

# the daily collegian arts

## International Fair: all the ways of the world

By DIANNE GARYANTES  
Daily Collegian Staff Writer  
It's hard to think of anything more interesting than spending an afternoon discovering different foods, crafts, songs, films, clothing and arts from countries all over the world.



Nien-Tsun Alfred Hu (graduate-geology), left, president of the Chinese Student Association, greets customers and browsers at yesterday's International Fair held in the HUB, while Vice President Juang Wang (graduate-agriculture) observes the busy surroundings.

Well, all of that and more was featured at the University's annual International Fair yesterday in the HUB. Some of the locales represented at the fair were China, Thailand, Japan, Caribbean countries, Arab countries, India, Hong Kong, Malaysia, Turkey, Africa and Lebanon.

The fair was full of people, excitement and mystique. All around was an alluring sense of being in some far away place. It was a special treat to have the foreign University students giving us natives a unique insight into their countries and cultures.

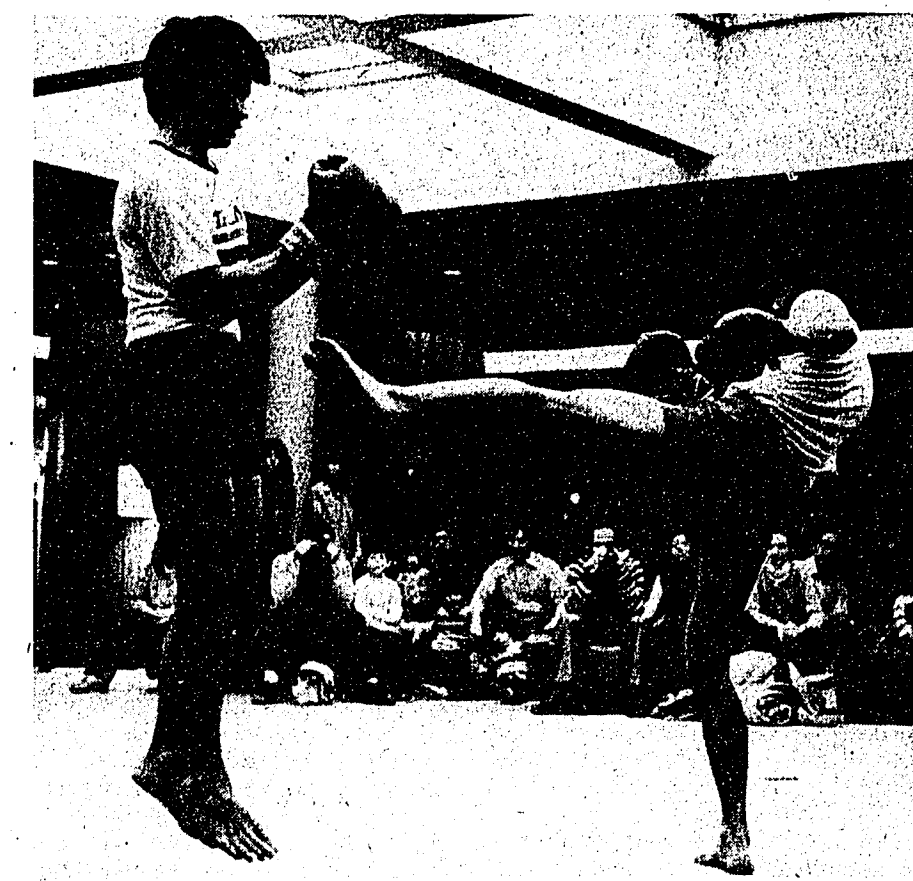
The food and crafts of each country were displayed in about a dozen different booths in the Ballroom. Each booth was sponsored by a University student organization, such as the Hellenic Society and the Turkish Student Association.

Tables were set up in the middle of the ballroom so people could sit and enjoy delicious food, such as sorgho, a Puerto Rican dish made of fried corn and cheese; stuffed grape leaves, a Mid-Eastern and southern European dish; kakalava, a sticky-sweet honey and walnut dessert found in the Arab world; flan, a Latin American dessert made of caramel and cream; and satay, a Malaysian dish made up of chicken on a stick and served with cut rice, cucumber and gravy. Some foods everyone would recognize, such as eggrolls, meatballs and cookies, and several rice and bean dishes were also available.

The craft displays were equally fascinating. Most of the exhibits consisted entirely of handmade crafts. Clothing, wall hangings, jewelry, carved figurines, handbags, baskets, eating utensils, pottery, water pipes and other knickknacks were displayed.

Demonstrations of Greek folk dancing, Thai boxing and Caribbean folk songs were given in the Charlotte Ray Lounge. In addition, several movies were shown in the Assembly Room, such as "Hong Kong—Heart of the Orient," sponsored by the Hong Kong Society; "Glimpses of India" and "Classical Dance—Kuchipudi," from the Friends of India; "Arab World: The Land and the People," a slide program by the Organization of Arab Students; "Travel Tales of Thailand," from the Thai Student Association; and "The Blue Angel," sponsored by the European Student Association.

