



ART OF ACTION: CELEBRATING THE REAL ACTION STARS OF CINEMA

Bullitt

Bullitt

Directed by: Peter Yates
©: Warner Bros.-Seven Arts, Solar Productions
Production Company: Solar
Presented by: Warner Bros.-Seven Arts
Executive Producer: Robert E. Relyea
Produced by: Philip D'Antoni
Unit Manager: Joe L. Cramer
Production Manager: Jack N. Reddish
Assistant Directors: Tim Zinnemann, Daisy Gerber
Assistant Director: Walter Hill *
Script Supervisor: Marshall Wolins
Screenplay by: Alan R. Trustman, Harry Kleiner
Based on the novel Mute Witness by:
Robert L. Pike
Director of Photography: William A. Fraker
Special Effects: Sass Bedig
Film Editor: Frank P. Keller
Assistant Editor: Ralph H. Martin
Art Director: Albert Brenner
Set Decorators: Philip Abramson, Ralph S. Hurst
Costume Designer: Theadora Van Runkle
Costumes: Alan Levine
Make-up: Emile Lavigne
Hairstylist: Pat Davey
Steve McQueen's Hairstylist: Jay Sebring *
Titles by: Pablo Ferro Films
Colour by: Technicolor
Music by: Lalo Schifrin
Sound: John Kean
Stunt Co-ordinator: Carey Loftin
Stunt Double: Bud Ekins *
Cast:
Steve McQueen (*Frank Bullitt*)
Robert Vaughn (*Walter Chalmers*)
Jacqueline Bisset (*Cathy*)
Don Gordon (*Delgetti*)
Robert Duvall (*Weissberg*)
Simon Oakland (*Captain Bennett*)
Norman Fell (*Captain Baker*)
George Stanford Brown (*Dr Willard*)
Justin Tarr (*Eddy, the informer*)
Carl Reindel (*Stanton*)
Felice Orlandi (*Renick*)
Vic Tayback (*Peter Ross*)
John Aprea (*killer*)
Robert Lipton (*1st aide*)
Ed Peck (*Wescott*)
Pat Renella (*Johnny Ross*)
Paul Genge (*the hired killer*)
Al Checco (*desk clerk*)
Bill Hickman (*Phill*)
USA 1968©
114 mins
Digital

* Uncredited

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SIGHT AND SOUND

Yates' first American movie is memorable less for its plot – about a San Francisco cop trying to track down a crucial witness in a Mafia trial – than for its dramatic use of the city's locations and for an exhilarating extended car-chase. (McQueen hired Yates – formerly a manager for Stirling Moss – to direct after seeing the car-chase in his film *Robbery*.) An influential landmark in action cinema.

Geoff Andrew, bfi.org.uk

A contemporary review

The slogan would again appear to be Go West Young Man. Almost every month, it seems, some striking new 'first' film from the other side of the Atlantic comes from a director who has achieved only modest or intermittent success in Britain. *Bullitt* may not have quite the impact of *Point Blank*, but it is a highly creditable effort as a relatively young English director's first American film. Indeed, even from a native American the sense of involvement in the milieu and the environment would have been remarkable, and despite the apparently unhelpful background of RADA and provincial repertory, Peter Yates also appears to have assimilated that special brand of violence which most Europeans think of as specifically American. And perhaps because not a native Californian, he has also succeeded in presenting a picture of that Mecca of the new moviemakers, San Francisco, which is at once fresh and believable.

Basically, *Bullitt* is a well-made but fairly conventional and slightly overlong film about the duel between an incorruptible policeman and a politically ambitious district attorney for possession of the key prosecution witness in a racket-busting hearing. What distinguishes it from many of its kind is the vivid sense of background, and of life going on all around. Since both star and director have professional motor-racing experience – and a car chase was the high spot of Yates's previous film, *Robbery* – it is perhaps not surprising that the long car chase in *Bullitt* is among the most exciting ever filmed. Similarly, the initial shotgun slaying of the supposed witness in the run-down hotel is perhaps the most violent screen killing since one character was literally blasted out of his boots in the *The Left Handed Gun*.

But Yates's greatest success is with the sequences at the hospital and at San Francisco airport. In the intensive-care unit to which the dying witness and his badly injured police bodyguard are taken, and where a bitter three-cornered battle of wits is waged between the detective, the suave politician and the grey-haired professional killer bent on completing a bungled contract, one is vividly aware of the normal hospital routine proceeding all around. Rarely have blood-drips and all the frightening impedimenta of modern surgery been put to more dramatic or seemingly casual use or the audience been made so aware of the very smells of a surgical ward. And the final sequences at the airport convey both the bustle and feel of muted expectancy common to the concourses of all great airports, and the beauty of the great jets manoeuvring

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Seven Samurai Shichinin no samurai 70th anniversary screening at BFI IMAX

