## Entertainment Movie Reviews

The Gods

## Must Be Crazy

sichard Lee

Welcome to Apartheid funland, where white and black mingle easily, where the savages are noble and civilization is in question, and where the humour is nonstop.

These are the images packaged in Jamie Uys' hit film, The Gods Must Be Crazy, now playing to capacity audiences around the world.

The film opens with a romanticized highly ethnography of the primitive Bushmen in their remote home in "Botswana". (Actually the film was shot in Namibia). The voice-over extols the virtues of their simple life. Into this idyllic scene comes a coke bottle thrown from a passing plane. Discord erupts among the happy folk as they strive to possess the bottle. Clearly heaven has made a mistake (hence the film's title) and Niau, the Bushman hero resolves to remove the offending item by carrying it to the ends of the earth. On his journey he encounters a white game biologist (the klutz) and his coloured side-kick, a beautiful white school teacher and a band of Keystone Cops Marxist revolutionaries on the run from a botched coup in an unspecified African country to the north (Angola?) In the end the Bushman foils the baddies, the biologist wins the school teacher and the Bushman disposes of the bottle, and returns to his people. Happiness reigns once again in Apartheidland.

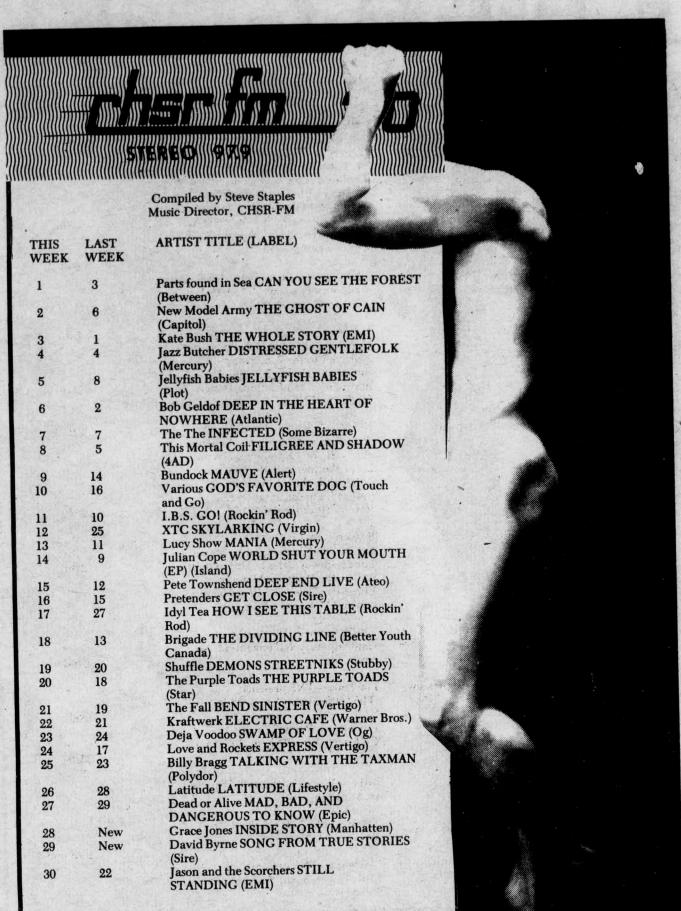
Viewers and reviewers are taken in by the charm and innocence of the Gods...expecially the sympathetic portrayal of the non-whites. The
clever sight gags evoke
laughter that ignores political
ideologies. But there is more
to this film than meets the
eye...a great deal more.

First, there is the incredibly patronizing attitude towards the Bushmen, or San as I prefer to call them. The Bushman as Noble Savage is a peculiar piece of white South African racial mythology. In the popular press the Bushman are a favorite weekend magazine topic. Their remarkable skills as trackers, their oneness with the wild, and their cooperative and sharing way of life are lauded, in contrast to the anxieties of urban life, and in unstated, but pointed contrast to the grasping, ungrateful and dangerous black majority the whites regularly come in contact with. The San represent the land as it once was and the good native as he once was. The message is clear. Left to their own devices the unspoilt natives are good. Only when they are exposed to civilization do they then become bad ie. communist.

These sympathetic attitudes of contemporary whites contrast with those of the past. In the 18th and 19th century the Afrikaners of the

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