

'Glass Menagerie' message still valid, could be updated

By Anne Moser-Kornfeld
For the Oregon Daily Emerald

The *Glass Menagerie* was revived by The Lord Leebrick Theater Company last week. The play, written by Tennessee Williams, is a classic and well-known to most audiences.

THE GLASS MENAGERIE

WHEN: Feb. 10-12, 17-20, 24-27

WHERE: Lord Leebrick Theater

TICKETS: \$6, \$9

The Lord Leebrick Theater Co. production is the third in its new home. *The Glass Menagerie* marks the midpoint of the company's second season. It is a worthy endeavor.

The play itself is the story of the Wingfield family. The young man, Tom, reminiscent of Williams in his early 20s, is a despondent young man living with his mother and crippled younger sister, Laura. He wants desperately to escape the domination of his mother and the sadness he encounters from his sister.

The glass menagerie of the title is a beautiful, glass figurine collection belonging to Laura, played by Sarah Kraft. The meek, self-contained nature of Laura completely absorbed in her own world is conveyed by Kraft with attentive detail. Kraft blends the awe and happiness Laura feels in her private world with the sadness and confusion she experiences

when she's forced to move out of herself. Tom De'ak, a second-year law student at the University, plays Tom Wingfield. Tom is discouraged by the responsibilities of caring for his mother and sister while fighting his restless urges to travel and make something more of himself.

De'ak imparts Tom with the tenderness he feels toward his sister and with the disgust he has for his warehouse job. De'ak is able to move the audience through Tom's storm of emotions.

Linda Burden-Williams plays Amanda Wingfield, and Chris Pender plays Jim. Their performances shine. Their interactions with one another at dinner is a charming example of Southern hospitality and the kindness of strangers.

The Glass Menagerie is a bit dated. The play could be reconstructed without doing any harm to Williams' original intent.

The audience that night didn't respond well to the incessant stage smoking of Tom. The insulting use of the term "darkie" in the opening scene may provide character development, but it also shows the prejudices of the period in which this play was written.

The Glass Menagerie continues Thursdays through Saturdays at 8 p.m. until Feb. 26. Sunday matinees at 2 p.m. are scheduled Feb. 20 and 27. Tickets cost \$6 for students and seniors. General admission is \$9.



Actors Sarah Kraft (left) and Linda Burden-Williams star in Lord Leebrick Theater Company's production of Tennessee Williams' play *The Glass Menagerie*. This play is the third production in the Company's new home at 540 Charnelton Street.

Queer Film Festival awards achievement and excellence

By Ben Moebius
For the Oregon Daily Emerald

The second University Queer Film Festival began Thursday with more than 25 films and videos and two guest speakers.

The four-day festival, which received three times more video submissions this year than last year, seeks to explore a wide variety of lesbian, gay and bisexual issues.

The New York filmmaker Catherine Saalfeld opened the festival with her newest work, titled *Sacred Lies, Civil Truth*. The six-part tape is a response to anti-gay initiatives across the country.

The film presents a history of the religious right, an examination of the experience in Oregon, shorter segments on lesbian and gay youth, family values, spirituality and anti-gay violence.

Following the video there was an open discussion that included input by two Oregon activists, Linda Kintz and Ron Schlittler.

The films that represent the judged winners in a range of categories will start tonight at 7 and will continue through Sunday.

First place in the documentary category went to Augie Robles' *Cholo Joto*, a powerful film about

Latino gay men portraying their struggle to find an existence somewhere between machismo and role rejection in a largely racist gay community.

First place in the narrative category went to Joseph Frank's *P.S. You're Dead*, a 16mm film shot in the traditional detective film noir fashion. The narrative relies on sexual ambiguity for its tongue-in-cheek approach to a classic film form.

This year's jury prize was awarded to filmmaker Diane Bonder's *Parole*, a film that re-analyzes the damaging definitions of lesbian sexuality that medicine and psychology have historically produced.

