

Dance show hails women

By Layne Lakefish
Emerald Entertainment Editor

It's time to celebrate. Choreograph. Dance. Sing. Enjoy.

They're calling it "Celebration of the Uncommon Woman" and that's exactly what it is — not one or two or three women choreographers and composers, but five of each.

It will be a show put together by women and worked on by women, but when it takes to the Hult Center's Silva Concert Hall stage on April 4 at 8 p.m. and April 5 at 2:30 p.m., the show will be for everyone.

One could say that the whole idea grew out of "girl-talk." "We were sitting around one day, talking about women choreographers and composers and about how hard it is to get your work seen," said Toni Pimble, the Eugene Ballet Company's artistic director, "and that's where the whole idea started."

From there, five choreographers were chosen: Pimble, Lisa de Ribere, Beth Corning, Jill Bahr and Dace Dindonis. Then came five composers: Hildegard of Bingen, Ellen Spokane, Carla Bley, Patricia Van Ness and Cecille Chaminade. To tie it all together, Marin Alsop, the Eugene Symphony Orchestra's music director, was named the show's conductor.

Add a few dancers — both male and female — and the show's cast was collected.

"I think it's very exciting, even very interesting," Pimble said. "The composers cover a wide range, from contemporary to Romantic-period to 12th-century, and the five women composers come from



Courtesy photo

Verna Carter takes a leap in the show "Celebration of the Uncommon Woman," which will be performed at the Hult Center this Saturday and Sunday.

five different walks of life.

"It was pretty hectic having composers come in and do new work, and it's been demanding on the dancers, but it's come together very well."

And come together it has. The show's dance and musical casts have been rehearsing and rehearsing, and tomorrow night they'll show Eugene how to celebrate.

"It's fantastic," said Tamara Richey, the Eugene Ballet Company's marketing director. "The show is fun — it's a lot of fun. It runs the gamut, the whole gamut, and it's quite a feast."

Because the show features such diverse talents and styles, those involved say it has something for everyone. "Audience members are bound to find at least one piece that will please them," Pimble said. "But they also need to be adventuresome."

"There are some things in the show that are challenging,

because all dance is challenging, and it will demand your attention. I think it will be a very interesting show."

Interesting? Yes. But there's more.

This show will bring the phrase "There's a first time for everything" to life — jump start-style.

"This is a one-time-only thing," Richey said. Pimble agrees. "I'm pretty sure this is an original idea," she said.

With so many women involved, one might view this as a feminist show, but Pimble says no.

"I don't think we're trying to make a statement," she said. "It's a celebration, and we're saying, 'We're all women. This is the kind of work we do, and it's as good as anything out there.'"

Student tickets, ranging in price from \$3.50 to \$17.50, can be purchased by calling the Hult Center box office at 687-5000.

'White Men' combines sport, state of being

★★★ 1/2

FILM: *White Men Can't Jump* is currently showing at Movies 12 and Movieland. Rated R.

... don't bother ... wait to rent ... worth the time ... must see



Writer/director

Ron Shelton has once again created a film that goes to great lengths to explain the importance of sports to men. It places playground basketball in a context which draws parallels between a sport and a state of being. The best part is that it does so without being obvious.

It's an electric, lightning-paced, raucous comedy that explodes onto the screen and seems to run on kinetic energy alone. Shortly after the movie begins, it seems as if it wrote itself, and all the dialogue and actions happen naturally.

Woody Harrelson plays Billy Hoyle, a naive-looking Midwesterner who comes to Los Angeles looking to make money by hustling people on the cement court. He does so by exploiting the stereotype that says not only that white men can't jump but that they can't even play basketball with the big boys. Because of gangsters who are after him for gambling debts, his situation is imperative.

Wesley Snipes, as Sidney Deane, is a self-assured, often arrogant basketball hustler in his own right. Seeing a unique hook in the scam that Billy has, he offers to team up with him to con some marks together.

But Sidney complicates matters when he puts his own interests above those of the team. Billy has his problems as well since he is a compulsive gam-



Courtesy photo

Sidney Deane (Wesley Snipes) is running a fast, funny, sometimes risky con game on L.A.'s toughest basketball courts in *White Men Can't Jump*.

bler who is prone to lose any money he makes in order to support his fragile ego.

At the core of this movie is the sport of pick-up basketball. I don't want to sound pretentious because this film is anything but that. However, the sport and its importance in the characters' lives is elevated to a point where the games are a dance and the insults and language are a kind of poetry. It's exciting to watch and the dialogue is hilarious and often inspired.

Once again, Ron Shelton populates his movie with strong women — not simply women who are in control of their own destiny, but women who make the men better. They do so not by catering to the men's needs but by challenging them.

Rosie Perez is particularly

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