

Humanities to show films

By Judith A. Faruquee

The Humanities Division of Capitol Campus is sponsoring a Free Flicks Series of classical films and documentaries to be presented every Tuesday at 12:15 in the Black Cultural Arts Center.

"Films are a basic way for experiencing the world and understanding the past," said Eton Churchill, coordinator of the multi-media option. The Humanities Division most recently sponsored the film *Anarchy in America* and a four part series on Nuclear War.

The selected films in this experimental series depict highlights of the early cinema—from the silent American classics to early experiments from France, Russia and Germany.

Coming films include:
January 25 - Nanook of the North. Robert Flaherty's classic study about Hudson Bay Eskimos and their struggle to survive in their harsh Arctic environment. Originally done in 1922. You'll have a new appreciation for central heating and convenience stores.

February 1 - Metropolis: Parts 1 and 2. Director Fritz Lang's version of a rebel robot who incites the working class of Metropolis to destroy the totally mechanized society that controls their lives. Remember Hal in *Space Odyssey 2001*? This 1926 3-CPO was light years ahead of him.

February 8 - A Corner in Wheat. D. W. Griffith's version of Frank Norris' classic American novel *The Pit*, in a nutshell. This 1909 tragedy is the rise and fall of a callous "wheat king." Now we all know that man cannot live by bread alone.

The Battleship Potemkin. Classic 1925 film by Eisenstein of an incident on board the Prince Potemkin in 1905. Sergei Eisenstein portrays an artistic version of the Russian Revolution. Seminal work in editing technique.

February 15 - The River, produced by Pare Lorentz. Consequences of indiscriminate sharecropping, erosion and flood in Mississippi River Valley and conservation solutions to repair the damage. 1937 film.

The Plow that Broke the Plain. Classic documentary by Pare

Lorentz, made in 1936. Social and economic history of America's Great Plains from settlement of prairies through the drought and depression of the 30's. A powerful pair of WPA documentaries that rate among the best of their kind.

February 22 - Harvest of Shame. Edward R. Murrow narrates this documentary made in 1960 on the exploitation and degradation of migrant workers in the U.S. Produced by David Lowe for CBS Reports series. A definite must.

Schade unfolds fantasy on stage

By Lisa Noro

On Thursday evening, January 13, 1983, The Independent Eye, a nationally known professional theatre, presented, *LE CABARET DE CAMILLE*, one woman's look into her fantasies co-sponsored by the Capitol Campus Cultural Events series and The Pennsylvania Council of the Arts.

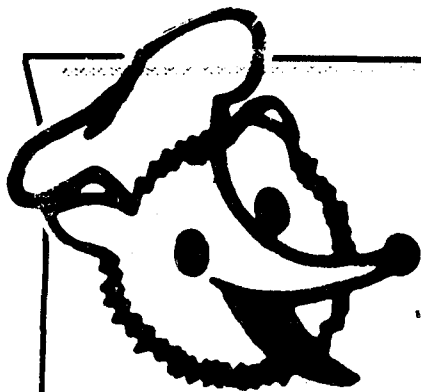
Eye veteran, Camilla Schade, took the auditorium's audience (a small crowd of 65) on an imaginary journey into her world as she became the star, supporting cast, band, stage crew and critic of her own fantasy cabaret.

The sparsely decorated stage suddenly came alive as we became captured by Schade's capacity for comedy and the familiarity of her characters and their settings. We were taken to the post office and of course made to stand in line. We were taken to the African jungle and to a carnival mid-

way, all with the greatest of ease due to Schade's character impersonations. She had us laughing as she became a housewife doing the dishes who enters a Walter Mitty world of daydreams. We became speculative when she transformed into her mother. We related to and reminisced about her times as a teenager.

LE CABARET was scripted by Eye artistic director Conrad Bishop, based on improvisations by Schade. According to Schade, "There's something about nonsense that makes sense to me. It's as if reality is a huge tapestry and over time it gets obscured, things fray, get woven over it. But if you find that one spot where the funny threads are, and you pull like crazy, things happen."

What was so interesting and exciting about *LE CABARET*, was that Schade took us down the personal road to Camilla. These were her actual daydreams, thoughts and fears. She was not just acting -- she was being.



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