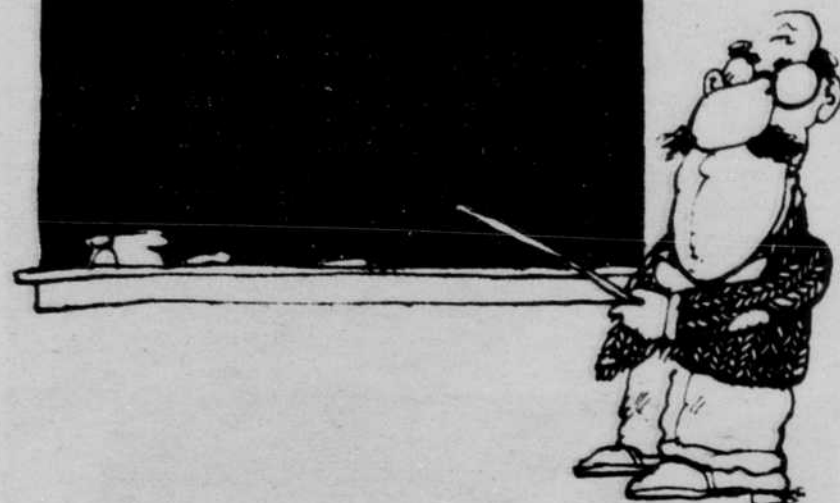


ELEMENTARY
AND SECONDARY
STUDENT TEACHERS
AND
T.E.E.M. I AND II
STUDENTS



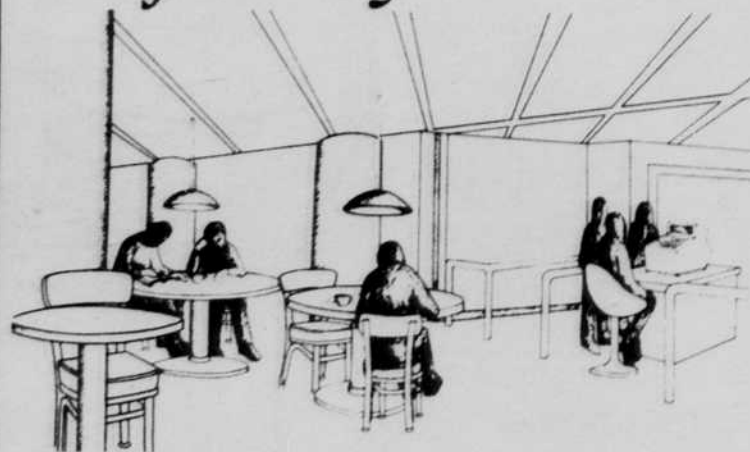
Tonight
Bosworth Brothers
and
99¢ Drinks

Boogie to live rock 'n roll with the
Bosworth Brothers Band and enjoy 99¢
Beer, Wine and Well Drinks from 9 to 11
p.m. Meet your friends tonight at
O'Callahan's... and enjoy!

O'CALLAHAN'S
Incredible Edibles & Libations
440 Coburn Road, Eugene Phone 343-1221

emu Food Service

Skylight
Refectory



Featuring:
Gyros Sandwiches
Vegetarian Sandwiches
French Roast Coffee
Homemade Donuts
Open 9 a.m. to 2 p.m.

Eugene Ballet:

Climbing up the stairway to success

Pimble & Grannan:

Creative core of Eugene Ballet Company

Toni Pimble and Riley Grannan are becoming celebrities around Eugene... finally.

"People see Toni shopping and stop and say, 'Hey, I saw you dance last night and I just wanted to say how much I enjoyed it,'" says Riley Grannan. "It's great, it should be that way. We're part of the community, and it's good that people can look at us and say, 'Hey, you feel the cantaloupes just like me!'"

Pimble and Grannan have been the artistic directors of the Eugene Ballet Company for three years, since they founded the troupe in 1978. During that time the couple has spent countless hours in their studio at the Eugene School of Ballet dancing, teaching, planning, brainstorming, choreographing, rehearsing,

and doing a hundred other things necessary to bring quality ballet to the stages of Eugene.

Although their dedication to ballet has taken much of their time, Pimble and Grannan are still real people. "We're not completely addicted," says Grannan. "There are dancers who get real technical, and just think of life in terms of how well a leg stretches and that sort of thing."

"If you're going to create, you must have outside influences. If you don't," adds Pimble, with her distinctive British twang, "it's a bit like interbreeding, isn't it?" To avoid this problem they listen to music, read, go to movies, go bike riding, or go to exhibitions by other artists.

Dancing has filled most of their lives, however. Toni started at the

age of eight in England, where she was born. "My mother thought I should study piano like my brother. I spent more time dancing around the room than doing my scales. One time my mom came in while I was doing a handstand against the door. I guess she thought there should have been more noise or something. Anyway, she asked if I wouldn't rather take dance lessons than do piano and I said yes. I haven't looked back since."

"We're trying to make dance more human."

Riley Grannan, a native of Junction City, took up ballet at the age of 18, also because he couldn't stay still. "I'm a relatively nervous person. I've got a lot of nervous energy. I don't write good poetry, and I don't play a musical instrument. I decided that dancing was the best way I could express myself, so I got into a dance class."

Grannan eventually auditioned for some dance troupes in Europe, and landed in the same company as Pimble in Kiel, West Germany. "I even remember when he auditioned," says Pimble. "He was the one with pea-green tights and red hair."

After performing together and apart for a while, they decided



David Loring

Cinderella

Continued from Page 1B

developed into a professional-caliber dance company, more than ready for the challenges and competition that will come with the completion of the Eugene Performing Arts Center.

