Mon., Aug. 12, 1985 PlGffETY

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By ARMY ARCHERD

GOOD MORNING: Paul Newman has not forsaken the sound stage for
the racetracks — he is committed to working with Martin Scorsese on
developing 'The Color Of Money," to start, it's hoped, before year's end
. . . And Robert Redford, recuping after "Out Of Africa" thesping, is on-ly thinking about a return next time out as a director, either "Milagro Bean Fields," which David Ward is writing, or "Sweet Sir." He would not ap-pear in either . . . "It's an arena beyond 'Dynasty' or Dallas' — it's 'Palm Beach,' " says George Englund, who is writing the two-four-hour CBS vidpic based on the life and times of Gregg Sherwood Dodge. She also helped liven up the Sunset Strip in the days of the Mocambo and Giro's. Englund himself got in the sultry, sexy swim of Palm Beach when he was starting out in the biz, running a small legiter down there. England's cur-rently holed up in torrid Palm Springs completing the script, having just wound "Kenya Safari Rally" for NBC . . . Yvette Mimieux, back here this week after DC.-filming the first of her recurring stands in "Lime Street," says the difference between "recurring" and "regular" roles is "freedom — the best of all worlds." She'll be in six segs of the new R.J. Wagner series. When she read the script, her role was described as "an Yvette Mimieux type." She's playing a jet-set, jet test pilot who, of course, has a romantic relationship with R.J. The "freedom" permits Mimieux to pursue her pic/tv production plans, which include a bigscreen rock n roll musical "for young people," "Jump Start" . . . Proud mama dept.: Carol Burnett's beaming because daughter Carrie (Hamilton) will appear in seven segs of "Fame." Carrie received terrif reviews for her "Member Of The Wedding" Summerstocking. Burnett, working on the polish of her autobiog, says she'll be busy on cameras next year with two bigscreen features, two vidspex including an ABC variety show.

* * *

"Sweet Liberty" producer Martin Bregman wrapartied the adult troupe beaded by Alan Aida, Michael Caine, Michelle Pfciffer. etc., and says he's confident "by the time we come out (late next Spring or early Summer), kids will have had their fill of this Summer's (kid) fare. Films that reflect our culture should be made, otherwise entertainment becomes nothing more than escapism." "Liberty" is an "out-and-out contemporary com-edy with real people. And," he reminds, "don't forget that Alan Alda has a huge following with young audiences — who watch him regularly on 'MASH' reruns." Bregman's readying "The Shadow " to be directed by Bob Zemeckis and "Home Again" with Amy Heckerling directing. They reined this Summer's kidpix hits, "Back To The Future" and "European Vacation" . . . Stirling Silliphant sold his luxury yacht and home in San-Fran — he's too busy here writing the next Stallone starrer, "Over The Top," a six-hour "LA." mini for NBC and his third John Locke adven-ture novel, "Silver Star " . . . Harry and Michael Medved's next "bad movies " book is titled, "Son Of Golden Turkey Awards." It follows in the footsteps of "The 30 Worst Films Of All Time," "Hollywood Hall Of Shame" and, of course, "Golden Turkey Awards." Villard Books (Ran-dom House) publishes here and Angus & Robertson for British flop film fans. Artie and Richard Pine set the deals.

* * *

Ace commercial director Bob Giraldi (he did the Michael Jackson Pepsi blurb) is prepping a cassette on the late James Dean with Chelsea Com-munications, David Dalton scripting . . . Continuing its series on Hollywood "Immortals," the current Paris Match yarn on Bogart features pix by Hollywood ace lensers Phil Stern and Sid Avery. They are founders of the Hollywood Photographers' Archives . . . Gene Lester, at Ah Pong's, said he's readying a PBS spec, "The Machines That Froze History," with still pix from the Civil War to moon-walk pix by astronaut Peter Conrad of Apollo XII. . . After spending the past few years in Palm Springs, Clyde Wallichs, who headed Music City for 30 years, is back in town with his own Business and Financial Consultery. He's also talking a board position with Capitol Records, which his brother Glen founded . . . Ex-stuntman John Carpenter is celebrating the 45th year running his "Heaven On Earth Ranch" — "free forever to the handicapped" . . . Patti Page and Eddie Fisher team at the Westbury Music Fair, Aug. 27.

