper improved all the way through the 1960s decade, squarely beating Swiss F1 ace - and fellow *Le Mans* film driver - Jo Siffert to win the prestigious Norisring 200 mile race in '68. In the 1970 24 hour event filmed by Steve McQueen's Solar Productions crew, David ran in a strong third place for a long time, before his co-driver unfortunately crashed in the middle of the night, dropping their car down the field. This was ultimately to prove his final competitive event, however...

...because, three months into the filming of *Le Mans*, he suffered the most serious accident of the movie's making. Whilst filming a routine racing scene - if driving at the full racing speed of 180mph through fast curves can ever be described as 'routine' - David suffered a violent accident. His Porsche 917 broke up on impact with an Armco crash-barrier, leaving 'Pipes' with leg and foot injuries so serious that his right lower limb sadly had to be amputated.

As David ruefully commented to our cameras when interviewed by Gabriel Clarke, "To this day, I still don't really know what happened to cause that accident. The back end of the car just went..."

However, Piper is emphatically not a tragic figure, strapping on a false foot to become a champion classic car driver of the 1990s, in addition to his continuing success as an auto dealer. And **STEVE McQUEEN: THE MAN & LE MANS** offers David an intriguing written clue as to just how highly Steve McQueen truly rated him, both as a driver and a person.



THE CAST

THE SUPPORTING CAST

SIEGFRIED RAUCH

One of post-war West Germany’s most respected screen actors, Rauch’s *Le Mans* alter-ego Erich Stahler pre-dated Michael Schumacher by three decades in the role of the ruthless German as Ferrari’s number one driver. Rauch himself could not be more different in character, living a gentle, thoughtful life in rural Bavaria, which ‘*The Man & Le Mans*’ was delighted to visit and film. In 1970, ‘Sigi’ sought to move from German to English-language films, and so received the career break of a life-time when cast as Steve McQueen’s nemesis in *Le Mans*. The pair became firm friends off-set, and ‘Sigi’ in fact spent the Christmas of 1970 with Steve in Los Angeles, forming a special bond with ‘The King Of Cool’ that still endures to this day. Perhaps inevitably, Rauch went on to star as a German officer (speaking in English, but with an authentic accent...) in the 1970s’ many World War 2-themed films, including *Patton*, *The Eagle Has Landed* and *Escape To Athena*. Still in hot demand at 82, Rauch has - according to IMDB, at least - acted in some 128 films, though the true figure is probably even higher.

LOUISE EDLIND

A star in her native Sweden since her late-teens (where she worked as a TV presenter on various SVT quiz-shows and panel-games), the intelligent Edlind later graduated from the Stockholm school of drama in her early-20s. Her attempts to break into the English-speaking film world appeared, unfortunately, to be leading nowhere fast, however, until a surprise call to Paris, and an audition for a hush-hush Hollywood movie. That project turned out to be *Le Mans*, where she went on to experience an unforgettable six months on location with Steve McQueen. Further film offers from London and Los Angeles soon followed, but Louise instead ultimately decided upon a complete change of career, eventually becoming a highly-respected Member of the Swedish Parliament. Her filmed interview for **STEVE McQUEEN: THE MAN & LE MANS** was Edlind’s first on-screen reminiscence of her life-changing experiences during an unforgettable summer, in 1970.



THE CAST

THE SUPPORTING CAST

HAL HAMILTON

Armed with a laconic Scottish/American accent and a natural gift for story-telling, Hal Hamilton is an interviewee that you’ll hear during the course of our film. This is a reversal of his intended role on *Le Mans*, where he was initially promised a prominent role and dozens of lines of dialogue. That was in the original version of the script, however, which changed direction - as our film makes uncomfortably clear - drastically during the course of the film’s production. Hamilton was originally hired thanks both to his rising star in American TV dramas, and also his ability to drive racing-cars at high-speed, helped along by his ‘weekend career’ as an amateur sports-car driver. Hal earned more money than acting plaudits from his role in *Le Mans*, but his pin-sharp observations of life on set in France during 1970 make Hamilton’s a voice truly worth listening to.

