

# Entertainment Movie Reviews

## The Gods Must Be Crazy

Richard 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 highly romanticized 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...especially 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 unspoiled 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


Continued pg.19



Compiled by Steve Staples  
Music Director, CHSR-FM

THIS WEEK	LAST WEEK	ARTIST TITLE (LABEL)
1	3	Parts found in Sea CAN YOU SEE THE FOREST (Between)
2	6	New Model Army THE GHOST OF CAIN (Capitol)
3	1	Kate Bush THE WHOLE STORY (EMI)
4	4	Jazz Butcher DISTRESSED GENTLEFOLK (Mercury)
5	8	Jellyfish Babies JELLYFISH BABIES (Plot)
6	2	Bob Geldof DEEP IN THE HEART OF NOWHERE (Atlantic)
7	7	The The INFECTED (Some Bizarre)
8	5	This Mortal Coil FILIGREE AND SHADOW (4AD)
9	14	Bundock MAUVE (Alert)
10	16	Various GOD'S FAVORITE DOG (Touch and Go)
11	10	I.B.S. GO! (Rockin' Rod)
12	25	XTC SKYLARKING (Virgin)
13	11	Lucy Show MANIA (Mercury)
14	9	Julian Cope WORLD SHUT YOUR MOUTH (EP) (Island)
15	12	Pete Townshend DEEP END LIVE (Ateo)
16	15	Pretenders GET CLOSE (Sire)
17	27	Idyl Tea HOW I SEE THIS TABLE (Rockin' Rod)
18	13	Brigade THE DIVIDING LINE (Better Youth Canada)
19	20	Shuffle DEMONS STREETNIKS (Stubby)
20	18	The Purple Toads THE PURPLE TOADS (Star)
21	19	The Fall BEND SINISTER (Vertigo)
22	21	Kraftwerk ELECTRIC CAFE (Warner Bros.)
23	24	Deja Voodoo SWAMP OF LOVE (Og)
24	17	Love and Rockets EXPRESS (Vertigo)
25	23	Billy Bragg TALKING WITH THE TAXMAN (Polydor)
26	28	Latitude LATITUDE (Lifestyle)
27	29	Dead or Alive MAD, BAD, AND DANGEROUS TO KNOW (Epic)
28	New	Grace Jones INSIDE STORY (Manhattan)
29	New	David Byrne SONG FROM TRUE STORIES (Sire)
30	22	Jason and the Scorchers STILL STANDING (EMI)

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