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FILM REVIEWS

American Flyers
(Sports drama—Panavision
—Technicolor)
A Warner Bros release Produced by
Gareth Wigan, Paula Wemstein Directed by
John Badham Screenplay by Steve Tesich
Camera (Technicolor—Panavision), Don
Peterman, editor, Frank Mornss, music. Lee
Ritenour, Greg Mathieson, production
designer, Lawrence G. Paull, set decorator,
Garrett Lewis; set designer, Joseph Nemec
III; sound (Dolby), Willie Burton, costumes,
Marianne Elliott; assistant director, Jerry
Ziesmer; associate producer, Gregg Cham-
pion Reviewed at Samuel Goldwyn Theater,
Beverly Hills, July 25, 1985. MPAA rating:
PG 13 Running time: 114 min.
Marcus Kevin Costner
David David Grant
Sarah Rae Dawn Chong
Becky Alexandra Paul
Mrs Sommers Janice Rule
Muzzin Luca Bercovici
Jerome Robert Townsend
Dr Conrad John Amos

Story of two brothers who un-
tangle their mixed emotions as
they compete in a grueling bicycle
race, "American Flyers" is most
entertaining when it rolls along
unencumbered by big statements.
Unfortunately, overblown pro-
duction just pumps hot air in too
many directions and comes up
limp. Boxoffice appeal is limited,
even with biking aficionados like-
ly to find the action unauthentic.

Everything, from whirling aerial
cameras tracking the race to ovcr-
heated family strife and Panavision
lensing, attempts to give more im-
port to events than the film can
hold.

Although scripter Steven Tesich
hit the bull's-eye with the bicycling
set "Breaking Away," "American
Flyers" is off-center and poorly
structured, displaying only an occa-
sional deft touch. Director John
Badham does little to tie the nu-
merous loose strands together.
Basic conflict between under-
achiever David (David Grant) and
older brother Marcus (Kevin Cost-
ner), a fierce competitor and no-
nonsense sports doctor, is crammed
into a hotbed of family problems in-
cluding a career-woman mother
(Janice Rule) who emotionally
abandoned her dying husband.

If this isn't enough, one of the
boys is destined for the same fate as
the father. So, with the shadow of
death hanging over them, the bro-
thers set off for Colorado for "the
toughest bicycle race in America."
Troupe is joined by Marcus' girl-
friend, Sarah (Rae Dawn Chong),
and a hitchhiker (Alexandra Paul)
who becomes David's girl and, im-
mediately, fast friends with the
group.
Combativeness between brothers
yields to camaraderie, but true
nature of their conflict is difficult to
get a handle on. David's reactions
are often inexplicably hostile. He's
not just a quirky character, he's a
crank. Characters emote freely with
no underpinnings for their feelings.
Women are hopelessly under-
written as well, with little more to
do than stand around and cheer
their men. Mother is also a mystery
and one more cog in a not-very-
well-oiled machine.

Bicycles, however, run smoothly,
and race sequences are the strongest
part of the film as cyclists climb
scenic Rocky Mountain slopes. But
even here, production resorts to
cliches by portraying the Russian
champion as a stereotypical thick-
waisted and thick-witted Soviet.
Also contributing to the contrived
atmosphere are a series of glaring
commercial product tie-ins.

Performances are adequate con-
sidering that overproduction makes
the characters seem larger than life
without being life-like. Jagr.

Volunteers

(Comedy — Metrocolor)
A Tri-Star release of an HBO presentation
in association with Silver Screen Partners
Produced by Richard Shepherd, Walter F
Parkes. Directed by Nicholas Meyer
Screenplay, Ken Levine, David Isaacs Story
by Keith Critchlow Camera (Metrocolor),
Ric Waite; editors, Ronald Roose, Steven
Polivka; music, James Horner; production
design, James Schoppe; art direction, Jose
Rodriguez Granada; set design, Arturo
Brito; sound (Dolby), Claude Hitchcock;
special effects coordinator, Raul Esquivel,
associate producer, Theodore R Parvin,
assistant directors, Elie Cohn, Jesus Marin
(Mexico); additional photography, Jack
Green, casting, Joyce Robinson, Penny
Ellers. Reviewed at the Picwood, LA, Aug.
5,1985 MPAA rating R Running time 106
min.
Lawrence Bourne III . . . Tom Hanks
Tom Turtle from Tacoma John Candy
Beth Wexler Rita Wilson
John Reynolds Tim Thomerson
At Toon Gedde Walanabe
Lawrence Bourne Jr George Plimpton
Chung Mee Ernest Harada

"Volunteers" is a very broad
and mostly flat comedy about hi-
jinx in the Peace Corps, circa
1962. Toplined Tom Hanks gets
in a few good zingers as an upper-
class snob doing time in Thailand,
but promising premise and open-
ing shortly descend into unduly
protracted tedium. Pic will pro-
bably be an immediate candidate
for foreign aid at the bo.

Hanks plays Lawrence Bourne
III, an arrogant, snide rich boy
from Yale who trades places with
an earnest Peace Corps designate
when his enormous gambling debts
land him in danger at home.
The sight of this snooty fellow,
who arrives in Asia wearing a white
dinner jacket amidst a planeload of
hootenannying naive liberals is
good for a few yocks, as are some
of his insolent, nasty cracks made
in the direction of cohort Rita
Wilson and anyone else he finds
underfoot.
Once ensconsed in a remote
village, the contentious couple and
ultra do-gooder John Candy set out
to build a bridge across a river.
Kidnapped and brainwashed by
the commies, the gung-ho Candy
disappears from the scene for a long
stretch. By the time he returns, both
the guerrillas and some fierce black
marketeers have plans of their own
for the bridge.

