



**An evening with  
Dr. Helen Caldicott**

In the 1980s, Dr. Helen Caldicott skyrocketed to international prominence as the inspiring, outspoken Australian physician who led the massive public campaigns against the nuclear power industry and weapons manufacturers. Now she returns to address the burning issues of the 1990s. As founding president of Physicians for Social Responsibility, founder of Women's Action for Nuclear Disarmament, and a member of the 1986 Nobel Prize-winning International Physicians for Prevention of Nuclear War, Dr. Caldicott stands out as the single most articulate and passionate advocate of citizen action to remedy the environmental crisis.

**Monday, April 10, 1995  
7:30 p.m. • EMU Ballroom**

Tickets \$5 U of O; \$7 general public. Available at EMU Main Desk, Mother Kali's Books, Marketplace Books and Hungry Head Books.

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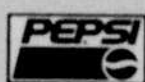
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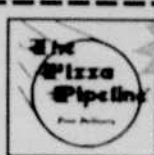
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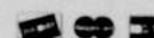
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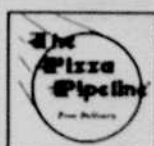
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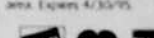


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**BALLET**



The Skinwalkers was inspired by the work of Southwest Native American artist Helen Hardin. COURTESY PHOTO

**'Skinwalkers' brings ancient ones to life**

**ANNE MOSER-KORNFELD**  
*Oregon Daily Emerald*

The Eugene Ballet presents *The Skinwalkers*, a world premiere ballet by the company's artistic director Toni Pimble, on Saturday, April 8 at 8 p.m. and Sunday, April 9 at 2:30 p.m. at the Hult Center.

*The Skinwalkers* is inspired by the work of Southwest Native American artist Helen Hardin. The ballet integrates the skillful use of masks, lighting and sets to create a world where the ancient ones come to life.

Riley Grannan, managing director of the Eugene Ballet Company, said the company spent a month in Mexico, where Pimble did research on the cliff dwellings and returned with an interpretative look into the lives of Native Americans.

"The driving intensity of the piece relates more to contemporary art," Grannan said.

Each dance in *The Skinwalkers* takes its name from the title of one of Helen Hardin's paintings. Hardin was a Santa Clara Indian whose creative work was at the cutting edge — combin-

ing the traditional art of the southwest with the Cubist and Expressionist art of Europe.

Pimble touches on many of the customs and images of the Anasazi Indians of the Southwest United States in the ballet and worked in collaboration with costume designer Lynn Bowers, set designer Marty Nelson and lighting designer Lloyd Sobel to create the stage inspired by Hardin's paintings.

One of the dances within *The Skinwalkers* is "Shadows of the Desert," in which dancers depicting natives of the southwest enter a plaza in a processional circle. The movement represents the circular dance formations that take place at a festival.

Grannan said the various components of the dances are designed to give people a different perspective.

Pimble received money to produce *The Skinwalkers* from the University-Foundation, in particular the Boekelheide Grant, which provides endowments in chemistry, dance and music.

In conjunction with *The Skinwalkers* program are two of Pimble's most highly acclaimed works, *Two's Company* and *Common Ground*.

*Two's Company* has received rave reviews from the *New York Times*, *Dance Magazine* and *The Village Voice*, among others. *Common Ground*, which has played twice in Atlanta, will make its west coast premiere at the Eugene performance.

*Common Ground*, said to be Pimble's best work, has been described as a ballet that "packs a wallop and demands to be seen time and time again."

The dances have very different dynamics to them. *The Skinwalkers* is very costume- and set-focused, whereas the others are movement oriented.

Grannan believes the production is one that proves the Eugene Ballet has a lot of nerve and that the ballet deserves the reward of being given a chance by local audiences.

Tickets are available through the Hult Center Ticket Office at 687-5000. Ticket prices are \$39, \$25, \$18.50, \$14 and \$8.

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