



Dennis Quaid (he's the one on the right) with *Everybody's All-American* co-star Jessica Lange; dig those haircuts.

Cannes plugs demanding viewing

1988 Cannes Commercials ***
Princess Theatre
through November 30

review by Brad Howard

The Cannes International Advertising Film Festival is a presentation of over one hundred commercials from forty-four countries. It is the cream of the crop of advertising, with examples of the best (and some of the worst) achievements by advertisers over the last year.

The presentation accomplishes what it sets out to do. It is both entertaining and a bit thought provoking; one is likely to leave chuckling and/or reflecting upon some favorites. However, one may end up feeling a little drained from the rollercoaster ride of impressions one is presented with.

The collection does inspire some, though well short of extreme, appreciation for the innovative and creative talents applied to television commercial advertising today.

Due to the fact that each commercial was picked for its ability to make an attention grabbing impression, it is not long before the show sets a self-requirement to continually top the previous commercial or risk becoming tedious. The presentation failed in this respect only a few times, though, during its hour and forty-five minutes. The vast majority are enjoyable, with their slick selling techniques using physical humour, sarcastic wit and/or beautifully directed artistic impressions. Occasionally, even the insulting examples of stereotyping, sexism, and the blatantly obvious pressure sales have a crass ability to entertain, but the most common and successful advertising technique presented at the show was definitely humour.

The consistency of the humour, despite the extreme variety of geographic origins, provokes reflection on the international universality of the middle-class at which most advertisements are directed. Most assuredly, certain geographic areas emphasize different techniques: Australia uses extreme visual impressions, Europeans

All-American Quaid vehicle

Everybody's All-American ** 1/2
Famous Players Capitol Square

review by Teresa Pires

If you like Dennis Quaid, don't miss *Everybody's All-American*, but if not, then check the movie section in the paper again or wait for the movie to come out on home video.

Quaid is the only attraction in the latest Taylor Hackford (*An Officer and a Gentleman*, *Against All Odds*, *White Nights*) film, about the lives of three friends — an all-American football hero, his college sweetheart, and his devoted nephew. Quaid plays Gavin Grey, the football hero who (surprise, surprise!) refuses to acknowledge that his days of glory are over (Canada's version would substitute hockey for football and have Guy Lafleur as the hero).

Although the plot is a typical one, it is given sparkle by Quaid, who creates a sad and pathetic picture as the glorious hero turned recreational golf player. The film takes place over 25 years and Quaid does a superb job as the young, idealistic Gavin, a.k.a. The Grey Ghost, but he is even better as the middle aged, washed-up jock (even down to the required beer belly).

Alongside Gavin is Babs, the 1956 Magnolia Queen, his college sweetheart and wife. Jessica Lange is acceptable,

although uninspiring as Babs; she is just too much of an empty airhead for most of the movie to be taken seriously as a successful businesswoman at the end. Can anybody called Babsy ever be taken seriously, though? Yet, perhaps that was what the director intended — nobody else thinks of Babs, who lives in the Grey Ghost's shadow, when he is around.

Actually, one other person pays attention to Babs and he is Donny, Gavin's nephew who completes the triangular relationship central in the movie. Donny is definitely not a jock, but rather an intellectual and he seems to have nothing better to do than to stand around observing Babs and Gavin. We get some glimpses into his life but he is so obsessed with Babs and Gavin that he spends most of the movie staring meaningfully into space and making quasi-philosophical observations about their relationship.

"Something happens to you when you're young," Babs states. "We won't vanish... we all just get older." That's exactly what *Everybody's All-American* is all about. It's realizing that there's more to life than throwing footballs. Even though we've heard it before, the message is a good one and even though it probably won't be acclaimed as an all-time movie classic, *Everybody's All-American* isn't a waste of time either. If you like Dennis Quaid, that is.

use fantasy impressions and North America uses more humour, notably stereotypes, sexism and fantasy lifestyles.

One of the most humorous was a candy commercial featuring mobster Gummy Bears. The social issues commercials concerning crack addiction and suicide prevention produced the hardest hitting reactions. The New Zealand tourism ad-

vertisement, with its overwhelming character shots of people and places simply stuns the eyes.

It is this huge variety of impressions which allows the show to effectively entertain. These commercials are chosen for their ability to impress themselves upon the viewer, and so by the conclusion of this barrage of attention grabbers one may feel a little drained, though satisfyingly so.

★ ENTERTAINMENT ★

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