With Candy absent most of the
time, Hanks' one-note, if some-
times clever, attitudinizing wears
out its welcome after awhile. He is
also deprived of anyone effective to
play off of, since newcomer Wilson
fails to register and everyone else is
the most exaggerated of caricatures.
Lensed in Mexico, pic features a
muddy, truly ugly look that puts a
damper on the proceedings from the
outaet.

Also present is undoubtedly the
most offensively blatant plug for
Coca-Cola yet seen in the new era
of Coke-owned entertainment com-
panies. Sequence in which Hanks
gets Wilson to stay with him by of-
fering her that rarest of jungle com-
modities — a Coke — could play
unaltered as a tv commercial. Cart.

Juilliard Taps Wager
Communications Chief
Walter Wager has been named
director of communications for the
Juilliard School. He previously was
director of public relations for
American Society of Composers,
Authors & Publishers.

Wager has written 26 books, in-
cluding "Telefon," made into an
MGM film with Charles Bronson
and Lee Remick.
His most recent novel is "Otto's
Boy," published by Macmillan.

My Science Project
(Youth comedy—Technicolor)
A Buena Vista release of a Touchstone
Films presentation Produced by Jonathan
Taphn Directed by Jonathan Betuel.
Screenplay by Betuel Camera (Techni-
color), David M Walsh; editor, C Timothy
O'Meara, music, Peter Bernstein, produc-
tion design, David L Snyder, set decorator,
Jerry Wunderlich; art director, John B.
Mansbridge, visual effects supervisor, John
Scheele; assistant director, Jerry Sobul;
sound, Jim Webb, associate producer, E.
Darrell Hallenbeck, casting, Bill Shepard.
Reviewed at Egyptian Theater, Hollywood,
Aug 9, 1985 MPAA Rating: PG Running
time 94 min.
Michael Harlan John Stockwell
Ellie Sawyer Danielle Von Zerneck
Vince Latello Fisher Stevens
Sherman Raphael Sbarge
Bob Roberts . Dennis Hopper
Lew Harlan Barry Corbin
Dolores Ann Wedgeworth
Detective Nulty . Richard Masur

Dennis Hopper has been seen in
a lot of weird situations, but who
would have expected to see him
passing through a time warp riding
to "the headwaters of creation."
Such is the business of "My
Science Project," and though it
may not have much of a story, it
is probably the funniest of the
three Summer "science" films,
thanks to comic turns by Hopper
and Fisher Stevens as a Brooklyn-
born grease monkey. If audiences
can distinguish it from the other
test-tube babies, it could have a
decent run at the boxoffice.

"My Science Project," along
with "Weird Science" and "Real
Genius," would have done well to
use its intelligence to cure the Sum-
mer disease plaguing Hollywood —
lack of story.
Though the films are not really
similar, they share a reliance on a
manufactured high-tech plot as a
pretext to the usual hijinx. Of the
three, "My Science Project" is
most dependent on its premise, with
little else on its mind.

Picture plays a bit like "Life-
force" as a comedy, with young
Michael Harlan (John Stockwell)
pillaging a military junkyard to come
up with his high school science pro-
ject, a superpower thrusting able to
break the space and time barrier.

It all plays like an excuse for
some not-so-fancy special effects
and the film's finale in the high
school, where a cast including
Cleopatra, a Neanderthal man,
Nazi soldiers, Godzilla and glad-
iators collect in battle.

Although there is little compel-
ling about the action, luckily there
is Harlan's sidekick Vince Latello
(Fisher Stevens) to keep the pro-
ceedings lively with a steady stream
of one-liners.

Vince's car is lit up like a Christ-
mas tree, and he's the kind of guy
who refers to school as a brain
press, sits in class with sunglasses
and a cigar and has a wisecrack for
every occasion.
Director Jonathan Betuel, who
also wrote the script, seems to
lavish most of his attention and best
lines on Vince. Elsewhere script
falls flat and romance between
Harlan and fox in nerd's clothes
(Danielle Von Zerneck) generates
nary a spark despite all the pyro-
technics going off around them.
In his first mainstream role in
years, there is something irresist-
ible about Hopper as the hippie
science teacher, complete with VW
van and Country Joe tapes, who
tries to crack the mystery of the
machine and winds up taking a
cosmic ride.

His return is equally spectacular
as he arrives in fringe jacket and
cowboy hat looking like he just step-
(Continuti on P*0« 15 Column 2)