

John Hughes: ordinary?

by Matthew Rainnie

There's nothing striking about John Hughes' appearance. He looks like the guy next door. But though he may look and act like an ordinary 'Joe' he isn't.

Writer-director-producer John Hughes is one of the most influential men in Hollywood.

Hughes' childhood was ordinary. He was born in Lansing, Michigan on February 18, 1950. When he was thirteen his family moved to Chicago. He married Nancy Ludwig, his high-school sweetheart at the age of twenty and became an advertising copywriter after dropping out of the University of Arizona at twenty-two.

Hughes always enjoyed writing and began selling jokes to comedians such as Joan Rivers. He also wrote short stories and articles for magazines, such as *National Lampoon*. In 1979,

Hughes became one of the editors of the *Lampoon*.

This is where Hughes first got his shot at films. *National Lampoon* asked him to write the screenplay for a film. The finished product was *National Lampoon's Class Reunion*, a pathetic comedy.

In 1983, he redeemed himself by writing the scripts to two successful comedies. *National Lampoon's Vacation*, starred Chevy Chase, Beverly D'Angelo and, Hughes' favourite, Anthony Michael Hall. *Mr. Mom* featured Michael Keaton and Teri Garr. *Mr. Mom* even managed to place in the list of the top ten grossing films of 1983.

This success gave Hughes more clout in the industry and he was given the chance to direct his next screenplay, *Sixteen Candles*. The film, which starred Molly Ringwald and Anthony Micheal Hall, was made on a budget of \$7 million and grossed \$39 million at the box office.

Hughes decided to use both Ringwald and Hall in his next feature, *The Breakfast Club* (1985), which he co-produced as well as wrote and directed. Then came another writer-director credit for *Weird Science*, which also featured Hall.

Hall did not appear in the 1985 sequel to *Vacation* entitled *National Lampoon's European Vacation*, which Hughes scripted but didn't direct.

Pretty in Pink was yet another teen flick with Ringwald which Hughes wrote and co-produced.

Matthew Broderick starred in *Ferris Bueller's Day Off*, a very successful film co-produced, written and directed by Hughes. *Bueller* was made on a budget of \$12 million and earned over \$70 million at the box office, placing it in the list of the top ten films of 1986.

Some Kind of Wonderful, a variation on *Pretty in Pink*, came in 1987 and was written and produced by Hughes.

Hughes was getting the reputation of being simply a teen comedy writer-director whose films were sure to star the hot young members of the Brat Pack. However, in 1987, he wrote, directed and produced *Planes, Trains and Automobiles*, a hilarious film starring two adult funnymen, Steve Martin and John Candy.

She's Having a Baby came next, starring Kevin Bacon and Elizabeth McGovern. Again Hughes acted as writer-director-producer on this film which, having been dedicated to Nancy Hughes, was somewhat autobiographical. He also wrote and performed as executive producer for his next feature, *The Great Outdoors*, starring Dan Akroyd and John Candy.

Now yet another Hughes film featuring John Candy has arrived at your local video store as of January 25. *Uncle Buck* (produced, written and directed by Hughes) is the story of a slovenly bachelor who ends up looking after his brother's three children.

Candy gives a superb perfor-

mance as Buck, the type of guy who prefers microwaving the kids' wet clothes to figuring out the dryer. There are a great many hilarious moments in this film but it also has a heart to it. We see the relationships between Buck and the kids (especially his teenage niece) grow.

Amy Madigan (recent Golden Globe winner for her performance in the TV movie *Roe vs. Wade*) lends strong support as Buck's girlfriend.

John Hughes will probably never win an Academy Award for his work. After all, his films are not always entertaining. Some just fall flat. However, when one considers how many films he has put out since he first began in 1982 (*National Lampoon's Christmas Vacation*, which Hughes wrote, is currently still playing at theatres), his track record has been quite impressive.

Whether John Hughes' films make you laugh out loud or groan out loud you can always count on one thing ... his films are never ordinary.

l e t t e r s continued

You're sleazy

Dear Editor:

I am writing in response to your cover story of Jan. 11 (The End Of A Lousy Decade). I found it to be not only the finest example of sleazy journalism I've come across in years, but downright disgusting. Wishing death on someone, no matter who they are, is both immature and unethical. For a paper that supposedly espouses humanistic values, you sure don't show it in this piece. As a student myself, I know many who attend Dalhousie and this paper certainly doesn't represent their opinions and attitudes.

Eric Miller

Geez sorry

To the editor:

Congratulations on your moral and environmentally disastrous issue (Gazette vol. 122, no. 15). Never have we been more offended by an advertising supplement placed in a newspaper. While both of us have always regarded advertising supplements as an eyesore, the overwhelming size, blatantly sexual, and environmentally unsound nature of this issue's insert took us completely by surprise.

We thought that the Gazette would have prided itself as an alternative and informative student newspaper. What do you think we university students

learned from *this*? Exacerbating this for us was the ironic presence of an article decrying the use of sexist advertising by Molson's. By the very nature in which the ad and the article were presented, it doesn't take much to see that the 1/4 page article was just slightly less noticeable than the 14-page glossy ad.

Clearly the advertisers, Hollywood Jeans, hope that many of us will suddenly start wearing their brand. Well, we are not going to, and hope that others will not, either.

Peter S. Ross
Brian Dixon

Ed. note: Please see our apology on page three of the Gazette, vol 122, no. 16, dealing with this issue. We re-apologize again, redundantly.

FEEELing bad

Dear Gazette:
Re: Dalplex fees

Welcome to Dalhousie, where you pay more and get less. Here's an example: from 1986 to 1989 I could go to Dalplex from September 1 to August 31 of the next year for free. Now I pay \$30 to go from September 1 to April 30. This lesson in Dalhousie economics spoiled my first outing to Dalplex in 1990, when my ID was validated and showed April '90 as the expiry date.

I am particularly annoyed because by choosing the end of April for the expiry of privileges, a large number of students in

medicine and dentistry are being discriminated against, since their academic year does not end until May 31 — or even later.

Another referendum is necessary to settle the 'user fee' issue and make it fair to *all* students. But next time, *just the facts*, please.

Anne Flemming

Pub's a prude

Dear Sir/Madame:

I recently attempted to run an ad in the personal section of the local paper here [New Minas], the *Advertiser*.

Because the ad contained the word "gay," the manager refused to print the ad. He also refused to meet with me to discuss this discriminatory policy.

It has been brought to my attention that the *Gazette* is printed by the owners of the *Advertiser*, Kentville Publishing.

As a member of the Canadian University Press, I would assume you would have the same non-discriminatory policy as the *Athenaeum* here.

For this reason I wish to point out that, if in fact you use Kentville Publishing to print the *Gazette*, you are in fact, financing discrimination toward the gay community.

Assuming my information is correct, what I wish to know is what you intend to do to avoid financing discrimination toward the gay community.

Sincerely,
Scott J. Taylor

GRADUATION PORTRAITS

The contract for DAL PHAROS Yearbook Graduation Portraits has been awarded to Robert Calnen, Master Photographer of Halifax.

For more information call 454-4745.

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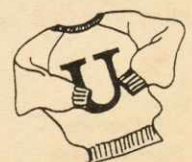
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