

Yates puts own race on film

By BRIAN GAMERMAN
Daily Collegian Staff Writer

One seldom gets to hang an inept scriptwriter by his own halitons but if you are lucky enough to remember that Brock Yates, author of "The Cannonball Run," was once editor of Car & Driver magazine, it's a cinch. Briefly, Yates is the godfather of the Cannonball Baker Sea to Shining Sea Memorial Trophy Dash, an annual race from New York City to Redondo Beach, California. The epic was born after then President Nixon shackled the country with the greatest game to hit the streets since cops and robbers — the 55 mph speed limit.

Yates was outraged and would regularly ack-ack the new law in his magazine. Hoorah! So here I will let Yates take over as he explains how he lost his big movie deal on "his" race. The following quotes come from the August 1976 and November 1976 issues of Car and Driver. Let us return now to August 1975.

"Since the first Cannonball was run, in May 1971, those tinset-town culture freaks have given us 'Two-Lane Blacktop,' 'Vanishing Point,' 'Sugarland Express,' 'The Getaway' and a trashcan full of other get-it-on, open-road races and chases.

"The last Cannonball arrived on the scene in the bizarre comedy of 'Death Race 2000,' which appeared to strike the outer limits of absurdity within the genre and to void any further efforts. But no one can underestimate Hollywood's capacity for banality — hence the latest pair of dramatic triumphs to grace the drive-in screens of America's heartland. ('Death Race' and 'Gumball')

"Frankly, I have always felt a fictional version of the race has limited appeal, simply because so many really hyperbolic efforts had been made in behalf of some general cross-country race theme. It seems to me the only unique quality about the Cannonball story is that it actually happened, and therefore should have been treated in a quasi-documentary, cinema-verite fashion."

In six years since this editorial from C&D was written, Yates seems to have lost some tire pressure; in short, the guy's morals have gone flat. What Yates meant was not a quasi-documentary, but a semi-docu-

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mentary, meaning the film would have trucks in it. The version he gives us has Dean Martin and Sammy Davis Jr. in a Ferrari dashing drunkenly across the country in the midst of a band of Hollywood washups led by the man who claims to have become the world's number one office star, "in spite of my movies and no because of them" — Bert Reynolds. Yuk.

Back to Brock as he explains how he got burned in his film deal with Paramount, to have been titled "Coast-to-Coast," because Warner Brothers beat them to the punch with "The Gumball Rally." I should note that I enjoyed "Gumball" much more, since it was at least believable in depicting the race as a duel, Jan Michael Vincent (my favorite B-movie star) driving a 27 Cobra versus some giggolo in a Ferrari. "Have some more, vitamin C?"

Yates wrote "While it would have meant some money and ego-gratification, 'Coast-to-Coast' would have probably been as dull-witted and heavy-handed a corruption of the Cannonball as 'Gumball.' (Quite right, Brock!) Both Paramount and Warner's saw the race as an opportunity for yet another crash-and-burn-car-comedy that has been a staple of the movie business since the Keystone Kops, and there is little reason to expect that 'Coast-to-Coast' wouldn't have been another of Hollywood's endless confrontations with the obvious, the ordinary and the overrated.

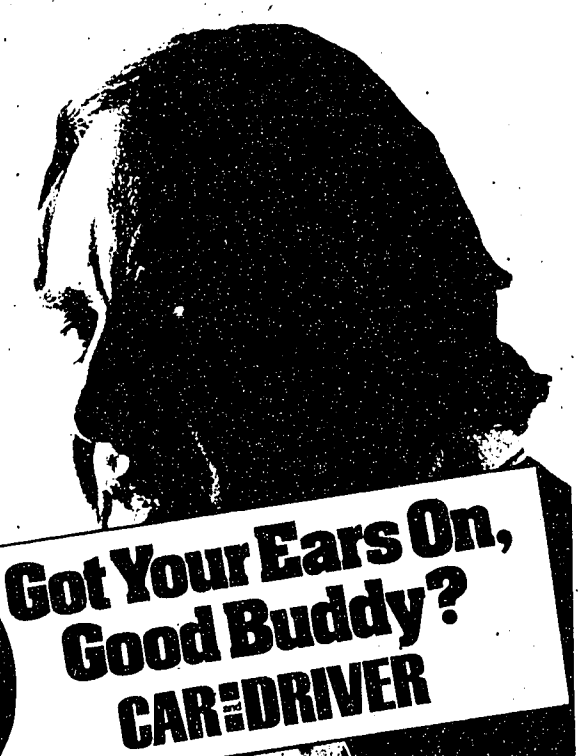
"I think we've made our point. While I am game to try new concepts built around the Cannonball, I am inclined to think that we have reached a logical time to stop, at least in the present format. I have no desire for 'The Gumball Rally' and 'Cannonball' (an earlier film starring David Caradine) to serve as our epitaph, but the fact is that an event that was once our thing has been corrupted to a point where it is now their thing. And that means it's time for something new and original."

Ha, haaaa, ha, haaaa, heh, he, haaaa, ahem, hem... 'scuse me. Oh yeah, I almost forgot the film, hold on here, here.

The script's stuck. The directing by Hal "Help keep your stuntmen employed" Needham states. Production value is worthless. The acting is terrible and the only standout is Adrienne Barbeau's chest, literally.