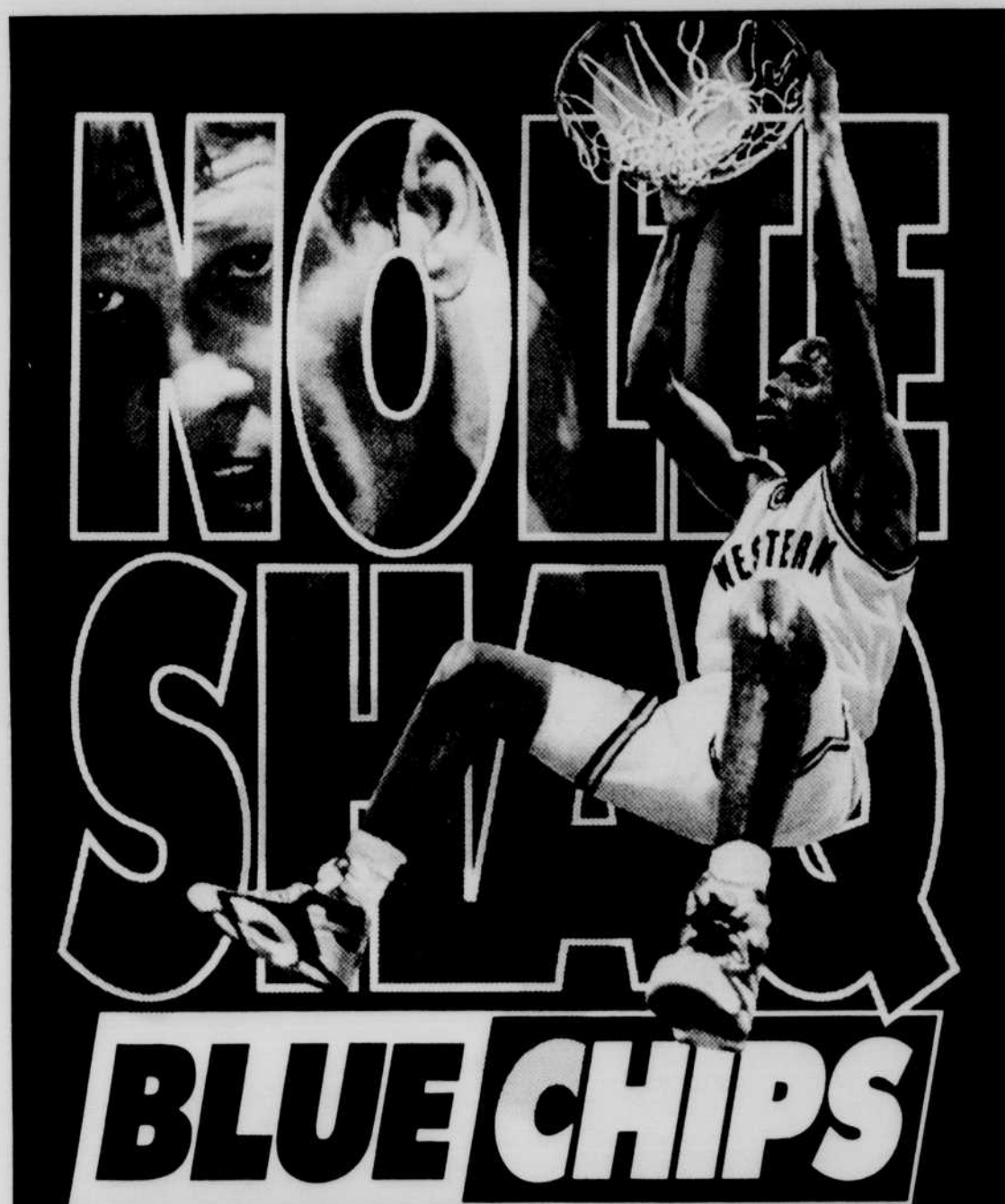
At 7 p.m. Saturday, the festival's feature film *Forbidden Love* will have its Eugene premier.

The 10 women interviewed in the film paint a portrait of lesbian sexuality during the 1950s and 1960s.

The women recount stories of their lives against a backdrop of book covers from lesbian pulp novels, tabloid headlines, archival photographs and film clips.

After the feature film, an Eng-

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