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THOMAS M. PRYOR, Editor

Who's Where

AIP production exec Burt Topper to production meetings abroad, involving AIP and his own firm.

Mirisch pub-ad director Jeff Livingston back from Gotham meetings with UA exex on "Inspector Clouseau" and "The Thomas Crown Affair."

Filmex West veepee George Mather back from N.Y.

Lainie Kazan to N.Y. waxing sesh and thence to Philly for "Mike Douglas Show" guesting.

Seymour Berns, Herb Bonis and Howard Leeds to Switzerland to scout locations for CBS spec.

Robert Jacks back from location-scouting trip to Durango.

Stan Margulies and Mel Stuart in from Gotham casting interviews for Wolper's "If It's Tuesday, This Must Be Belgium."

Lloyd Nolan to N.Y.

Melvin Frank back to London for post-production work on "Buona Sera, Mrs. Campbell."

Gerald Mayer to N.Y. confabs on his purchase of "Sex and the Space Race."

Walter Blake, George Tobin, William Glasgow and Edward Saeta to London regarding filmization of "The Killing of Sister George."

Marlene Dietrich in from Gotham for Ahmanson Theatre opening.

Henry Mancini back from Hawaii, Roy Clark from Oriental tour.

Robert Eisenbach to Rome and London to set up connections in both cities for his percenter.

Flip Wilson to Florida taping of "Operation: Entertainment."

Pat Paulsen to N.Y. for "Tonight" guestint.

Nita Talbot back from N.Y.

George Pal and Richard Maibaum to Gotham confabs at MGM homeoffice.

JUST FOR VARIETY

By ARMY ARCHERD

GOOD MORNING from a runway in the middle of the San Francisco airport — where Steve McQueen threw himself under a Pan-Am 707 in takeoff . . . It was about 3:30 a.m.; the thermometer chattered 34 degrees, the wind, 25 knots, and about 100-knotted stomachs in the crew responded to the scene just filmed for "Bullitt" . . . McQueen, with his usually-flat hair standing straight, ran directly toward the camera so the audience would know — in no uncertain terms — it was he they saw under the plane. "Boy, I love this business," he grinned . . . Crew members patted him on the back . . . "I knew my life was in their hands," McQueen told us. "But I wasn't worried. Everybody in this company cares" . . . It's his initial Solar pic at W7 . . . In the above scene, McQueen, chasing a suspect per script, was forced to duck under a plane in takeoff. He hit the ground as the huge craft came toward him, the 240-degree heat blast from the jet pods passing over him — the ground shaking as in an earthquake. "The vibration tweaked my neck a little," he admitted. "You've got to open your mouth and hold your ears. It blew me around a little bit. But I'm OK" . . . "Couldn't they use a dummy?" we asked. "They did," McQueen laughed . . . In addition to the first plane, a second 707 from Pan-Am and a 727 from PSA formed a trio of the most expensive props we've ever seen in a film scene . . . One of the planes' wings came within two feet of the camera truck . . . It's part of the realism exec producer Bob Relyea and director Peter Yates were hoping for in the film, we were told. Later in the pic, McQueen will race across the Golden Gate Bridge at 100 mph. It's lucky he's the boss of his company. Who else would ok such risks for his star?

Before the assassination of Martin Luther King, McQueen had (quietly) donated a swimming pool to the recreation park in San Fran's Hunter's Point district. "Bullitt" shot 300 kids from that neighborhood as extras (paid scale) and Relyea admitted, "The youngsters were excellent" . . . Solar is also affording college cinema students from the area an opportunity to observe filming on the set all day. Their contributions are welcomed, admitted McQueen. "Maybe one of 'em will come up with a script one day — or maybe a drawing we can use." A student's design — police badge and beads — may become "Bullitt's" signature . . . McQueen carries the title of President of Solar but he will not take any screen credit in the film — although he's vitally concerned in every phase. (Phil D'Antoni is the producer). What about future films? "No," McQueen maintains a no-credit (other than actor) attitude, "I don't think it's that important." As for Relyea, he credited, "Bob was my first assistant director — and he's still running my — off. But everyone in this company, gaffers, grips, everyone is working the limit to make this a successful piece of entertainment. We're sticking our neck out — we know this town doesn't like losers."

