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Rainy States film fest taking entries

The Rainy States Film Festival is now accepting entries for the first Rainy States Film Festival, which will take place Feb. 16-19, 1995 in Seattle at the Broadway Performance Hall. The festival will promote works of Northwest filmmakers by showcasing independently-produced films from Alaska, Idaho, Oregon, Washington and British Columbia. All genres and lengths will be considered. Screening formats available are 35mm, 16mm and video projection.

The deadline for VHS submissions is Dec. 2, 1994. There is a \$15 entry fee. Request an entry form by writing to Rainy States Film Festival, 1136 13th Ave., Suite C, Seattle, WA 98122-4405.

Or call (206) 322-3572.

Sign up now for new song contest

Sign-ups for the New Song Contest for the 1995 Willamette Valley Folk Festival are now in progress at the EMU Cultural Forum.

The preliminary round of the contest will take place on November 22, from 7 to 10 p.m. in the EMU Fir Room.

To participate in the song contest, you must sign up no later than November 18.

Performers are allowed one song to warm up plus the actual song to be judged. Winners go on the perform on the main stage of the Folk Festival in the spring.

For more information, call 346-4373.

THEATRE

'Lullaby' tells tales of two women pirates

Ken Yanhs
For the Oregon Daily Emerald

Even though the British Armada destroyed the last pirates by the 1800s, the stories of the terror on the seas have inspired a play that helps link the struggle of women from past to future.

A Pirate's Lullaby, currently playing at the Lord Leebrick Theatre Company, centers on the story of two women pirates, Ann Bonnery and Mary Reade, who had to deal with their feminine roles in the 1800s.

A Pirate's Lullaby

Lord Leebrick Theatre Co.

Written by Jessica Litwak
Playing until Oct. 30

★★★★

for it to be produced in New York and theaters throughout the country.

The play is set in two different time eras but has a common theme that enlightens the audience of the role of women in society.

Bonnery, played by Nancy Hopps, and Reade, played by Benise LaCroix, were two of the most famous female pirates in history. They both joined the pirate trade in order to gain self-identity and escape from the confines of a society dominated by men.

The story of Bonnery and Reade, set 200 years in the past, is interwoven with one about a character named Daisy, a tenure grad professor at the University of Idaho, played by Evelyn Burg-Habib. She too suffers from a lack of identity and encounters the same pressures of womanhood in the modern 21st century.

Daisy uses her imagination and her historical knowledge in order to bring the story of the two pirates into her life. She draws from their struggle a sense of courage to fight for her own happiness in the face of an illegitimate pregnancy and a demanding mother who can't deal with her daughter's differences.

"Look at your life, it's such a mess," screams her mother, who is played by Rhonda Williams.

Litwak's characters are human and real and, when blended with the creatively-crafted story, make *A Pirate's Lullaby*, worth seeing. It is a daring production with a full range of human emotions and experi-



MICHAEL SHINDLER/Emerald

Ann Bonnery and Mary Reade, two pirates from the 1800s, take on feminine roles and society in the play *A Pirate's Lullaby*, written by Jessica Litwak.

ences presented from the time of conception to war. *A Pirate's Lullaby*, has been a big success, said Chris Leebrick, the co-artistic director of the Lord Leebrick Theater Company. He added that reactions to the play have been "really, really positive."

"It's one of the biggest hits we've had so far." Both women and men enjoy the play, Leebrick said, but it's "the women in particular that have been hooting and hollering."

The play is doing so well that the theater will to extend the production. *A Pirate's Lullaby* will play Thursday, Friday and Saturday through Oct. 30.

Tickets, which are \$5 for Thursday performances, \$7 and \$10 for regular performances, and information are available through the Hult Center or The Lord Leebrick Theater Company, located at 540 Charnelton St.

University students, graduates work on 'Les Liasons'

Dawn Paugh
For the Oregon Daily Emerald

Sex, scandal and seduction describes the twisted plot of *Les Liasons Dangereuses*, which is still showing at the Actors Cabaret of Eugene Fridays and Saturdays at 8 p.m. through Nov. 5. Sunday matinees will be on Oct. 23 and 30 at 3 p.m.

The characters of La Marquise de Merteuil and Le Vicomte de Valmont devise the sexual encounters of a "naive convent-bred girl" named Cecile Volanges and the seduction of the very proper La Presidente de Tourvel.

In a cast of 11, three are University students, including one University graduate. The students are Ceridwyn Gipson as Cecile Volanges, Tristan Cooley as Azolan and Sara C. Martyn as La Presidente de Tourvel. Andrew Ross, as Le Chevalier Danceny, is a 1994 University graduate.

Producer Jim Roberts is a 1973

Les Liasons Dangereuses

Actors Cabaret of Eugene
Director: Joe Zingo

★★★★

University graduate, and director Joe Zingo is a University graduate from 1969.

"It's very challenging to be open to the emotions and bring them out," said Martyn, who has acted for seven years.

Ross, who has been an actor all his life, said Zingo is a pleasure to work with and rarely loses his temper. Zingo said he makes jokes over mistakes and lets his cast members know when they do well.

"Sugar-coated criticism, you may say," Ross said.

Gipson had Zingo for an acting teacher in high school. She said

he opened her up to acting. In this production, she had inhibitions about being nude on stage.

"I eased into it," Gipson said. "It's tasteful nudity."

Zingo's cast describes him as multi-talented, versatile and respectful. As the director of ACE for the past 16 years, he did extensive research into the authenticity of the costumes and made them all himself. He was also responsible for building the intricate stage.

According to assistant director Gary Grace, Zingo is known for his props. The furniture and other decorations were found in second-hand stores, bought and then stored for later use.

Throughout the performance, giggles and laughter emerged from the audience seated one foot away from the stage.

The cabaret is known for its first-run productions directly off Broadway and for showing Northwest premieres, Grace said.

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