



Because of Effects

By C.C. Reader Staff Writers

Summer cinema traditionally takes us on vacations into imagination, and this summer was no exception to the rule. Among the season's offering of films whose special effects were designed to transport the audience on imaginary journeys, four of particular interest were *Star Trek II*, *The Secret of Nimh*, *Tron*, and *E.T.*

We aging Trekkies continue to buy tickets for the voyage of the *Enterprise*, attempting "to boldly go" back to the days when Admiral Kirk was only a Captain, and Vulcans didn't cry. We also continue to make excuses to ourselves for the crew caught in the warp of a bad script, because there isn't enough energy in its dialogue to move its heavy plot.

Ricardo Montalban, as Khan, the super-genius criminal type with a grudge against Kirk, leads his group of 1960 punk-rock baddies from an outer-space box-car, where the most improbable lifeforms since the Hippies spend their remaining days in a terrarium. Even Spock's "death" could not pull this one out of the web of cliches—basically speaking, *Star Trek II* is constantly square. But there were some good shots of the *Enterprise*, and she may have one more flight before Starship Command puts her in mothballs. Maybe next summer....

Super-intelligence of a more endearing kind than Khan's is revealed in *The Secret of Nimh*. Based on Robert C. O'Brien's *Mrs. Frisby and the Rats of Nimh*, this animated film uses color effectively to enhance its special story of anthropomorphic animals, the magical properties of a courageous heart, and the ancient question of the potential of knowledge to effect good or evil ends.

The farmer's cat is more malevolent than feline, the owl is awesomely unowlish, and the bad rats are VERY bad indeed, but Mrs. Brisby (whose name was changed) is a winsomely mousy heroine and Jeremy, the lovesick crow, lightens the ten-

sion with his fumbling pursuit of Miss Right. Characterization, animation, color, and design are reminiscent of the films once produced by Disney Studios. *The Secret of Nimh* is a cause of delight to all but the most jaded sensibilities.

Meanwhile back at the Disney Studios, live actors, animation and special effects emphasizing hand-colored action frames transport the viewer into the inner workings of a computer where personified programs play gladiatorial games in *Tron*. The dialogue and acting are weak, but color intensity and computer game concepts keep it interesting throughout the inevitable unfolding of the simplistic plot. Although the Master Control computer villain is a disappointment, the programs are cleverly contrived and a little "Bit" puts enough feeling into its electronic "Yes" and "No" to steal a scene from the humans. The new Disney team has taken a step forward in creative film-making which should close the gap in credibility left by *The Black Hole*.

The re-release of *Star Wars* brought its magic back to the summer screen, another *Friday the 13th* festered gore in 3-D, and a *Poltergeist* terrorized a suburban family, but the indisputable star of the season has been Steven Spielberg's *E.T.* An extra-terrestrial Dorothy, stranded on Earth with no ruby slippers, *E.T.* charms his way into the hearts of the viewers, following a Reese's Pieces Road to a rainbow's end—where a pot of gold awaits Spielberg.

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It's hokey, but, from the sounds of sniffing and sobbing in the theater, it works. While *E.T.* is a cute little cross between Yoda and R2D2, the effect that makes this film special is the treatment of its characters. As done when he made a memorable film of Peter Benchley's forgettable novel, *Jaws*, Spielberg creates characters who remain realistic yet build a solid foundation for his fantasies. *E.T.* is the imaginary friend of our childhood, the personification of our longing for the time when "HOME" was the bedtime-story place where all the endings were happy. Because of the effects, it was a special cinematic summer.

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News From The Muse

By Mary E. Diehl

Lovers of poetry—readers, writers and listeners—will be glad to know that poets are alive, well and welcome on Capitol Campus.

Dr. Theodora Graham of the Humanities Department is offering "a slow-paced and loving study" of modern poetry designed to help students learn to read and understand modern poets.

Dr. Graham encourages original projects and presentations, so this course presents an opportunity for creative expression as well as the fun of learning more about poetry.

Currently in the Gallery Lounge, local poet Jane Todd Cooper is displaying her poetry with the photography of Ellen Siddons. Ms. Cooper and Ms. Siddons have presented their work jointly at several Central Pennsylvania activities, blending an interesting and topical union of diverse art forms. Their poetry and photography will remain on exhibit in the Gallery Lounge until October 8.

TARNHELM, the Capitol Campus Literary Magazine, reports that several submissions for the 1982-83 edition were received from summer students. Submission forms and information regarding TARNHELM are available in W104, Student Activities Office. People interested in creative writing are encouraged to join the TARNHELM staff: sign up at the TARNHELM Office, Room W129; in Student Activities, W104; or drop us a line in the TARNHELM mailslot in the Student Government Association suite, W110. Copies of past issues of TARNHELM are in the Periodicals Department of the Heindel Library for your enjoyment.

To start the fall season, we have two autumnal poems by a Capitol Campus Humanites major, Eowyn Stark. The first, "Augury," attempts to capture the sounds and feelings of the seasonal transition, while the second, "Autumn Singing," uses the rhythm and rhyme patterns of the Finnish epic poem "The Kalevala" to sing the pleasures of life's middle years.

AUGURY

Cicadas crack the summer husk;
crickets keep cadence
in crescendo.
The frozen moon is full.
Breath from the north

shrinks the sun ark;
grass dreams in sepi.
Greens diminish;
cicadas clack
castanets of ice.

-Eowyn Stark

AUTUMN SINGING

I have seen the song of summer
I have heard it sing its passing
I have smelled the green leaves turning
Felt the woollybear's soft crossing.
In the sky the Great Bear's turning
Brings the Hunter of the Winter.
Why am I not crying.
In the autumn of my lifetime
When my auburn hair is greying
Winds of age to come are blowing
Snow of death to come is forming,

Songs of life in me are growing
Words of love in me are forming
I am shyly smiling.

Heavy with the fruit of summer
Boughs of golden trees are turning
Barns with golden corn are filling
Bins with pears and apples filling
Sheds with oak and ash for burning,
Keeping warm throughout the winter
I am ripe and thriving.

-Eowyn Stark