Next, look for McQueen and Solar to sign important producers to the company — maybe actors as well . . . Steve will reteam with John Sturges if the latter can work "Swap" into his sked. It will hopefully be lensed partially in East Berlin. The Commies know — and respect — McQueen from his motorcycling days as a member of the U.S. team which raced in East Germany. Despite a crackup — and ripped face, Steve continued the race . . . Whether McQueen can nab East Germany locations or not, he'll not become involved in any of the political ramifications, either domestic or foreign. "No politics for me," he assures . . . Mayor Sam Yorty checked in at the Mark Hopkins, roundtabled with Lou Lurie and made a tv appearance (he's still in showbiz) in San Fran . . . Also at the Mark, Tony Bennett, up for his weekend concert . . . Neile (Adams) McQueen made a quick weekend visit also. She covered the sneak of hubby's "Thomas Crown Affair" at the Warfield since Steve and company continued to work all night on "Bullitt."

Among the group watching the earlier-mentioned extraordinary airport activities were Mark Rydell and Ed Anhalt who had flown up from L.A., arrived at the S.F. airport, then taxi'd, as we, via airport patrol car escort to the runway specially-designated for the W7 "Bullitt" troupe . . . "If they hurt Steve, I'll kill 'em," Rydell noted as he watched the 707 roll by. He and Anhalt are prepping "The Man On The Nylon String" for McQueen's Solar . . . Director Rydell bought his way out of two remaining film commitments with "Fox" producer Raymond Stross by giving him a percentage of his next pair of pix. "But I'm not complaining," he said, "I'm grateful for the film and the career I now have." He will also get six times his "Fox" salary for "Nylon." But, first he may direct "Can I Get There By Candlelight?" for M-G . . . Ed Anhalt enters the feature directing ranks when he reins Tony Curtis in the Bugsy Siegel biopic, which he'll also script. Anhalt directs his initial feature for scale. "No one can then ask what my directing price was!" he luffed . . . He recently completed scripting "Madwoman Of Chaillot" — but it won't wind filming for some time — June perhaps.

'FOX' WHAM 70G, 'LADY' BOFF 40G 1ST LOOP LAPS

Chicago, April 22—Windy City first-run film biz is brisk this stanza. Hottest newcomer is "No Way To Treat a Lady," grabbing a boff \$40,000 first Oriental frame. "The Fox," with the possible h of censor trouble, is posting a whammo \$70,000 Woods bow.

Monroe sexashun duo of "Street Is My Beat" and "Doctor and the Playgirl" is snappy \$6,000 first sesh. "Planet of the Apes" is garnering a towering \$50,000 second Roosevelt stanza, "Secret War of Harry Frigg" tall \$33,000 United Artists second.

"Where Angels Go" is nifty \$25,000 second Chicago frame, "The Party" great \$15,000 Esquire th. "17" neat \$4,500 second Cinema sesh, "Jungle Book" fine \$22,000 State-Lake sixth.

"Female 70 Times 7" is eyeing a firm \$5,000 eighth World whirl, and daydated "Graduate" loud \$33,000 ninth loop lap and strong \$17,000 Carnegie 18th. "Elvira Madigan" shapes a sturdy \$5,000 in 18th Playboy frame.

Hardticketed "2001: A Space Odyssey" is hot \$30,000 second Cinestage stanza, "Gone With Wind" good \$22,000 second move-over round at the McVickers.

Of the long-run roadshows, "Dr. Dolittle" is powerful \$17,000 in 18th Todd canto, "Camelot" steady \$17,000 Bismarck 25th.

'Miser' Rich \$27,640 In 5th Taper Week

"The Miser" reaped a colossal \$27,640, near SRO, last week at Mark Taper Forum for fifth lap of its seven-week run.

"Black Comedy," however, in fourth and final session at Huntington Hartford came in with only a glum \$15,011.

Lawford Sues Par, Embassy For 150G

Peter Lawford asked \$150,000, alleging breach of contract, in filed yesterday against Embassy Pictures and Paramount pictures.

He claimed he entered into oral agreement March 29, 1966, to work in film, "Something Beginning With M," which to be produced in London starting in June, 1966. Complaint said he was to receive minimum \$50,000 for 10 weeks, plus \$6,200 a week thereafter.

Simon & Garfunkel Ohio Gig Gross 15G

Columbus, Ohio, April 22—Simon & Garfunkel last night drew 3,700 at \$5 top for gross of \$15,400. Lou Robin and Al Tinkley promoted.

2 'Banana' Scripters

Hanna-Barbera Prods. has signed Phil Hahn and Jack Hanrahan to script the live action segments of "The Banana Bunch Adventure Show," new NBC-TV kidtime show.