Continuity is nothing short of bizarre, whenever the film slows down, a new character is introduced with a quick one liner, drinks a bottle of Brand-X cola and disappears. Six year olds should enjoy trying to figure out why Jack Elam is so funny as he portrays a drunken protologist.

I've said it before, but this is a bad, bad, bad, bad, bad, that's five-star bad, film. Stay home and watch "Gilligan's Island" instead.



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Brock Yates

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UNIVERSITY CALENDAR SPECIAL EVENTS
Monday-Tuesday, August 3 & 4

Monday, August 3
Francé-Cinema, Bertoulic, Last Tango in Paris, 7 and 9 p.m., Room 112 Kern.
Interdisciplinary Symposium on Value, 7:30 p.m., Room 101 Kern. James Martin, psychology and George Kieudorfer, business, and Indagation Proc. essing, Organizational Theory, the Iron Cage, Single Vision, and Newton's Sleep — or Herbert Simon meets Frankenstein."

Tuesday, August 4
Late drop deadline (10 week Summer Term).
Red Cross Bloodmobile, 10 a.m.-4 p.m., Walnut Bldg.
Phi Delta Kappa Summer Seminar Series, 2:30 p.m., Room 101 Kern. Robert Schell, global education, Pa. Dept. of Ed., on "Wiping Out Boundry Lines: Global Wargame Club meeting, 7 p.m., Rooms 101 and 132 EE East.
Aging Workshop, "Psychological Aspects of Aging", Dr. Jesse Igou, assistant professor of nursing, 7-8 p.m., Nursing Consultation Center, Human Development South, Registration-Information 983-2290 or 983-2222. Series continues August 6. Open to public.
Science Fiction Society, 7:30 p.m., Room 111 Boucke.
Festival Theatre, Ernest Hemingway, On the Beach, 8 p.m., The Pavilion Theatre, Jacobs/Casey, Grease, 8 p.m., The Playhouse.

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Monday Evening

6:00 (1) WEATHER WORLD
(2) NEWS
(3) HAPPY DAYS AGAIN
(4) NEWS
(5) CAROL BURNETT AND FRIENDS Guest: CAROL BURNETT
(6) NBC NEWS
(7) TAC DOUGH
(8) SANFORD AND SON
(9) MANNIX
(10) DICK CAVETT SHOW
(11) JOKER'S WILD
(12) FACE THE MUSIC
(13) HOLLYWOOD SQUARES
(14) MOVIE: "WESTERN"
(15) JOE FRANKLIN SHOW
(16) MOVIE: "WESTERN"
(17) THE CHRISTIAN PRINCE AND PRINCESS
(18) ABC COMEDY SPECIAL
(19) THE MOVIE: "MUSIC"
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WELL, SHE HEARD IT CAN BE DELETED. SHE THINKS IT'S A TIME BOMB.

I SEE THAT NO ONE HAS SIGNED UP FOR THE COMPANY GOLF TOURNAMENT... EXCEPT THE REGINA GANG, NAMELY, MESSIE.

DO I DETECT A LACK OF INTEREST IN MY HANDS? DO YOU HAVE ANYTHING MORE EXCITING TO DO WITH YOUR TIME?

I WAS PLANNING TO TAKE TO MY HAMMOCK AND WATCH MY TEENAGERS GROW.

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Printed below is the conflict final examination schedule for Summer Term 1981. Only those students assigned to a conflict examination period should follow the schedule outlined here. All other students will have their final examination at the time and place announced in the originally published schedule.
The interpretation of the time designations used in the conflict final examination period schedule is as follows:
Th—Thursday, August 20, 1981
F—Friday, August 21, 1981
S—Saturday, August 22, 1981
8:00—9:00 a.m. to 9:50 a.m.
10:10—10:50 a.m. to 12:00 noon
12:20—12:50 p.m. to 2:10 p.m.
2:30—3:10 p.m. to 4:20 p.m.
4:40—5:10 p.m. to 6:30 p.m.
6:50—8:20 p.m. to 8:40 p.m.

COURSE	TIME	ROOM	COURSE	TIME	ROOM	COURSE	TIME	ROOM
Accounting (ACCT)	F 8:00	171 W1	Civil Engineering (CE)	2:30	Appet	Finance (FIN)	10:10	Appet
206	F 10:10	171 W1	224	S 8:00	107 Sae	205	Appet	100
402	F 10:10	171 W1	205	Appet	205	Appet	F 4:40	14 W Dav
Art History (ART H)	101	Appet	Computer Science (COMP)	002	Appet	German (GER)	007	Appet
307	Appet	101	101	Appet	002	Appet	007	Appet
Astronomy (ASTRO)	090	Appet	Economics (ECON)	000	Appet	Health Education (HE ED)	006-1, 2	Appet
090	Appet	200	200	Appet	000	Appet	006-1, 2	Appet
Business Law (BLAW)	244	Appet	Electrical Engineering (EE)	010	Appet	Management (MGMT)	001	Appet
244	Appet	200	200	Appet	010	Appet	001	Appet
Chemistry (CHEM)	012	Appet	011	Appet	011	Appet	011	Appet
012	Appet	011	011	Appet	011	Appet	011	Appet

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