

University ballerina leads 'Bolero' cast

Caroline Shell will be on her toes tonight.

In her first appearance as a featured guest artist with the Eugene Ballet Company, Shell will take to the floor of the Hult Center's Silva Hall to lead the cast of "Bolero" — one of 16 pieces in a two-hour performance.

Maurice Ravel's "Bolero" is a 15-minute ballet, and Shell dances for the entire 15 minutes.

"It is quite an endurance piece," says Shell, who heads the University's dance department. But she looks forward to the production. "It will be a refreshing experience to be on stage again."

"Bolero," a modern ballet, has no actual storyline, but is a stylization of Spanish dance for the ballet stage.

"It's very unusual for the Eugene Ballet Company to do this kind of ballet," Shell says, adding that the company normally features classical ballet.

The Ballet Company's general manager, James Toland, agrees. "Bolero" is a modern ballet, with

primitive movements and modern gestures — ideas usually not associated with classical ballet.

Dancers in "Bolero" are shoeless, Toland points out, and the women don't tie back their hair, as in classical ballets.

"There is a whole lot of wild feeling to some of it," says Toland. "It's really a frenzied piece."

Former soloist with the West German "Ballet in Belgium," Lothar Hofgan, is the guest choreographer of "Bolero."

"It's going to be one of the most exciting pieces the Eugene Ballet Company has done," Shell says.

Of the 16 dancers in "Bolero" five are University students. University dance Prof. David Berkeley is also featured.

The performance starts at 8 p.m. tonight and Saturday night. Ticket prices vary from \$5.50 to \$35 and will be available for half-price to students and seniors at 10 a.m. today, at either the Hult Center box office or the Eugene Ballet Company, 1231 Olive St.

Silva Hall schedules 'Evening with Baez'

Joan Baez is nearing her 20th year in the music business, a testimony to the lasting quality of her music and to her relationship with her audience.

Monday at 8 p.m. she will appear in the Silva Concert Hall, in a concert billed as "An Evening with Joan Baez."

Baez calls herself the offspring of a "blue-blooded gypsy queen" and scientist father. Perhaps that's why her songs have always been analytical, yet with a certain *wanderlust*.

But where did she get her phenomenal voice? Her voice rises and flutters with the eloquence of wind. It's the coolness of her voice, the presence and the distance she can attain by sustaining a single note.

Her concerts aren't the rowdy affairs rock performers thrive on. A Baez concert is more like a classical symphony. The audience is silent, but for a cough here and there. They are attentive and strain to hear every word.

Baez has released almost 50 LPs since her first in 1960. Her first "hit" internationally was "Diamonds and Rust." Her latest LP is "Blowin' Away."

"Blowin' Away" is Baez's debut on Portrait Records and contains songs written by Steve Winwood, Steve Goodman and the Sutherland Brothers. Probably the nicest surprise on the LP is Baez's smoky rendition of Julie London's classic "Cry Me a River." Baez fans know from her concerts that she has a gift for imitation. The Julie London song is done in London's style.

She's known primarily for her music — and some of her friends and lovers — but she's equally known for her commitment to pacifism and to human rights causes. Her outspoken stand against the war in Vietnam gained her the ire of the Daughters of the American Revolution, but championed the anti-war sentiments of many thousands.

Baez is a complex woman. She has weathered the 1960s, the 1970s and retains her uniqueness into the 1980s. As Monday's concert is likely to show, Baez will always have songs to sing and causes to champion.

Tickets for the concert are \$10.25 and \$11.25, available at Everybody's Records, G.I. Joe's, Meier & Frank and the Hult Center Box Office.

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