Paintings by Maria Das Romas, a native Brazilian, were displayed in the Art Alley, as well as arts and crafts from Slavic countries, Arab countries, Turkey and Japan.



In a demonstration of Thai boxing at yesterday's International Fair in the HUB, Chaiharu Wongsamun (graduate-agriculture), left, and Thada Savetsila (graduate-public administration) show some fancy footwork typical of the fighting style. Both students are members of the Thai Student Association.



Illustration by Joe Matulis

## Uta Hagen's 'Charlotte' a flawless performance

By P.J. PLATZ  
Daily Collegian Staff Writer  
"For a would-be actor, the prerequisite is talent," writes actress Uta Hagen in her book, "Respect for Acting." "You can only hope to God you've got it."

Considering the seemingly endless list of this woman's accomplishments and awards, you may be assured to take her words as gospel truth. And, considering her performance Friday night in Schwab Auditorium, you need not even hold an inkling of a doubt that this woman knows what acting is all about. Uta Hagen has definitely "got it."

In an adaptation of Peter Hack's monodrama, "Charlotte," the story of Charlotte von Stein, Goethe's mistress, Hagen employed all these things which, as her book lists, must follow talent, making hers a flawless performance.

Her seasoned, throaty voice worked itself perfectly into the role of Charlotte, a woman caught between love's bitterness and beauty. As an impetuous youth, Goethe moved to Weimar, where he met Charlotte, the wife of Justus von Stein, Master of Equerry, Lord of Koeberg. Goethe spent a great deal of time with her in her home while Justus was away.

Charlotte recognized Goethe's potential—in philosophy, poetry, playwrighting, statesmanship—and helped to shape and shape him. He returned her dedicated poem after poem to her, and wrote her reams of letters. "I can't explain the significance, the power of this woman over me in any other way than through the wandering of souls incarnate." Goethe once wrote to a friend, "That sense of power fits both Charlotte the woman and Hagen the actress. Charlotte had to be strong in the face of unreciprocated love, while Hagen must have the strength to portray that woman's tumultuous emotions.

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## 'Flash Gordon': dawning of cornographic film era

By STEFANIE PLEET  
Daily Collegian Staff Writer  
It's the dawning of a new age in film! Need a change of pace? Here's cornography. The new age of corn is here and it can be found in "Flash Gordon," the hilarious movie adaptation of the adventure-fantasy comic strip and TV series.

Be prepared. "Flash Gordon" is not another "superman." It doesn't make the impossible possible or realistic, it just makes it funny. Absolutely no attention is paid to the laws of science and physics. Of course there is oxygen on every planet and even in between.

This movie features ridiculous fight scenes, direct descendants of Batman (there was a constant expectation of the word "POW" to appear on the screen in flurry, bright orange letters), narrow escapes, and innocent sexual innuendoes. After an escape from inevitable death and an explicable separation, Dale Arden (Melody Anderson) and Flash are reunited in a moment of touching purity. As Flash heads into battle, he tells Dale to save the latest stories for their children. She then pleads with his captor, "Stop! I just got engaged!"

Sam Jones, a relatively unknown actor, stars as our hero. Picture-perfect looks, rather than acting proficiency, granted him a fitting role. Adding a new dimension to the established character, Flash is now the quarterback of the New York Jets.

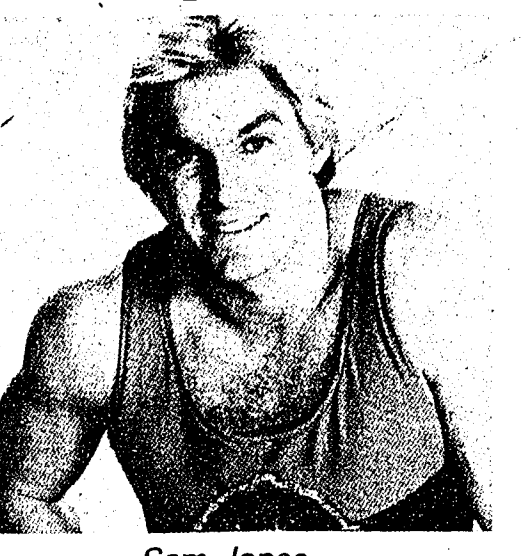
Unearthly powers and superhuman strength don't make Flash Gordon a hero. For prowess he relies on physical and mental willfulness; intelligent strategies and good looks to save the earth from imminent destruction. Good looks will always get the beautiful villainess (who would normally be against you) on your side. The philosophy typical of comic book heroes is prevalent in "Flash Gordon." In fact, it is this film's substance and consistency.