Thu 26 Sep 19:30

John Wick All-Nighter

Sat 9 Nov 22:00 BFI IMAX

Stunt Saturday

Sat 16 Nov 11:00

The Stunt Man

Sat 16 Nov 17:50

The Art of the Action Trailer

Sun 17 Nov 13:50

Mission: Impossible All-Nighter

Sat 30 Nov 23:00 BFI IMAX

Big Screen Classics: The History of Action

Safety Last! + One Week

Mon 21 Oct 14:30; Tue 5 Nov 20:30; Sat 30 Nov

Mad Max 2: The Road Warrior

Mon 21 Oct 18:20; Wed 27 Nov 20:50

Seven Samurai Shichinin no samurai

Mon 21 Oct 18:30; Sun 3 Nov 13:30; Sun 10 Nov

11:45; Sun 24 Nov 14:30

Hell Drivers

Tue 22 Oct 18:15; Thu 14 Nov 12:20; Sat 16 Nov

20:40

The Thief of Bagdad

Wed 23 Oct 14:30; Thu 31 Oct 12:20; Sat 9 Nov

12:30

Goldfinger 60th anniversary screenings

Wed 23 Oct 18:20 (+ intro by season programmer

Dick Fiddy); Sun 10 Nov 18:40; Sat 23 Nov 18:20

Bullitt

Wed 23 Oct 20:40; Sun 3 Nov 16:25; Thu 21 Nov

14:30; Tue 26 Nov 20:45

The Mark of Zorro

Thu 24 Oct 14:30 (+ intro by Bryony Dixon, curator,

BFI National Archive); Sat 2 Nov 11:45; Sat 23 Nov

15:00

Enter the Dragon

Thu 24 Oct 20:45; Fri 1 Nov 14:40; Mon 4 Nov

20:50; Wed 13 Nov 18:10 (+ intro by film critic Katie

Smith-Wong); Mon 18 Nov 14:30

Crouching Tiger, Hidden Dragon Wo hu cang

long

Fri 25 Oct 20:35; Sun 3 Nov 11:00 BFI IMAX; Fri 8

Nov 12:20; Mon 11 Nov 18:00; Wed 27 Nov 18:10

(+ intro)

Battleship Potemkin Bronenosets Potyomkin

Sat 26 Oct 13:20; Thu 7 Nov 20:55; Tue 12 Nov

14:30

Captain Blood

Sun 27 Oct 12:45; Wed 6 Nov 18:10 (+ intro)

The Train

Sun 27 Oct 17:45; Sat 2 Nov 20:25

Taxi

Mon 28 Oct 18:30; Fri 22 Nov 18:20; Mon 25 Nov

20:50

by night on the runways among which *Bullitt* and his prey play out the last deadly game of hide-and-seek. Throughout, the director's controlled and economical use of violence is equalled by the sureness with which he conveys the atmosphere of violence about to erupt, especially in crowded public places. There is one shot of a closed door about to burst open to permit bloody murder which is frightening in the intensity it engenders.

Jack Ibberson, *Sight and Sound*, Winter 1968/69

Three the Hard Way

Wed 30 Oct 18:15 (+ intro by Ti Singh, BFI FAN season producer); Thu 7 Nov 12:30; Sun 17 Nov 16:10

Police Story Ging chaat goo si

Fri 15 Nov 18:00 (+ panel discussion with Action Xtreme); Tue 19 Nov 20:55; Thu 28 Nov 18:20

District B13 Banlieue 13

Wed 20 Nov 18:20 (+ intro by Chee Keong

Cheung, writer, director, producer and CEO of

Action Xtreme); Fri 29 Nov 20:45

Woman Kings

Yes, Madam! Huang jia shi jie

Tue 22 Oct 20:40; Sat 23 Nov 18:30

The Long Kiss Goodnight

Wed 23 Oct 18:10 (+ intro by Melanie Hoyes, BFI

Director of Inclusion); Fri 22 Nov 20:35

Run Lola Run Lola rennt

Wed 23 Oct 21:00; Sat 26 Oct 18:30; Tue 26 Nov

20:50

Coffy

Thu 24 Oct 18:20; Sat 9 Nov 20:30; Thu 21 Nov

20:45

Executioners Yin doi hou hap zyun

Sat 26 Oct 12:30; Sat 23 Nov 20:45

Terminator 2: Judgment Day

Sat 26 Oct 20:20; Thu 7 Nov 18:00; Fri 29 Nov

20:20

The Woman King

Fri 1 Nov 18:00 (+ intro); Sat 30 Nov 20:10

Polite Society + Q&A with director Nida

Manzoor

Sun 17 Nov 18:00

John Woo Focus

Broken Arrow

Wed 23 Oct 20:50; Thu 14 Nov 20:40; Sun 24 Nov 18:10

Red Cliff Chi bi

Sat 2 Nov 14:10; Mon 11 Nov 17:40

Red Cliff II Chi bi: Jue zhan tian xia

Sat 2 Nov 17:20; Tue 19 Nov 17:55

Face/Off

Sat 9 Nov 17:30; Mon 25 Nov 20:20

Hard Target

Sun 24 Nov 13:00; Wed 27 Nov 18:20 (+ intro by

Ti Singh, BFI FAN season producer)

Bollywood

Main Hoon Na

Sat 26 Oct 14:45; Sat 23 Nov 14:30 (+ intro by BFI

Product Manager Zenobia Bharmal)

Dhoom: 2

Sun 27 Oct 13:50; Sun 24 Nov 14:50

RRR

Sun 27 Oct 17:20; Sat 30 Nov 14:40

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