

E.T. Survives Time, Technical Tinkering

By JILL SPIVEY
Staff Writer

Chances are that if you are between the ages of 18 and 24, the movie "E.T. The Extra-Terrestrial" inspires a unique emotion: flat-out terror.

That is the feeling that came flooding back as I sat in the dimmed theater preparing to watch the 20th anniversary re-release of "E.T." That alien was a frightening little bugger when you were not of an age to understand the film's gentle plot.

Perhaps this occurrence is the beauty of the recent re-release craze in the movie industry: the assuaging of childhood fears.

From the original "Star Wars" trilogy to "Grease" and "Gone With the Wind," many films have been brought back to theaters in recent years.

Maybe none are so deserving of the rerelease treatment as "E.T." Steven Spielberg's 1982 treatise on interplanetary friendship that was both a critic's darling and cultural touchstone. After all, it held the title as the highest grossing film in history for more than a decade and inspired millions of people worldwide to "phone home."

In simplest terms, "E.T." is the story of a boy and his best friend.

The fact that this friend is an alien is more a novelty factor than a necessity to the plot. The film could have worked just as well with two people of different races or cultures.

What made "E.T." brilliant at the time of its release was not its plot but its pathos. As the human half of the film's dynamic pair, Henry Thomas' Elliot remains one of the most strikingly nuanced child performances caught on film.

Equally winning are Robert MacNaughton as Michael, Elliot's annoying but good-hearted older brother,

and a pre-rehab (but not by much) Drew Barrymore as the impossibly adorable little sister Gertie.

Though Dee Wallace plays the mother figure to addebrained perfection, "E.T." ultimately belongs to the kids. The entire film seems to be shot through the eyes of a child. The adult figures hover from above and rarely have faces.

Many people will flock to see "E.T." because of its heavily publicized and much-heralded new footage, digitally enhanced effects and remastered soundtrack.

The film's major new scene features E.T. and Elliot exploring a bathroom, and though it does little to further the plot, it proves an amusing and welcome addition that highlights the growing bond between the two. Also, John Williams' soaring soundtrack benefits beautifully from 21st century technology.

Other alterations prove more distracting than enhancing. The CGI effects used to enhance E.T.'s facial

expressions are easily noticeable and ultimately unnecessary.

The same applies to Spielberg's replacement of the government agents' guns with walkie-talkies, which seems downright picky when compared to the ubiquitous amount of weapons and violence in today's society.

Fortunately, the overall resonance of "E.T." does not suffer from these silly alterations. The film is as relevant and moving today as it was 20 years ago, if not more so.

The ultimate paradox of "E.T." then and now is that a film about extraterrestrials could affirm so much about humanity.

Some may call it gimmicky, but it's the kind of gimmick that the world could use a little more of.

"E.T." scared me as a kid, but as the years have passed it has left me with a new emotion: hope.

The Arts & Entertainment Editor can be reached at artsdesk@unc.edu.

Squinty-Eyed Comedian Displays Quirky Humor

By AARON FREEMAN
Staff Writer

Pretty much everyone knows Gilbert Gottfried. He's that guy — that guy you really enjoy talking to but nonetheless still freaks you out.

Both emotions were achieved Friday night at Raleigh's Charlie Goodnight's Comedy Club.

Gottfried charged the stage sporting blazing white sneakers and his characteristic squint as the audience members quietly wondered what they were in for.

The anticipation that filled the room ended when he opened his mouth, letting loose an extended whining monologue that lasted nearly an hour.

Gottfried, setting down his two bottles of water and a handful of props (napkins and plates), admitted that he didn't want to be on stage. And, furthermore, that he didn't know he was going to be. "They told me I had a phone call in North Carolina, so I came and I got this," Gottfried said.

Through spurts of laughter, he went on to compare his enjoyment at the moment with a board sticking in his eye while assorted people held hands and jumped up and down on it.

Gottfried's approach has not really changed since his early days at "Saturday Night Live." Originally from Brooklyn, Gottfried has appeared in a range of films, playing many variations of the same annoying guy.

His standup, however, was not annoying in the least. Quirky, of course, but that's the man's angle.

Unlike the pitiful opening act, Gottfried stayed away from standard setups ("What's the deal with those ...") but incorporated all his material into his

running rant. He glazed over the Amish, shopping with Calista Flockhart — "She kept asking, 'Does this make my spinal column look big?'" — and the American fascination behind hoarding those little packets of Chinese mustard in the butter tray of the fridge.