Dale, who is literally on the sidelines cheering "Go Flash!" is analogous to Dorothy in "The Wizard of Oz." Virtue of the point of recklessness, innocence to the point of naive and simple overwhelming beauty constantly finds Dale in hot water and in need of rescue. When Flash is about to be executed his last wish is of course to see Dale. As this is being granted, the guard leaves the amount of time they have on an hourglass. As the sands run out Dale ardently attempts to turn the glass over, but alas time has run out and the guard is coming. Where is Toto?

Dino De Laurentis, known for his extremely lavish productions ("The Ten Commandments," "King Kong") has done it again. "Flash" is surely bidding for an Oscar in set and costume design. The scene when the prisoners, Flash, Dale and Dr. Hans Zarkoff (Chain Topol), are taken to the brutal Emperor Ming (Max Von Sydow), is reminiscent of the castle of Oz when the innocents meet the Wizard. This scene is a veritable wonderland of incredible costumes including Hawkmen, lizard folk and Treemen. Prince Barron of the Treemen is a regular Robin Hood and the Hawkmen are a bunch of barbarous angels.

The soundtrack, performed by Queen, enhances the comic atmosphere. Not many bands fit the utterly ridiculous bill, so Queen was a perfect choice. Who but Freddy Mercury could sing, "Flash! Aaaaahaaaaa!" as Flash comes riding in to save the day?

This movie is a gas. Good clean fun in every sense of the cliché. The visuals (special effects by Frank Van der Veer) are very colorful and imaginative. The hardware flew right out of a comic book and onto the screen. If you are in the mood for a laugh, check out "Flash Gordon."



Sam Jones

## Neil Simon's 'Suite' comedy turned sour

By P.J. PLATZ  
Daily Collegian Staff Writer  
In lines spoken faster than a speeding bullet, with voices more squeaky than a rusty locomotive, able to flap (and ignore) great lines with a single bound — it's the Alpha Omega Players in Neil Simon's doubtful comedy, "Plaza Suite," directed by Drexel H. Riley.

In a most often desperate attempt at presenting humorous drama, the AO Players performed Saturday night in Schwab Auditorium, sponsored by the Student Foundation for the Performing Arts. After that performance, I have my gravest doubts of respect for the Repertory Theatre of America, which with the AO Players are affiliated.

Simon's comedy, too, tends to lead the viewer into the realms of poor taste. This is not to say that he is totally without his redeeming values: he embodies the sociological manifestation of modern man, focusing most strongly on New York/Northern New Jersey, upper-middle-class couples. (And Simon is surely the modern perpetrator of adultery.) But through his humorous situations we may see ourselves, and therefore take occasion to laugh at ourselves. That is surely his most valuable feature.

"Plaza Suite" is a sweet, though dated play (it opened in 1968, and played for nearly three years); it is actually a series of three one-acts, each taking place in the same room of New York's Plaza Hotel. An alternate title might be "Plaza Suite 719: My Story."

The first playlet concerns a couple whose 30th anniversary (it's 21st, she asks) of marriage seem to have well-exceeded its boundaries. She is sweet, coyly so; her youth-hip husband is over involved with himself and job. "I don't accept being older," he vehemently explains. "Good for you," she neatly returns.

He, however, fared better. Richard McClory far outshone the other three actors in the small company. But lines were rushed, some punches left dangling in the air like so many misplaced modifiers. Timing in comedy is of the essence, the essence this company sorely lacked.

Act two found us trying to enjoy the dilemma between two high school sweethearts, 12 years after high school. He is a big Hollywood producer who wants to make love to the "honest woman," though he has no regrets that she is happily married and has three children. But she wants to make love to Hollywood. He does, and she does, but, as far as I'm concerned, they shouldn't. Mike Genesbach and Libby Campbell teamed up for this one, in an uninspired interpretation of a common, however innocuous theme.

Fortunately, some good did manage to eke its way out of the evening. The final playlet concerned a nervous mother, a recently poverty-stricken father (the wedding cost him \$8000) and a daughter — the bride — who's locked herself in the bathroom.

Here we had more overwrought squeaks from Bentley, her character entirely too similar to the one in the first act, but some extremely funny business from McClory. He represented the epitome of hysteria, believably building from one level to the next. There were finally some blessed pauses, some truly funny moments here. Too bad it took most of the evening to get there.

"You'll be the youngest one in the cemetery."

I think he was supposed to come off as the villain, but somehow one can't help but sympathize with him. She, as portrayed by Linda Bentley, possessed a voice like — yes, like fingernails on a blackboard. That convention may work for a character actor, but never for a leading role. It is an agonizing experience to sit through.

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"Hallelujah!" Bass William Bradley, right, joined tenor Tom Irwin and conductor Raymond Brown for the annual singing performance of Handel's "Messiah" yesterday in Schwab Auditorium.

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