

THEATRE

'The Baltimore Waltz' addresses disease

By Andrew Mayer
Freelance Reporter

"I've never been abroad unless you count Baltimore, Maryland," said Anna, played by Sydney Folts.

The Baltimore Waltz finished its run last weekend much to the dismay of many. Written by Paul Vogel and directed for Arena audiences by Kevin Trudeau, the play was a humorously awakening experience for those who could keep up with the plot.

The basic message of the play was that diseases have been, are and will be around in as many forms and ages as people exist. The sooner we realize and admit a disease exists, the sooner we act to find a cure.

The Baltimore Waltz bordered on the post modern. The action of the play took place in many different scenes that were even further divided into smaller vignettes.

Each division of action was noted by various bells; otherwise, the audience may not have been able to distinguish the arrival of a new setting or action sequence.

The three actors, Folts, Paul

THEATRE REVIEW

The Baltimore Waltz

Arena Theatre

Written by: Paul Vogel

Directed By: Kevin Trudeau

★★★

M. Rubenstein and Eric Friedman, managed to keep my attention throughout the 90 minute play. Friedman's characters kept the audience entertained as the other two actors were allowed to more deeply explore their single characters.

By casting one actor to play Anna's various sexual partners, the director was able to convey the message that the causes, effects and consequences of sexual behavior are similar everywhere for everyone.

The strong symbolism in *The Baltimore Waltz* was seen in the set, costumes, lighting and direction of the play.

The set, by David Hess, included a couch that adapted to many circumstances, a method that proved to be entertaining and amazingly efficient. Along with the couch was a white sheet. This sheet served as

a blanket in the sex scenes, as well as a blanket in the death scene.

The lighting, by Alan McEwen, was particularly noticeable and in harmony with Shelly Douma's music during the death scene at the end of the play. This scene had a universal focus which was emphasized by the tandem foot lights and classical music, and the audience was able to identify with what will eventually happen to us all in some manner.

The Baltimore Waltz is a call to arms for the curing of diseases and the social behaviors that incubate those diseases. With such lines as, "The NEA is responsible for disease control," Vogel sarcastically places the responsibility of disease control on the "liberals" of this country.

This statement also portrays conservatives, who are advocates of cutting government NEA funds, as not concerning themselves with the fight against diseases, or may even be placing the blame on the conservatives for the ongoing lack of concern that leads to the prolonging of the existence of diseases.

Celebration:
APASU to
promote
cultural
awareness

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"We are not all the same people," she said. "We represent different beliefs, different foods even." She believes that there is still a certain amount of ignorance regarding Asian culture.

Harada pointed out that there are many third-generation Asian-Americans who have only limited knowledge of their cultural heritage.

APASU is working to change this.

In order to promote the discovery and appreciation of Asian influence, APASU will be hosting speakers, panel discussions, arts and music as part of an Asian Heritage Month in May.

On February 20th, a Day of Remembrance will be recognized. The goal is to raise awareness of Japanese and Japanese Americans who were held in detention camps by the American government during World War II.

APASU is looking forward to being involved in more than one capacity at this weekend's Celebration. Within the Asian community particularly, there is a shortage of bone-marrow donors.

In response to this medical need within the Asian community, APASU will have a booth at the Celebration to invite potential donors to take a simple blood test.

The 11th Annual Asian Celebration will be held at the Lane County Fairground Saturday, February 17-18. Admission is \$3 for adults, and LTD will provide free shuttle service to and from the Fairgrounds.

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Children's play to deal with racial prejudice

By Nicole Krueger
Entertainment Editor

Tonight, children and adults will collaborate to emphasize the importance of respecting people from all cultures.

So What's the Difference?, a comedy exploring immigration and racial prejudice, will be performed at Robinson Theatre, Feb. 16 and 17. Directed by fine arts graduate student Rebecca Foster, this play deals with attitudes toward immigrants and every individual's right to equal opportunities.

"I am very excited about this project and the potential it has to change our community," Foster said in a recent press release.

Although the play is designed for children age 9 and older, its message applies to everyone.

The production will be performed in several middle schools in conjunction with a workshop about prejudice, and students will have the opportunity to explore their feelings on this subject.

Performances are at 7 p.m. with a 2 p.m. matinee



So What's the Difference? will premier at 8 p.m. tonight in the Robinson Theatre.

Feb. 17. Tickets are \$3 for University students and children under 16, and adults are \$5.

Some audience members will be seated on the floor, so patrons may bring blankets or cushions to sit on.

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