With constant tangents and occasional impersonations that were quite good, Gottfried displayed unexpected intellect and talent. But the limited crowd often missed his references and concentrated on his use of props.

Though these instances were funny — it is always fun to watch the elephant man trying to pick up girls or a napkin squid wearing a dracula cape — it was apparent to Gottfried that his more cerebral jokes weren't going to fly.

Flipping the coin, some jokes and quirks just weren't funny — they were definitely patches where he bombed.

Gilbert Gottfried gave the crowd what they were looking for and showed them some unexpected sides of himself. He tried hard — and in some people's view succeeded — to prove that he's more than a squeaky voice. But he already knows that it's tough to shoot above such a molded image.

The Arts & Entertainment Editor can be reached at artsdesk@unc.edu.

Fugazi Balances Love With Stormy Delivery

By ELLIOTT DUBE
Staff Writer

Fugazi, the band that has excelled in both hard-core and post-punk music, is a study in contrast. The band's members are both warriors and peacemakers.

The show at the Ritz Theater in Raleigh started out calmly. Punk legend Ian MacKaye warmly greeted the crowd and mentioned that it was the band's third show at the venue.

After bringing attention to those fans who had scored a "hat trick" by seeing all three, he discouraged excessive behavior and asked audience members to be mindful of each other. The band then readied itself, as MacKaye and guitarist Guy Picciotto prepared to strike the first note.

And from that point on, it was like the blitzkrieg had arrived. Bassist Joe

Lally and drummer Brendan Canty supplied the necessary thunder in the background, while the two frontmen provided the lightning.

MacKaye and Picciotto were like a couple of gunslingers, with the former swiveling his guitar about like it was a machine gun and emitting appropriate bursts of noise. The latter occasionally pointed his instrument from his chest like a rifle before he began to recklessly hop across his section of the stage. Their energy was infectious, and they gave a lasting image to go along with the music.

Distinguished by his almost completely shaved head and jerky movements that brought to mind a possessed robot, MacKaye used his angry and primal yell to full effect on such anthems as "Waiting Room."

In his introduction to "KYE0," he recalled the show Fugazi played at Lafayette Park in Washington, D.C., when the Gulf War was taking hold.

He compared the military machine that drove the early-'90s conflict and the one

masterminding today's war, and he screamed for the crowd to "Keep your eyes open!" Neither Fugazi's strong political ideals nor the fierceness with which the band projects them has died since the band was created more than a decade ago.

But the band is far from being a one-trick pony. About the only things that have remained truly constant for the group have been its energy and passion, both of which were abundant in this show. The group's music has evolved over the years from top-grade hard-core to intricate noise-rock driven by the dual guitar interplay.

It was made all the more obvious during the show how hard Fugazi has worked to get its sound exactly the way it wants it. For several songs, the core four of MacKaye, Picciotto, Lally and Canty were joined by second drummer Jerry Busher, whose movements and actions often mirrored those of Canty beside him.

The addition wasn't excessive — it only helped to bolster the rhythm sec-

tion during drum-heavy workouts like "Ex-Spectator." Fugazi has survived for such a long time by sticking to its instincts and staying true to itself.

The group has never been one to cater to popular demand. The crowd's cries for "Repeater," an early and well-known staple of the group, went unrewarded. Fugazi apparently put a lot of prior thought into its playlist — the band often moved from song to song without skipping a beat, and it ebbed seamlessly from its aggressive, intense numbers to its more subtle and layered music.

But the flow of the show was broken twice when MacKaye saw an audience member getting too rowdy. In that regard, he keeps the peace. But the band continues to fight tooth-and-nail to grow as a musical force.

Saturday night was further proof that Fugazi does so well by doing its own thing.

The Arts & Entertainment Editor can be reached at artsdesk@unc.edu.

Healthy Non-Smokers

Healthy non-smokers (18-60) with or without asthma are asked to participate in an asthma study. Three visits required. Compensation offered.

Contact Rachel Russell, RN, BSN at 919-668-3599

DUKE UNIVERSITY MEDICAL CENTER

FEDERAL RESERVE NOTE THE UNITED STATES OF AMERICA

With this coupon or UNC Student ID, get \$1 OFF Dinner Buffet!

Come try the largest Chinese Buffet in the Triangle!

35 Chinese Restaurant Chapel Hill

Dine-in Buffet Only Offer expires 4/3/02 919-968-3488 University Square

ONE DOLLAR

DOMINO'S PIZZA The Pizza Delivery Experts

UNC Student's Pizza Headquarters 929.0246 Lunch, Dinner, Late Night

Student Spring Specials!