MICHAEL KEYSER

The outside world first became aware of the extraordinary story behind the filming of *Le Mans* thanks to a book first published in 1999, entitled *A French Kiss With Death*. Its author is a gravel-voiced American with a life-long passion for sports-car racing - as a spectator, driver and team manager - and a particular friendship with the late Jonathan Williams. Michael Keyser has since become world-renowned as one of the few true experts in the world on what really happened in rural France, during the second half of 1970. As such, he was a ‘must-have’ interviewee for our film. During its production, Keyser also kindly supplied a multitude of documents and on set images for the production.

THE CAST

THE SUPPORTING CAST

ALAN TRUSTMAN

The still pin-sharp Trustman has packed a number of successful careers across a variety of diverse industries into the course of one long, truly unique, utterly eventful life. After graduating from Harvard Law School as the top student in his year, Alan became the youngest-ever partner at his Boston law firm, before clearing enough business over the next decade to retire at the age of 37, with a full pension. This gave him enough time to formally write into a screen-play an idea that had intrigued him ever since first noticing that one of his office windows was located directly opposite a bank. What if an already-rich man conceived and the committed the ‘perfect bank robbery’, just to prove that he could do it? Trustman ended up writing *The Thomas Crown Affair* inside just 30 days. Initially concerned by it being offered to Steve McQueen - Alan had a post-Bond Sean Connery in mind - he later adapted the script around ‘The King Of Cool’.

McQueen was so impressed that he insisted Trustman similarly adapt *Bullitt* - filmed during the same year, 1968 - to equally winning effect. Subsequently, Alan was again briefed to refine the text of Steve’s next project, *Le Mans*. However, a stormy meeting at the McQueens’ home - which Trustman himself ruefully describes, in our documentary - saw a parting of the ways, and indeed effectively brought down the curtain on his Hollywood screen-writing career. “All of a sudden” he remembers, “the phone stopped ringing.” Undeterred, he launched entirely new careers in currency dealing and precious-metal trading. However, film-writing was perhaps his true career love, and so Trustman was deeply moved by his life achievement award at Cannes in 2013, during the Festival’s ‘For The Love Of Film’ event.



**“I convinced him that every time he went onto the set  
- no matter what the director said –  
he should recite the mantra.**

*I decide what is right and what is wrong and  
I don’t have to explain it to anybody.  
I won’t pick a fight but if you pick a fight with me or  
back me into a corner I will Fuckin Kill You.*

**He used to recite that to himself when he went on set  
regardless of what the directions were.”**

*Alan Trustman, Screenwriter*

THE CAST

THE SUPPORTING CAST

JOHN KLAWITTER

Few people lived through America’s turbulent 1960s and early-‘70s quite like John Klawitter. A UCLA graduate of the idyllic early-‘60s, he was soon recruited by U.S. military intelligence as a CIA translator in the emerging Vietnam war. By the end of that decade, he had impressively executed a major career switch to instead make award-winning cinema verite documentaries on the student protest movements of the late-‘60s. His personal friendship with McQueen’s preferred illustrator of choice, Nikita Knatz, led to an invitation to make Solar’s official on-set documentary, at *Le Mans*. Later a Creative Director of Disney Studios, his bittersweet Hollywood memoir Tinseltown Wilderness is a uniquely enlightening and eye-opening volume. Klawitter’s completed 44-minute on-set *Le Mans: The Race, The Movie* edit - originally intended for an hour-long TV slot on CBS - had long been considered sadly lost. Until, thrillingly, ‘Mad Jack’ found the film reels buried deep in the bowels of his California garage, last year.

PETER SAMUELSON

In Samuelson’s own words “I entered life on *Le Mans* a boy, and emerged from it a man”. By his own admission, a rather nerdish 21 year-old Oxford undergraduate in ancient History at the time, a few influential phone-calls from Peter’s father - then Head of Europe for Panavision - ensured that his son could experience something of the “real world” during his 1970 summer break. Entering Solar Village as a ‘gofer’, by just a few months later he was effectively the production’s circuit manager, when filming the movie’s many race scenes. Perhaps predictably, University life seemed quite tame by comparison upon his return to England, and so Samuelson was soon in Hollywood, eventually becoming a leading Producer. With delicious irony, one of his biggest box-office hits of the 1980s was *Revenge Of The Nerds*.