When the center is finished, Grannan says, traveling dance companies will begin stopping in Eugene. The company sees this as stiff competition, yet as a real inspiration to provide the finest quality ballet.

One of the most important steps in the company's development will be seen in "Cinderella", for the company will be accompanied by the Eugene Symphony Orchestra. This comes at a time when

most ballet companies have been forced to rely on taped music for their productions, and so the collaboration of the two groups should prove to be a real treat.

"Cinderella" sold out last year, and can be expected to do the same this year. Both single and season tickets for the Eugene Ballet are available at the Ballet's box office at 1231 Olive St. Single tickets are \$9, \$7.25 and \$4.50 for the 8 p.m. Saturday performances, and \$8, \$6.75 and \$4 for the 2 p.m. matinee on Sunday. Student and senior citizen discounts are available. For more information and reservations, call the box office at 485-3985.



Christine Dyer

Christine Dyer: Cinderella wants to settle down

Christine Dyer of the Oregon Festival Ballet will star as Cinderella when the Eugene Ballet Company brings the fairy tale to life this weekend. Miss Dyer is no stranger to Eugene audiences, however, having performed in the company's production of "Pinocchio" last year.

Originally from Spokane, Wash., Christine's interest in the ballet was sparked by her sister Pam. "She asked for dance lessons and I didn't want to be left out," said Christine with a smile. Pam left Washington at the age of ten for the Royal Ballet School in England while Christine studied in Spokane with Tessa Williams of the Royal Academy. The two sisters were reunited when they joined each other at the San Diego Ballet, and moved on, together, to the Royal Ballet Folk of Moscow, now known as the American Festival Ballet.

Yet somehow dancing together wasn't satisfying enough for them. "We used to dream about the company we'd like to have. The kind of dancing that we wanted to do would be much more spiritually based than what we were doing at the time. We both have very strong Christian beliefs, so we wanted to do some works that grasped that kind of spirit in our dance; that kind of communication with the audience. That's what a performer does."

"We choreographed a dance entitled 'Le Sonnet' and performed it together at the Opera House back home in Spokane. That is the most enjoyable performance I've ever experienced. Something happened on

stage. We were both dancing together with the music and all of those ingredients came together. It was like something was born on stage."

Unfortunately, Pam Dyer injured her knee last year and can no longer dance. "It is sad to me that my sister can no longer dance," reflects Christine. "That partnership meant a lot to me."

When Christine isn't dancing, she's taking classes at the University or waiting tables at a local restaurant. "People are not compensated for their work. The work they do is hard and strenuous."

"I wish I could stay but you've got to live. You've got to pay the rent."

Today the standards are very high. To be good, you have to dance for hours and hours each day. There's just no way that you can do that and try to wait tables. You exhaust yourself and then eventually injure yourself, which is what I've done, and then you're out for four months. There are many dancers in this country that have to have other jobs."

Yet still they dance. Christine sees dancers and painters as being some of the only idealists left in the world. "They have an intense desire to do something," she says. "If there was money there would be no limitations. Their energy and devotion is endless."

It is this energy and devotion that keeps Christine on the road, going from town to town and production to production. "It's difficult to have this lifestyle, although I enjoy traveling. In the past five years I've had 20 residences, and I know many people, but I don't have any close friends. I also

find myself at the point where I want to put myself somewhere and dig in a little bit. I want a place that I can call my own home, where I can unpack my bags and grow some plants, and develop some relationships with the people I work with. Really work with them, not just breeze in, learn a dance, dance it, and then leave. You come across people that you really want to work with but you can't. I can't afford to stay on the West Coast because they can't afford to pay me enough to live on. I do love it here, and I wish I could stay, but you've got to live. You've got to pay the rent."

And so, when the cast of "Cinderella" has taken its last curtain call and the lights all go back up, Christine will start packing her bags and getting ready to move on to her next production — somewhere further down the road.

by wendy perotta



Does the concept of wellness interest you?

You are cordially invited to fill out an application for the Student Health Center Input Committee. You may pick up a position description and application at the SHC or the Information/Grievance Booth at the EMU.

We are seeking students from all classes and all majors to work with the Student Health Center to develop new ideas and programs, including wellness promotion.

WHEN: October 21st at 11:30
WHERE: Conference Room, Student Health Center
HOSTS: Medical Director
Administrative Director
Nursing Director
Nutrition Educator
Health Educator

EARN MONEY WHILE YOU STUDY DONATE PLASMA

Bring your books in to Eugene Plasma Corp., study for two hours while you donate plasma, and walk out with cash in your pocket.
Earn up to \$100 a month

And remember, bring a friend and get a \$5 referral bonus. Bring in this ad and get \$5 extra on your first donation.

Clean, friendly, medically supervised,
Call for an Appt. 484-2241
Mon, Wed, Fri 8:00-4:00
Tues, Thurs 11:00-6:30

EUGENE PLASMA CORP. 1071 Olive St.

COUPON
a FREE ROACH CLIP
WITH THIS COUPON
No Purchase Necessary
Must be 18 or Older
LAZAR'S BAZAR
2 Locations
1036 Willamette Street
and 164 W. Broadway
on the downtown mall
687-9766 or 687-0139

Read the
Emerald



Look for
Grizzlies & Grizzly Bars
at these University locations:

• Allann Bros. Coffee Co. • Bijou Theatre • EMU Main Desk • Hilyard St. Market • House of Records • The Marketeria • Miller's Grocery • Prince Puckler's • Sahalie • Sundance • Tom's Market • UO Bookstore •