

# Film

**E.T.**  
Director: Steven Spielberg  
Spielberg, the Hollywood-wunderkind of the moment, has described E.T. as the most emotionally complicated film he's ever made, as well as being the least technically complicated. It's arguably the most charming, a latter-day fairy-tale of an alien creature who becomes part of the lives of an everyday American bourgeois family who look as if they live two blocks away from the family in Poltergeist.  
It's a movie with a magical

quality, its innocent childlike visions framed within fantasies that are sometimes exhilarating (like the airborne bicycle rides) and sometimes horrific (the poly-thene tunnel leading into the operating theatre). It contrasts some nice gawky humour (the E.T. getting drunk or Elliot releasing all the frogs in the classroom) with some wry ironies (the E.T. camouflaging itself amongst the daughter's dolls, or passing unnoticed in the Halloween celebrations when even the mother dons a bizarre costume).

Compared to the epic fantasy *Raiders of the Lost Ark*, E.T. is a much more human film, for all its galactic trimmings. We are allowed to see our world through the eyes of our extra-terrestrial visitor and

his three young allies and it's a society replete with objects, gadgets and gimmickry — it's a neat irony that the film itself has inspired millions of dollars of spin-off paraphernalia.

Of course E.T. is a genre piece that is light years away from traditional English pantomime (if the pun is excusable) but they do share one feature in that they can appeal equally, on different levels, to both the children and adults in the audience — no mean achievement. And it also proves just how shrewd a market-man Mr Spielberg is.

## GALAXY OF TERROR

Director: Bruce Clark

This is a quickie production job from the Roger Corman stable,

directed by New Zealander Bruce Clark, complete with Japanese sub-titles, or should I say side-titles as they run down the right hand side of the screen.

Visually it's a movie for the video game generation and dramatically it's little more than 'Ten Little Indians in Outer Space'. A few familiar faces from television land spring up amongst the cast: Ray Walston gives a zombie-like performance as the villain of the piece (he's the cook of the spaceship, not the butler) and Zalman King proves that there are worse things than being in a television series.

The movie's virtues are a few scattered, or should one say spattered, moments of horror, although these pale beside those of *The Thing* and the occasional line of sublime silliness. My favourite? When the rather severe lady captain says to one of the men under her, "Hold on to your shorts, we're going to dump." Perhaps someone should have done this to the script before it was immortalised on celluloid.



Iva Davies, LCC.

## Icehouse

Logan Campbell Centre, Dec 6.

The sophistication of *Primitive Man* has obviously given Iva Davies some problems with live sound, to the extent that he's had to take on quite a large touring band to try and reproduce the new material effectively. His attention to detail has been perhaps too meticulous. The show had plenty of precision, but a dearth of punch.

The first Flowers tour was a smaller band, but made up in sheer guts for what it lacked in size. This one is undeniably more skillful, but seems to have been rehearsed to death. It only occasionally showed any spirit and Davies' songs deserved better.

Part of the fault was with the venue, of course. Some bands can do well at the Logan Campbell, with intelligent mixing. A little local knowledge would have helped here, because there are Auckland soundmen who can get a quite satisfactory sound out of it. Guy Pratt is an innovative and dynamic bass player, looking at his fingers. But he might as well have been playing a piece of four by two, for all you could hear of him. His presence was only really felt when he switched to bass synth for 'Glam'. At the same time, John Lloyd's drums were overpowering and Bob Kretschner's guitar harmonies went largely unrecognised.

The show did have its moments, though, in a bracket that started with 'All The Way', solid on the guitar side, continued with 'Love In Motion', slinky and subtle, soared into 'Trojan Blue', a vocal tour de force, and swept

along with 'Great Southern Land', crowd-pleaser. Old favourites 'Walls' and 'Not My Kind' maintained the pace, and 'Glam' made a nice bridge to 'We Can Get Together'.

'Gimme Some Lovin'' was a bad choice for an encore, proving only that Davies is not Steve Winwood. 'Goodnight Mr Matthews' was unperformed, a double dissatisfaction. After the electricity generated by the Motels the week before, this really was a letdown. The individual textures may have been exquisite, but the complete tapestry came out bland.

A clear case of trying too hard. Duncan Campbell

## 'RUMOURS' FROM PAGE 8

Naked Spots Dance in Wellington, mid Jan. Then on to Auckland. A single will be recorded there — 'Posture' / 'Little Hitlers'.

Pedestrians plan to record a mini album, locally. They hope to interest a record company and get to Auckland early New Year. A rehearsal room is urgently needed. Phone Lloyd on 621-19.

Lipstick Collar start on an extensive six week South Island tour on Dec 26. Ikista with new guitarist Mark Kahi reside Wed to Sat at Shirley Lodge.

Martin Morris has joined Myke Forse and the Gods who reside at Doodles ... Netherworld Dancing Toys (Dunedin's Midnight Runners) will headline at the Hillsborough in Jan ... Z.B. II are Paul Bezzant and some ex Zero Bars and will gig from Xmas ... Fondue Trout will continue to play PJs Friday and Saturday. The band is: Ian Hannham (guitar), Paul Gird (rhythm guitar), Paul Bridges (bass, vocals), Grant Hannham (drums) ... 'Ming the Merciless' (John Bridges), Pedestrian's soundman, is currently on remand in Addington for attempting to blow up the central police station ... John Walker is leaving us for Australia's greener grass later this month as is Peter Waller.

GG

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