Three Medium One Topping Pizzas \$13.99

Two Bread Items and a can soda ONLY \$6.99

LARGE ONE TOPPING \$6.99

Don't forget to add wings to your order!

Sun-Thurs 11am-1am • Fri & Sat 11am-2am We accept Master Card, Visa, American Express and UNC One Card

THE PERFECT FIT

Whatever The Plans

- SWIMWEAR • COVERSUPS
- ACCESSORIES
- MIX-N-MATCH SIZES

waterwater everywhere SWIMWEAR YEAR ROUND

THE STREETS AT SOUTHPOINT 919-361-9021 waterwatereverywhere.com

ANNE COLE COLLECTION

EASTERN FEDERAL THEATRES Where Quality Entertainment is a Tradition

MOVIES AT TIMBERLYNE Weaver Dairy at Airport Rd. 933-8600

ICE AGE (R) Daily 3:10, 5:10, 7:10, 9:10

THE TIME MACHINE (R) Daily 3:10, 5:15, 7:20, 9:25

WE WERE SOLDIERS (R) Daily 3:20, 6:35, 9:20

E.T. THE EXTRA-TERRESTRIAL (R) Daily 3:30, 6:55, 9:30

A BEAUTIFUL MIND (R) Daily 3:40, 7:00, 9:40

THE COUNT OF MONTE CRISTO (R) Daily 3:45, 6:50, 9:45

PLAZA THEATRES Elliott Rd. at East Franklin 967-4737

BLADE 2 (R) Daily 3:25, 7:05, 9:25

SORORITY BOYS (R) Daily 3:15, 5:15, 7:15, 9:15

RESIDENT EVIL (R) Daily 3:10, 5:15, 7:20, 9:25

HARRISON'S FLOWERS (R) Daily 5:00, 7:25, 9:50

40 DAYS & 40 NIGHTS (R) Daily 3:10

JOHN Q. (R) Daily 3:20, 7:00, 9:20

Advance Tickets Available Showtimes for today only. * No passes * No discount tickets VISIT OUR WEB SITE! www.easternfederal.com

CAROLINA Columbia at Franklin St. 933-8464

TWO THUMBS WAY UP! One Of The Best Movies Ever Seen In The Last 10 Years!

Monsoon Wedding 7:00, 9:20, SAT-SUN 2:00, 4:20

VARSITY 123 Franklin 967-8665

THE BEST FILM OF THE YEAR! Half Berry is absolutely superb!

BREATH TAKING MONSTERS BALL 7:00, 9:20 SAT-SUN 2:00, 4:20

SHOWTIME RON JEREMY 7:10, SAT-SUN 2:10 9:20, SAT-SUN 4:20

Chelsea Weaver Dairy Timberlyne 968-3005

A SMART, PASSIONATE, SHARP, FUNNY MERRY-GO-ROUND OF ROMANCE!