## THE CAST

### THE SUPPORTING CAST

#### HAIG ALTOUNIAN

According to motor-racing legend, mechanics can even trump journalists when it comes to world-weary cynicism. But Altounian’s eyes still come alive - as you’ll see in our film - when recalling his time as Steve McQueen’s personal mechanic. Originally supplied by Porsche along with the ‘King of Cool’s brand-new 908, Haig was soon recruited to join the Solar Racing team for the 1970 ‘12 Hours of Sebring’. The original plan was that he’d also go on to be McQueen’s number 1 mechanic at that year’s ‘Le Mans 24 Hours’, but - as our film shows - Steve was agonisingly forced to withdraw his intended entry, after insurance concerns. Instead, Altounian was employed for six months rather than two days, maintaining Solar’s entire stock of film cars, but, most especially, that iconic Gulf Porsche 917, number 20. For which, after filming was finally completed, he received a very special personal gift from Steve McQueen. Haig tells that full story himself in one of our documentary’s final scenes.

#### LES SHELDON

A friendly bear of a man with shining natural intensity always in his voice, Sheldon is one of **STEVE McQUEEN: THE MAN & LE MANS** most memorable interviewees. Just as he also was when interviewed at La Sarthe in 1970 during the filming of *Song Of Le Mans*, the long-forgotten Swiss on-set documentary, which was eventually re-discovered in a Paris film vault. Prior to his invitation to join Solar Productions at the beginning of 1970, Sheldon had spent the previous 18 months of his extraordinary professional life working with Elvis Presley on the king of rock’n’roll’s under-rated 1969 western, *Charro*. Upon leaving Solar on the company’s disbandment, Sheldon enjoyed a stellar Hollywood career, both in film and on television. During the 1990s, for instance, Les was a consultant Producer to the hit TV series *Wise Guy*, *Charmed* and *Sea Quest*. More recently, Sheldon also directed episodes of *Beverly Hills 90210* and *Dawson’s Creek*.



## THE CAST

### THE SUPPORTING CAST

#### MARIO ISCOVICH

In Senna, it was McLaren team manager Jo Ramirez who found himself in the awkward professional position of playing ‘piggy in the middle’ to the warring Prost and Senna. Similarly, at Solar Productions during the summer of 1970, Iscovich was nominally Steve McQueen’s personal assistant, but found himself closest - and most personally sympathetic - to Neile. The year had begun very happily and with great promise, as Mario had helped to source a brand-new Porsche 908, then worked to develop the Solar team, as they prepared to enter that Spring’s 12 Hours of Sebring race. As our film shows, that was an event that the brand-new enterprise very nearly won. Thereafter, Mario’s 1970, when he was aged just 21, went downhill rapidly, including playing a part in a cover-up, suffering a broken limb, and, finally, walking away from Solar. Over four decades on - and as you’ll see in our film - he can finally now see the funny side of an extraordinary few months in his life.