FESTIVAL INCANNED 7:10, 9:30, SAT-SUN 2:10, 4:30

IRIS 7:00, 9:10, SAT-SUN 2:00, 4:10

GOSFORD PARK LANTANA 6:50, SAT-SUN 1:45 9:20, SAT-SUN 4:20

The Lumina 620 Market St. Chapel Hill 932-9000

Take 15/501 South towards Pittsboro Exit Main St./Southern Village

WE WERE SOLDIERS (R) 1:30-4:10-7:00-9:50

ICE AGE (R) 1:00-3:00-5:00-7:10-9:20

E.T. (R) 1:15-3:45-7:15-9:35

RESIDENT EVIL (R) 1:45-4:00-7:20-9:40

Bargain Matinees Daily until 5:30

www.therialto.com

CAT'S CRADLE 919-967-9053 300 E. Main Street • Carrboro

MARCH

28 TH JUNIOR BROWN** (\$16) w/ Chad Cockerell

29 FR CLUB D'ELF (featuring BRAHIM FROGANE, JOHN MEDESI and MAT MAINER)** (\$10)

30 SA DJ Spooky** (\$12)

APRIL

1 MO Suzanne Elliott, Veleet, Izal Holloween

2 TU Sound Tribe Sector 9** (\$10/\$12)

3 WE PLAD / Nobukazu Takekura / Mira Cab**

4 TH WYCC 80's dance

5 FR ANTI-POP CONSORTIUM** (\$10)

6 SA SUPERCHUNK** (\$9) w/ Crooked Fingers and Wok Cakes

7 SU JOHN MAYALL AND THE BLUESBREAKERS** (\$18/\$20)

8 MO WEEKEND EXCURSION** (\$8/\$10) w/ Fighting Gravity

9 TU ROBERT EARL KEEN** (\$20/\$22)

10 WE ZOSCO** (\$7)

11 TH BIG WU / STRANGEFOOL** (\$10/\$12)

12 FR Sobe Adrenaline Tour: X-EUTIONERS, THE COUP, KENNY MOHAMMAD** (\$15)

13 SA "HI MOM" FILM FESTIVAL

14 SU CONCRETE BLONDE** (\$20)

15 MO Tripping Blues

16 TU GUIDED BY VOICES** (\$14) w/ Bloodthirsty Lovers

17 WE JUMP LITTLE CHILDREN** (\$10) w/ Patrick Davis and Danielle Howie

18 TH EYES ADRIFF (BUD from Sublime & Long Beach Dub All-Stars, CURT from Meat Puppets, and KRIST from Nevada)** (\$10)

19 FR SPIRITUALIZED w/ Back Rebel Motorcycle Club** (\$15)

20 SA SANKOFA w/ Yasarah

21 SU PRONG** (\$10/\$12) w/ Jam Pan Society

22 MO JOHN SCORFIELD BAND**

24 WE BIG HEAD TODD w/ Blue Dogs** (\$15)

25 TH GRAN TORINO** (\$7)

26 FR JON SPENCER BLUES EXPLOSION**

28 SU THE FAINT** (\$10)

29 MO LEFTOVER SALMON** (\$15/\$17)

30 TU MELISSA FERRICK** (\$10)

MAY

1 WE Sleep Canyon Rangers w/ Big Fat Gap

2 TH NERISSA AND KATRINA NIELDS**

3 FR CONNELLS** (\$10/\$12)

4 SA NEIL DIAMOND ALL-STARS

5 SU Joe Williams CD release party

6 MO CORNERSHOP** (\$12)

7 TU LAKE TROUT** (\$8/\$10)

8 WE PEDRO THE LION

9 FR THE BUTCHES (moved from April 27)

11 SA LOUDON WAINWRIGHT III** (\$15/\$17)

16 TH MICHELLE SHOCKED** (\$16)

17 FR TRANS AM w/ ONEIDA** (\$8)

20 MO SUPERSLICKERS** (\$10/\$12)

21 TH BRIGHT EYES w/ The Good Life & Mayday** (\$14)

JUNE

14 FR Scott Miller

16 SU DAVID WILCOX** (\$20)

SHOWS @ GO! Room 4 (our sister club) (100F Brewer Ln., Carrboro 919-969-1400)

3/27 Only Midnight, All Day Afternoon, Scorching

3/28 Dents, Shames, My Code Name is Blue

3/30 Alice Peacock w/ Kristen Hall

4/1 Ladybug Transistor

4/2 Of Monsters, Transcendation

4/4 Explosions in the Sky w/ Mercury Program

4/5 Clones, Dynamite Brothers, Burning Down

4/6 Memphis

4/7 ee: Tracy Sheard

4/8 HAYDEN

4/9 Palomar

4/15 CHICAGO UNDERGROUND DUO

4/16 Vaz

4/19 MARTI JONES**

4/20 JOSH ROUSE

4/21 Strike Anywhere

4/24 CARBON LEAF

4/27 NEIL HALSTED

4/29 Sigh, Thrones, Khanate, Warle

4/30 Dolly Varden, Jay Bennett

@ The RITZ

4/13 DASHBOARD CONFESSIONAL** (\$12)

6/28 GET UP KIDS / SUPERCHUNK / HOT ROD CIRCUIT**

@ The Lincoln Theatre (Raleigh)

4/2 THEY MIGHT BE GIANTS** (\$15/\$17) (Show moved from The Ritz)

4/9 TRANK DOKNELLY

@ The Rialto Theater (Raleigh)

4/18 BOB MCLOUD w/ Her Space Holiday** (\$18)

@ KINGS in Raleigh

5/4 MIKE WATT

@ The Brewery

4/21 CANDRIA** (\$10)

@ Local 508

5/2 FIREWATER

The BEST live music 18 & over admitted **Advance ticket sales at SchoolKids (in Chapel Hill, Durham and Raleigh). For Credit Card orders CALL 919-967-9053

www.catscradle.com