#### CRAIG RELYEA

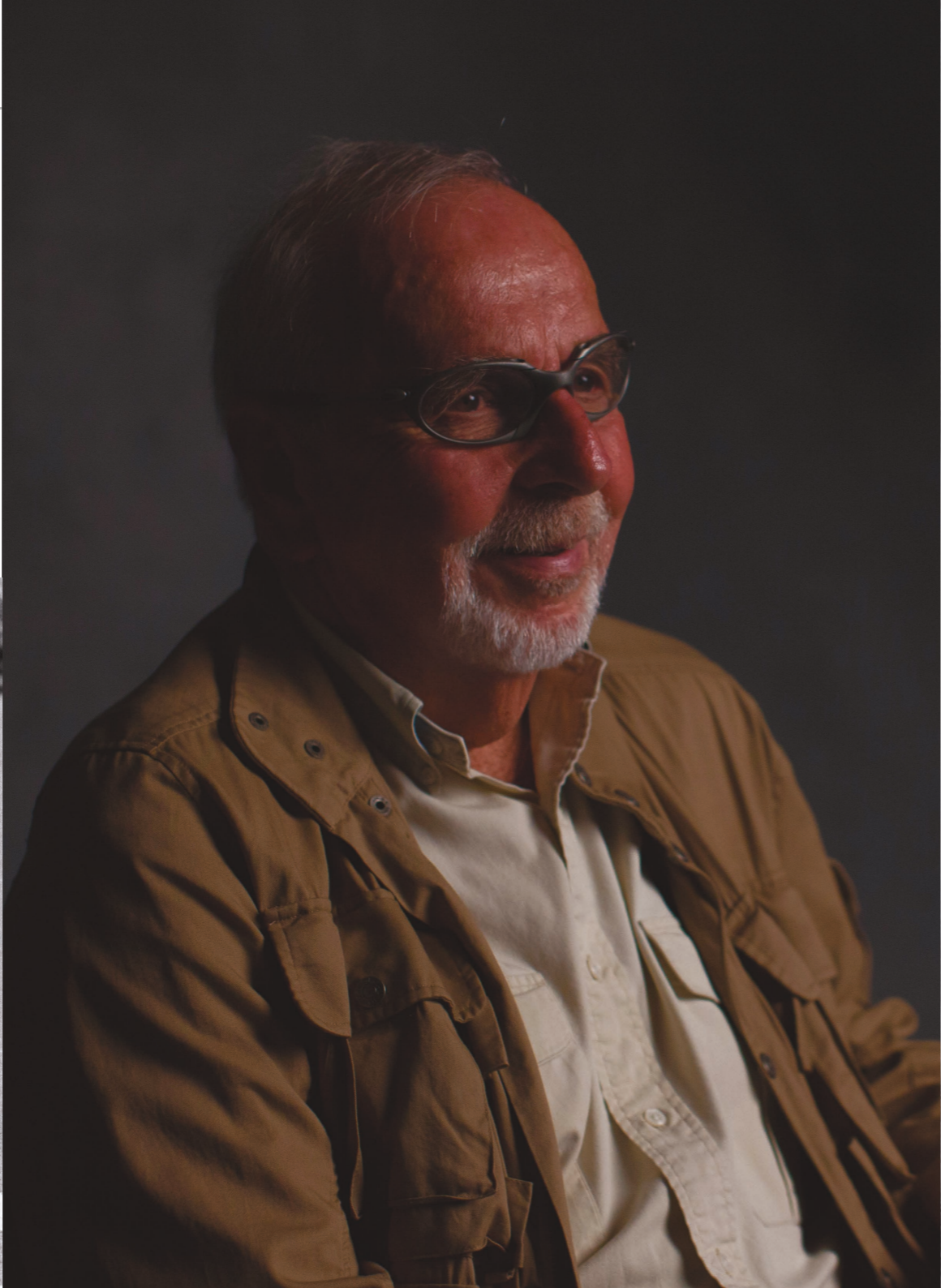
Craig Relyea’s late and much-missed father Bob was Steve McQueen’s business partner at Solar Productions. The pair had shared an instinctive bond ever since first working together on *The Magnificent Seven* in 1960, and then again shortly afterwards on *The Great Escape*, in ‘63. Bob sadly died in 2013 at the age of 82, but Craig has ensured that his father’s substantial film legacy will live on via a revealing and very readable memoir entitled *Not So Quiet On The Set*. As our film graphically illustrates, McQueen and Rosen acrimoniously parted company during the chaotic filming of *Le Mans*. Craig is justifiably proud of his late father’s life and career - which finally included a significant role in overseeing each of Pierce Brosnan’s first four James Bond films. Craig himself worked on set at *Le Mans* in the summer of 1970 as a Production Assistant and has gone on to carve out a successful Hollywood career as a corporate executive at Disney.

## THE CAST

### THE SUPPORTING CAST

#### BOB ROSEN

A leading Hollywood studio exec by his early-30s, Bob was one of the few voices of sanity during the production process of *Le Mans*. Head-hunted by CBS to help run their new Cinema Center film division, Rosen was initially thrilled to go into partnership with Steve McQueen and Solar Productions. His side of the story during the eventful production of Le Mans is one of the highlights of our film. One of the movie's many ironies is the fact that Rosen later resurrected his career by working twice to winning effect with *Grand Prix* director John Frankenheimer; acting as Producer and then Executive Producer on the two mid-'70s box office hits *French Connection II* and *Black Sunday*. In the mid-1990s, Rosen Exec Produced a further pair of notable world-wide cinema successes in *The Crow* and *Spy Hard*.



“That was the most seminal moment in his life.”

*Neile Adams McQueen*



**“As an actor, if you get into a position to be able to have control,  
or as a film-maker, you must carry your project.  
Carry it all the way through to the end.  
That means you can’t give up, you can’t let a thing go.  
And nobody will make a decision for you.  
And nobody is smarter than you are.”**

*Steve McQueen*